

INDIAN CINEMATOGGRAPH COMMITTEE

1927—1928

EVIDENCE

Volume IV

Written Statements
of
Witnesses not orally examined,
Memoranda from Provincial Governments
and Miscellaneous papers.



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INDIAN CINEMATOGRAPH COMMITTEE.

QUESTIONNAIRE.

INSTRUCTIONS.

If you are willing to answer any of the questions kindly send your reply as soon as possible to the Secretary, Indian Cinematograph Committee, whose address will be c/o Presidency Postmaster, Bombay (up to 18th November); and thereafter c/o Postmaster, General Post Office, Lahore (up to 30th November); and thereafter c/o Home Department, Delhi.

INTRODUCTORY.

1. Have you any special knowledge of, or connection with the Cinematograph Industry either in India or abroad? If so, what?

GENERAL.

2. (a) In your experience to what extent do Indians (1) of the educated classes and (2) of the illiterate classes frequent Cinemas? To what extent is such attendance on the increase? (Please explain to what place or area your answer refers).

(b) Can you give an idea of the composition of an average Cinema audience in the locality of which you can speak?

(c) What proportion of the audience consists of children under 14 or adolescents of impressionable age?

PART I.

Film Industry in India.

3. Have you any opinion as to what classes of films are the most popular with Indian audiences and generally in India?

4. Are the exhibitors catering adequately for Indian audiences? If not, what are the reasons?

5. Are Indian-produced films, depicting Indian life, readily available to exhibitors? If so,

(a) are they of good quality?

(b) are they popular?

(c) is it ordinarily less or more profitable to show an Indian than a Western film? Can you cite any examples of successful Indian films?

6. (a) Do you think that films of Indian life, topical Indian news, and scenes (with Indian actors) depicting stories from the national literature, history and mythology, would be more popular with Indian audiences than the prevalent Western films?

(b) Of such films, what kind would appeal most strongly.

(1) to the educated classes,

(2) to the illiterate population?

7. Is difficulty experienced in obtaining suitable films for exhibition to the British and Indian Troops? If so, in what way exactly are the films unsuitable? What sort of films are both suitable and popular?

8. (a) Are you satisfied with the present condition of the Industry in this country in its several branches of production, distribution and exhibition?

(b) If you are not satisfied, what in your opinion are the main difficulties besetting the Industry and what means would you suggest for assisting it?

9. Are good films readily obtainable by exhibitors at reasonable prices?

If not, is there any special reason for this?

Is there any monopoly or tendency to monopoly of the supply or exhibition of films?

10. Do the systems of "block" and "blind" booking and of "first run" or "key theatres" exist in India?

If so, explain the advantages and disadvantages thereof to the Trade and the Public?

11. Have the exhibitors in this country sufficient facilities for previewing films?

Have you any suggestions to make on this matter?

12. To what extent is the Amusement Tax (where it exists) a handicap to the exhibitor?

13. How does the present Customs Tariff on imported films affect the exhibitors? How far is it useful for promoting the indigenous production of films? What suggestions have you to make regarding the Tariff generally on all materials connected with the Film Industry?

14. Do you consider that an increased use of the Cinema for educational purposes in schools and for adult education in Agriculture, Public Health, etc., by Government or other agencies would help the growth of the film industry in this country?

Is there any demand for such films?

15. Are conditions in this country favourable to development of an Indian film-producing industry on a large scale?

What are the reasons for your opinion?

16. Do you consider that there are Indian producers, directors, actors, actresses and scenario-writers of sufficient technical knowledge, enterprise, resource and adaptability on whom the country can depend for a substantial output of films of real competitive exhibition value?

What measures would you suggest to supply a deficiency?

17. Do you consider that sufficient capital in India is or will be forthcoming for film-production?

18. Do you consider that suitable Government action whether legislative or administrative may be an effective incentive and encouragement to private enterprise for film production? Can you suggest what suitable action can be taken by Government?

19. How does the cost of film-production in this country compare with that in other countries?

20. (a) Do any of your proposals involve expenditure from Government funds? If so, do you think that such expenditure is justifiable, having regard to the other needs of the country?

(b) Have you any suggestions to make regarding the sources from which such expenditure may be met?

21. What is your opinion regarding a proposal which has been made that to ensure the production and exhibition of films conforming to moral standards, to provide a centralised neutral distributing agency and furnish a fair market, and to inaugurate the use of teaching and propaganda films, and generally to improve the conditions of the Film Industry in all its aspects, including censorship, a State agency should be created to undertake the management of the Film Industry as a monopoly?

Films of the British Commonwealth.

22. Should India participate in the policy outlined in the resolution of the Imperial Conference to give some measure of encouragement to British Empire films, and if so would such participation

(a) assist the development of her own film industry,

(b) assist in making herself better known and understood throughout the Empire and the world, and

(c) improve the standard of Western films shown in India.

Have you any suggestions as to the methods of putting such a policy into practice and the limitations if any?

23. (a) To what extent can cinema pictures be used for making known the conditions, resources and habits of the peoples, and the activities of the various Governments, of the British Commonwealth of Nations to each other?

(b) What measures would you suggest for getting the various Governments to co-operate to this end?

PART II.

Social Aspects and Control.

24. (a) Do you consider that any class of films exhibited in this country has a demoralising or otherwise injurious effect upon the public?

(b) Is there a general circulation of immoral or criminally suggestive films?

(c) In your opinion what class of film is harmful? To whom is it harmful? In what way is it harmful?

(d) Consider specifically whether censorship is adequate in the cases of

(1) "Sex" films,

(2) "Crime" films.

(e) Do you consider there has been any increase of crime in your Province due to the Cinema?

(f) Support your statements wherever possible by instances within your personal knowledge.

25. Do you consider that the differences in social customs and out-look between the West and the East necessitate special consideration in the censorship of films in this country?

26. (a) Should more care be taken in censoring films likely to offend religious susceptibilities?

(b) Can you give an example of any film which has offended the religious susceptibilities of any class of the community?

27. (a) Have any of the films exhibited in India a tendency to misrepresent Western civilization or to lower it in the eyes of Indians? Is it a fact that films representing Western life are generally unintelligible to an uneducated Indian or are largely misunderstood by him? If so, do undesirable results follow from this? Have you any suggestions to make on this point?

(b) Do you know of any films exhibited abroad which have a tendency to misrepresent Indian civilisation? If so, were they produced in India?

28. Has any class of film shown in this country a bad effect on—

(a) children,

(b) adolescents.

If so—

(1) what class of film?

(2) in what way is it harmful?

29. Are you in favour of certification of certain films as "For Adults Only"?

30. Are you in favour of prohibiting all children below a certain age from visiting Cinemas except for special "Childrens' Performances"? If so, why? What age do you suggest?

31. (a) Do you consider that censorship is an effective method of guarding against misuse of the film?

32. Do you think that the present system of Censorship in your Province is satisfactory? If not, in what way is it defective? Can you suggest any improvement?

33. Would a strict Censorship—

- (a) interfere unreasonably with the recreations of the people?
- (b) involve a falling off in the attendance at Cinemas?
- (c) unduly interfere with the freedom required for artistic and inspirational development?

34. (a) Do you advocate the replacement of the present Provincial Boards of Censors by a single Central Board?

- (1) If so, why?
- (2) Would this cause any inconvenience to the Trade?
- (3) How should such a Central Board be constituted?
- (4) Where should it be situated?

(b) Or, would you advocate a Central Board in addition to the Provincial Boards?

(c) If you advocate a Central Board working either alone or with Provincial Boards, how would you regulate the relationship between the various Boards and the Central and Local Governments?

(d) How should such a Board or Boards be financed?**35. (a) Is the present constitution of the Provincial Boards (of which at least half the Members must, under the law, be non-officials) satisfactory?**

(b) Would you prefer a whole-time experienced well-paid officer as Censor at each centre, to be assisted by an Advisory Board of non-officials?

36. (a) Do you think that the present system (prevailing at Bombay and Calcutta) under which films are ordinarily examined by inspectors subordinate to the Board is satisfactory? Are such inspectors sufficiently well qualified for the work? What sort of qualifications are essential?

(b) Or do you think that all films should be examined by Members of the Board? If so, do you consider that gentlemen of suitable standing will be available who would be prepared to devote sufficient time to the examination of films for a reasonable remuneration?

37. (a) Are there adequate safeguards under the Act for preventing the exhibition of a film which may be objectionable locally although it has been passed by a Board in some other part of India?

(b) Do you consider that any safeguards are needed?

38. Do you know any instances of films which have been passed by a Board of Censors in one Province and found objectionable in another Province?**39. Have you come across any instances of pictures disapproved or banned from exhibition in the country of origin or in Great Britain being exhibited in India?****40. Should posters, handbills and advertisements of Cinema performances also be censored? What measures would you suggest for such censorship without undue restriction on freedom?**

Have you noticed any such advertisements which were objectionable? In what way were they objectionable?

41. Have you noticed any improvement in the moral standard of the films exhibited in India in recent years?**42. Have you any suggestions to make for getting the co-operation of the trade in the matter of the Censorship?****43. (a) Is there need for a stricter control over the import and export of films?**

(b) If so, why?

(c) What methods should be adopted for this purpose?

44. To what extent could public bodies and the Press assist in maintaining a good standard of films?**45. (a) Should some control be exercised by Government over film-production, and if so what should be the nature of such control?**

(b) Should all film-producing agencies be registered and licensed, and their studios periodically inspected?

Written Statements of Persons who were not orally examined.**BOMBAY.****Written Statement of Mr. G. A. THOMAS, C.I.E., I.C.S., Collector of Bombay, dated the 1st November 1927.**

1. No.

2. (a) Both classes frequent the cinema in increasing numbers (in Bombay City).

(c) A very small proportion, particularly in the better class of cinemas.

3. The taste of the higher grades of Indian cinema goes is probably much the same as that of Europeans, *i.e.*, really good films, especially those adapted from well-known novels and plays, are preferred. The lower grades prefer Indian films and American films of a sensational type.

4. No. The industry is still in its infancy in this country.

5. (a) No, but they appear to be on the increase. There are for instance five studios in the city of Bombay and some of the work turned out by these is said to be of fairly good quality.

(b) and (c) Yes, with the lower grades of Indian Society.

6. (a) Only with the lower grades of society.

(b) (1) Topical Indian news.

(2) Scenes from Indian mythology and history.

12. None at all.

14. Certainly, although I do not think there is as yet much demand for this class of film. The appetite however will grow with the eating.

15. I think so. The Indian dearly loves an entertainment.

16. Not yet. Indian producers and directors can however be trained and there should be no difficulty in finding them, as there is money in it. Actors of sufficient quality can also probably be found and trained, but not actresses. At present female parts are almost invariably played either by lads or by women of no social standing. I cannot say whether Indian scenario writers are forthcoming.

18. No.

21. I am very strongly opposed to State monopolies. I think however that there might be a State agency for the production of educational and propaganda films until some private enterprise is able to take this over on behalf of Government.

22. (a), (b), (c) Yes. I have however no suggestion to offer.

23. (a) To a very considerable extent.

(b) I think the various Governments could very easily co-operate and each undertake to produce or get produced a series of films depicting local conditions, industries and physical features. These could be distributed on some reciprocal basis and exhibited widely as an Empire Gazette at the beginning of the programme of all cinemas. Such exhibition should not of course be compulsory but the film should be lent by Government free of charge.

24. (a) Yes.

(b) No.

(c) All films, that cater solely for the love of the sensational, especially those depicting crime and passion in the crudest forms.

(d) (1) and (2) Probably not, although it is extremely difficult, if not impossible, to draw the line. What is suitable for one class of audience, is totally unsuitable for another. A film in my opinion is rarely harmful except when an audience cannot see it in proper perspective.

(e) No.

25. Yes.

26. (a) Special care should of course be taken. I have no reason for thinking that special care is not taken now (in Bombay).

(b) I think there was such a case a year or two ago, but I cannot remember the details.

27. (a) I fear so. Probably only a small proportion of an Indian audience, educated or illiterate, can appreciate a film representing western life at its proper value. The result must be harmful. The only remedy is a very strict and *intelligent* censorship.

(b) No.

28. (a) and (b) I do not know that any particular class of film has a bad effect, but all films that convey a false impression of the habits and morals of another country are necessarily harmful. It is all a question of degree. Some of the American sensational films are probably the worst offenders, especially the faked film which makes the impossible seem possible.

29. Yes.

30. Yes, because of the demoralising effect of some pictures upon the young. 10 years.

31. It is the only means.

32. Yes, but I think the Board might be much larger than it is.

33. Not at all, provided that the censorship is intelligent as well as strict and there are enough healthy films to replace the unhealthy ones (which is probably not the case at present).

34. (a) I think this to be impracticable, although it would possess certain advantages, particularly in the way of creating a standard. I don't see why it should inconvenience the trade.

35. (a) Probably, but it should be larger.

(b) Yes.

36. (a) I don't know enough about the inspectors but I doubt whether they can be invariably trusted to exercise sufficient discrimination. The chief qualification should be a knowledge of men.

37. (a) and (b) Yes.

38—39. No.

40. Yes. The Board of Censors could deal with these.

41—42. No.

43. (a) and (b) If there is any evidence that films depicting an undesirable side of Indian life are being exported, there should be a pre-censorship.

(c) All films for export would have to be submitted to the Board of Censors at the port of export.

44. I don't think that public bodies could help very much. The Press could do a lot by judicious criticism and educating public opinion.

45. (a) and (b) I think all studios should be liable to be inspected by properly authorised officers of Government and Government should have power to stop the manufacturing of a film at any stage.

Written Statement of Mr. H. B. CLAYTON, C.I.E., I.C.S., Municipal Commissioner, Bombay, dated the 2nd November 1927.

I have no special knowledge or connection with the Cinematograph Industry, either of India or abroad, and after perusing the questionnaire, I do not think that I am in a position to make any contribution likely to be useful to the Committee. I will, however, make a few general remarks with reference to paragraph 2 (a), etc., of the questionnaire. The popularity of the cinema appears to be growing among all classes of the population in Bombay. If anything, cinema shows are even more popular with the lower uneducated classes than with the educated classes. The educated classes as a rule prefer films that are humorous, while with the illiterate classes, undoubtedly, the most popular type of film is one of adventure with a hero who arrives in the nick of time to rescue the heroine and punish the evil doer. I should think that the film "Thief of Baghdad" was the most popular film that was ever exhibited in Bombay. I do not think that I can do any good by attempting to answer the other points in detail, but I would say that I have seen certain films produced in India based on Hindu Mythology and photographed. I believe, in the Nasik District, which on their own merits are worthy of comparison with the best films imported from abroad. I am afraid that it would, for the reasons already stated, be useless for me to give verbal evidence before the Committee.

Written Statement of Miss TEHMINA J. H. CAMA, Lady Inspector of Factories, Bombay, dated the 12th January 1928.

INTRODUCTORY.

1. I have no connection with the cinematograph industry, but I have frequently visited cinemas during the last 10 years.

GENERAL.

2. (a) To a great extent.

(a) (1) Educated Indians frequent the Empress, Empire, Excelsior, Wellington and Royal Opera House Cinemas in Bombay.

(a) (2) The attendance of the illiterate class appears to be on the increase.

(b) Mostly the middle class in the above cinemas except when some well known film is shown; then the cinemas are packed full with all classes, i.e., educated and illiterate in addition to the middle class.

3. Religious and comic.

6. I think films depicting Indian life and national literature. History and Mythology would be more popular as the people would better understand them.

(b) (1) All films well produced.

(b) (2) Films depicting History and Mythology.

8. (a) The industry is in its infancy and needs more experience and training in technique to be brought to the level of Western and American films.

(b) Capital and a better class of actors.

14. Cinemas for educational purposes in schools and for adult education in Agriculture and public health would be very beneficial. The extent of the resulting help to the industry would depend on the number of such films produced. I think there would be a great demand for them in the country and villages.

20. (a) Expense to Government is justifiable if it improves methods of hygiene, agriculture and education.

23. (a) Just the natural and simple street scenes and others without any acting for the film scenes would give an insight of the various nations all over the world. Scenes of the various inventions, scenes of great occasions and simple country life of nations would make known the habits and ways of living of the different nations.

PART II.

24. (a) Particular scenes in the films indicated in (c) below.

(b) No.

(c) Films depicting ingenious and daring murders; certain kissing scenes and some of the scantily dressed dancers at the cheap night clubs or restaurants. These scenes certainly have a bad effect on the younger generation and are disgusting to the others.

(d) Censorship inadequate in certain sex films and crime films.

(e) It would be difficult to say if crime owing to cinemas was on the increase but the ideas behind certain crimes appear to have been gained in cinemas.

(f) Reports in papers of train murders and motor car adventures.

25. Yes. I do think special care is necessary as the special customs and outlook of the people are very different.

27. No.

(a) The uneducated misunderstand the films depicting western civilization and consequently undesirable results follow.

36. (a) I do consider suitable gentlemen may be found and in addition I think ladies should at the same time be chosen.

Written Statement of Mr. M. HESKETH, Esq., I.E.S., Officiating Director of Public Instruction, Bombay Presidency, Poona, dated the 2nd November 1927.

I never attend cinemas, and have not the knowledge required to answer the questionnaire. There has been no time to enable me to refer the questionnaire to members of the Department. I may, however, refer to Question 14, which deals with the increased use of the cinema for educational purposes in schools and for adult education.

2. The question of attempting to introduce the cinema into schools on a small scale was considered some time ago. A reference to reports published in England gave the impression that there was a strong body of opinion unfavourable to the extended use of the cinema in schools, and that the ordinary magic lantern was in many ways more satisfactory. In this connection I may quote the reply given by the President, Board of Education, to a question in the House of Commons:—

“*Lord Eustace Percy*: I have considered the report in question and have caused an enquiry to be made into the possibilities of the practical use of the cinematograph for educational purposes. In the result I am disposed to think that its proper place and function as an instrument of instruction cannot yet be defined. No doubt films of a general character illustrating scenery, natural history, wild or primitive life, agricultural, commercial and industrial operations and other activities of our complex civilization may serve a very useful purpose in supplementing and providing a background for the instruction given in the schools and in augmenting its significance and interest; such films would be educational in the widest sense for adults

as well as children. But so far as concerns the use of films as a means of specific instruction in the class-room, at a cost not out of proportion to its value, the results of my enquiry have been, generally speaking, negative; and while there is no doubt a fairly wide field for educational experiment, I do not think that the time has yet arrived when it is possible to make specific recommendations on the subject.”

Mr. Hamley, Principal, Secondary Training College, will no doubt be able to give further information on this question.

An attempt was made by Mr. Karamchand Bulchand, Naya Vidyalaya High School, Hyderabad, Sind, to popularise the use of educational films, but he gave it up after a time. I suggest that he should be asked to give evidence before the Committee.

We finally decided not to proceed with the introduction of the cinema, partly because its value did not appear to have been clearly established, but mainly because of the prohibitive cost and the difficulty of obtaining suitable films.

3. There is probably more scope for the use of the cinema in connection with adult education in such subjects as Agriculture, and Public Health, although the village people are still unsophisticated, and likely to be equally attracted by a magic lantern exhibition.

4. I regret that I am not able to offer a definite opinion on Questions 28, 29, and 30, but some of the persons to whom I have suggested that the questionnaire should be sent will no doubt be able to do so.

Written Statement of Mr. A. C. COLE, Imperial and Oriental Films, Bombay, dated the 14th November 1927.

1. My connection with the cinematograph industry has extended over a number of years both in India and England. I am a film producer and have focussed chiefly on topical, travel and films of interest. I conduct laboratories in Bombay and have a close acquaintance of the production side of the film industry.

3. I am of opinion that films dealing with mythological and historical subjects have so far proved to be the most popular. Travel films or gazettes have so far not been introduced, but I have little doubt that cartoon films and films dealing with the daily life of the masses would be of great interest and readily absorbed.

5. There is a scarcity of Indian produced films and those that are of outstanding merit in plot and quality are moderately successful financially.

(a) The quality of the productions has in the past been very indifferent, but a few films recently produced show a great improvement in quality. The quality of Indian produced films in no way approaches the standard of western countries.

(b) There is no doubt of the popularity of Indian films in India, and they are preferred to the average western product by the masses.

(c) Those theatres in Bombay that show Indian films appear to be vastly more flourishing than those that show European productions, unless it be that you have an exceptional production of the comic school. The most successful Indian film, in my opinion, so far, and which has had the best financial results, is the film entitled “The Light of Asia”. This film was produced by foreigners and its success was, in my opinion, chiefly attributable to the careful selection of actors for the leading parts and the choice of old-world locations in Jaipur, as also expert Laboratory work and direction.

6. I am of opinion that films of Indian life and of India's romantic cities would be particularly welcome to the average Indian audience, but so far the experiment has not been made to my knowledge by any of the producing houses. With regard to *topical Indian news*, I consider that there is a distinct field for such a topical gazette which would bring the length and breadth of India into direct touch with what is happening at the Capital and in the various parts of India and the outside world, and also it will be the means of bringing to the notice of millions of Indians the inventions and progress which is being made in India in particular and the outside world, and such enlightenment would be to the distinct advantage of the many millions who visit the cinema theatres throughout India in the course of one week, considering the fact that 95 per cent. of India's teeming millions are illiterate and that the motion picture is the only means available to them of instruction and enlightenment. Similar news reels are a popular feature and are incorporated in every programme in every theatre throughout the United Kingdom, Europe, America and the British Dominions. It is only in India, (where it is an extremely valuable means of approaching the masses) that it has so far not been introduced, the reason being, in my opinion, that it would not prove profitable, and that the number of independent theatres in India likely to patronise such a gazette are insufficient in number, but gazette should be forced upon them, and with the big organisation that is indispensable for the regular output of films, as also camera operators stationed in various parts of India, together with the agencies necessary for the collection of western subjects, the expenses entailed would be out of all proportion to the rates of hire likely to be received. In this instance a Government subsidy is indicated. Films dealing with national literature, history and mythology would undoubtedly be popular with Indian audiences than the prevalent western films and, still more so, as the quality of film produced in India improves.

(1) To the educated classes, films dealing with social problems and the leading works of Indian writers, adapted to the screen, are most likely to appeal and of sustained interest and of good quality.

(2) To the illiterate population, films dealing chiefly with mythological subjects, such as Shakuntala, Harischandra and Mohini, have always been of immense drawing power and are likely to so continue.

8. (a) The standards of production and the exhibition of films are at present in a very primitive condition.

(b) From the production side my opinion is that the main difficulty besetting the industry is the fact that owing to the monopoly exercised by Messrs. Madans Theatres and the fact that they do not appear to encourage the exhibition of Indian produced films, of producers other than themselves, it leaves but a limited number of theatres amongst whom Indian productions can be distributed. With the number of theatres at present existing and with their limited seating capacity, it does not pay to produce films entailing a considerable outlay such as is made in the western countries, for the reason that if a producer in those western countries secures a successful picture which is likely to be popular, his field is so great that he can rely, for instance in America, on the theatres absorbing hundreds of copies of each film produced, the minimum output of a successful film for the United Kingdom alone is 50 copies. It is very unusual in India for more than two copies to be purchased, at the outside three, the field being so limited in India. Although there is a demand for Indian films, the profits derived therefrom do not appear to be at present likely, or in the immediate future, to bring sufficient remuneration to the producers, that would merit considerable outlay on their productions individually. Bombay is the chief centre for film production in India. Producing companies spring up rapidly and speedily fade out, for one reason that their field for exploiting films is limited and that they have little or no knowledge of film production, also that the actors available have so far (in most instances) not reached that standard which is recognised by critics to be essential for motion pictures. The chief attraction in most successful films has invariably been the female characters. As acting in India does not appeal to ladies, there is a great

dearth of suitable actresses with histrionic ability, and the acting generally is of poor quality compared with western films, but this can also be accounted for by the fact that the producers cannot afford to pay high salaries to their artists. The Committee will no doubt have visited, or be visiting, some of the studios in Bombay, and if any members of the Committee have visited the studios in western countries, they will find that the studios in India are far from ideal for the production of quality films. In fact, there is not one studio in Bombay that is in any way up-to-date, or its laboratories efficient for a large output, the chief cause (as previously stated) being that the profits on productions are not sufficiently encouraging for a heavy outlay, the capital charges of which would submerge any profits or all the profits likely to be received from the studios' products. Scenario writers, actors, actresses and laboratory assistants can only be attracted to this interesting profession by adequate remuneration which the industry in its present condition cannot afford. The field for the exploitation of a studio's products being so limited, and even in the face of a successful film being produced, the profits arising therefrom are so meagre, that it is impracticable for any one producing house to possess a studio equipped with the essential high powered lighting arrangements and the very costly apparatus and properties and also the ward-robe, which are part and parcel of such an establishment, not to speak of efficiently cooled laboratories indispensable to high class products, and until such studios and laboratories (and with a trained and efficient personnel) exist, the standard of Indian films is not likely to improve. If it is considered desirable to improve the quality of India's film productions, then my suggestions are as follows:—

That a studio (with the necessary laboratories thereto attached) should be erected, equipped and an electric lighting installation put in, this establishment to be worked at Government expense, and a Director, scenario writer, camera man and laboratory chemist, be brought out for a sufficient period to impart instruction in modern methods of film production, it would immediately lead to a revolution as far as India is concerned in her quality film productions and film would be more rapidly absorbed over much wider fields. Producers in Bombay would no longer have to maintain their expensive establishments, they could make their productions in an up-to-date studio, for a fee (or possibly a share in the profits of the films produced), would place this film studio on possibly a self-supporting financial basis, with the result that it would not only improve the film products, and do an immense service to a struggling industry, (by bringing home to them the efficient and latest methods of production), but the film Companies would be only too pleased to produce their films with better materials under expert supervision, in an up-to-date studio, with modern facilities, than under the very unsatisfactory and ramshackle methods which are at present in vogue.

In conjunction with this studio, if such an organisation is brought into existence, I would suggest a publication bringing to the notice of India in particular and the outside world in general, the films that are produced, forthcoming trade shows and matters connected with the production and the exhibition side of the cinema film industry. There is a distinct demand for such a journal which at the moment does not exist in India. It would be the means of keeping the central organisation in touch with the whole of India and her dependencies, and also the outside world. The pages of such a journal would be readily taken advantage of by importers of films and those connected with the industry generally, and I have no doubt that such a journal, if issued monthly or weekly, would probably show a profit, but such a publication, in my opinion, is essential for the uplifting and the progress of the motion picture industry and the theatres connected therewith.

11. Very few of the importers or producers have projection rooms attached to their premises, and exhibitors in consequence must of necessity take what they could get irrespective of the condition of such films. My suggestion in this matter is this, that should Government contemplate the erection of a studio, a small projection room would be made a part of the establish-

ment not only for producers to view their own films which are produced in the Government studio, but the room would also be available for trade shows and would be open to film renters, importers and those connected with the sale, hire or distribution of films and all films intended for exhibition censored on the premises.

13. The Customs tariff as at present existing in India should be enhanced to keep out films of foreign manufacture, and films of the United Kingdom or Empire products should be admitted free of duty. There should be free interchange of films within the Empire free of duty. In my opinion, European films do not compete with Indian productions. I suggest that all cameras and equipment should be admitted free of duty whilst the industry is in its present stage. After a few years, when the industry is in a flourishing condition, the matter is one that could be reconsidered.

14. The increased use of cinema for educational purposes would help the growth of the film industry in this country to a considerable extent. There is considerable demand for such films, and the State Railways have already embarked on the production of instructional films for the improvement of agriculture, public health, safety first and numerous technical subjects with the view of educating or instructing the masses in better methods of cultivation, hygiene, and by instructing the masses, the improvement in agriculture by improved methods is likely to bring increased profits by way of additional freight to the various Railways, apart from the economic development of the masses which each of the Railway systems serve. If the masses in India could raise their voice they would vote unanimously for films (but they have no channel), motion pictures could and would be the means of instructing India's millions in improved methods of cultivation, hygiene, baby welfare, co-operation and by imparting visual instruction in a form that all can understand by means of motion pictures, there is little doubt that the economic condition of India's vast population could be very considerably improved with vast economic advantage to the State, and to the poor cultivator who is left a prey to any free-booter that may come along. The vast percentage of India's population can neither read nor write, and visual instruction by means of motion pictures is the one and only means of bringing truth and the world's progress before them. My opinion is, that if films were produced dealing with vital subjects suitable and prepared especially for the uplifting of the masses, and such films to be available from a central library and distributed from such a centre to the Provincial Governments, such films could be distributed to the surrounding villages and shown by means of motor lorries on the village green and by Portable Projectors which provide their own electric current. The cultivators would flock to such film shows from miles round. What a magnificent opportunity to impart to those what the outside world is, and in case of epidemics, famine or big social disturbances or upheavals of any nature, such publicity would be invaluable, also by the instruction imparted in improving crops and developing village industries, motion pictures would undoubtedly be the means of growing two blades of grass where one grew before, thus bringing happiness and contentment and increased revenue to the cultivator and the State. However, such films would necessarily have to be produced in that part of the country where they are to be shown, as the Indian resident in Calcutta, who grows "Jute", is not very keenly interested in what happens in the Punjab or in Bombay.

15. Yes, if Government decide at any time to embark on concerted propaganda by means of motion pictures, then films will be manufactured on a much larger scale than at present. At present the demand for Indian dramatic, mythological and historical films can scarcely be adequately met, but there is not likely to be any multiplication in the film producing houses, for the reason that although the demand is incessant for a change of programme, the profits after all costs of production have been met, are not sufficiently encouraging as to attract a large amount of capital into any new concerns, and this condition is likely to prevail until such times as a number of additional theatres are built throughout India, or until such times that Madans Theatres may come into the hands of individual proprietors.

16. There is no doubt that there are in India men that can be attracted to the profession, of sufficient enterprise, resource and adaptability, who can be depended upon to produce films and a substantial output, for circulation amongst the masses in India, but if higher fields are to be attempted, then foreign talent has to be introduced, who can accord the necessary instruction, but should Government construct, equip and bring out experts in their respective spheres, then one can look forward to a vast improvement in quality and output. With laboratories equipped with modern apparatus, output can be speeded up immediately, as there is no great amount of technical skill called for in the laboratory.

18. Yes, Government action would, in my opinion, be a great encouragement to private enterprise for film production, if at any time, they embark on an intensive scheme with a regular output of instructional and educational films, which will eventually of necessity have to be shown in every village and every village school.

19. If what is meant are dramatic or mythological films, then the cost of film production in this country is much lower than that pertaining in the west, for the reason that the artists and staff receive much lower fees and remuneration. The cost of the actual materials, such as apparatus and chemicals, is higher than in the United Kingdom.

20. Yes, I consider the expenditure of the construction, equipment of an up-to-date studio and laboratory and maintenance of the directorate and experts, justifiable, for the reason that the motion picture is such a popular form of amusement, entertainment and enlightenment, and possesses untold possibilities for the amelioration and the uplifting of the immense population of India, and will go far towards the economic development of India and its vast population. Besides, such unique channel for directly approaching the masses deserves and merits the most careful scrutiny and supervision.

21. I should not suggest a state monopoly of films. It would possibly quench private enterprise and lead to a stero-typed product, which is not likely to be popular. Government managed concerns are not a commercial success generally. The majority of the Indian films being produced in the Government studios and probably censored on the establishment, with a neutral distributing agency as a part of the institution and making and distribution of the instructional and propaganda films, and it would be their duty supported as the institution would be by the trade journal, to improve the conditions of the film industry in all respects, but the studio organisation should, and the directorate should be in an advisory capacity, and it would be derogatory to the interests of the film industry if Government themselves undertook the production of cinema films.

22. India's participation in the *British Empire Film Scheme* would assist India's film industry to a considerable extent, for the reason that India's products would have to be very considerably improved both in acting and the quality of the finished product, the general quality of the films produced in India to-day would have to be brought up to a high standard, and comparing with the technique of the western product, until a considerable improvement is effected, the average product could not be shown in the cinema theatres as established in the British Empire, America and Europe. Indian films are not yet up to A1 standard. Owing to the paucity of films dealing with India, this vast continent remains a closed book to the outside world, and the vast avenues of publicity now open has been so far ignored by India. A series of films dealing with India, her traditions, her wonderful history, her civilisation, industries and those wonderful monuments of architectural skill, which stand supreme even to-day, are practically unknown to the outside world, and what publicity which so far has been given, has been spasmodic and due entirely to private enterprise. My suggestions of putting such a policy into practice are that a series of films should be prepared by Government subsidy dealing with the subjects before mentioned, and making known the conditions, resources and the habits of the peoples and what the government signifies and how India is ruled. If such films are produced by

experts and are of quality, there is no country in the world that would not welcome them, but it must be clearly understood that the quality must be such, and the subject of sufficient *sustained* interest, and dealt with in a manner to be palatable and acceptable to the outside world's audiences. Theatres would be only too glad to show such films, but indifferent production would not be tolerated. The various steamship passenger liners, nowadays have adopted the cinema on their ships as a means of entertainment and instruction to their passengers, and even the very conservative P. & O. Company have fallen into line. Most of the liners crossing the Atlantic are furnished with projection apparatus, and a library of films. The outside world is always looking for some thing new, and the mysticism of the East would always appeal, and there is scarcely an institution nowadays in the western countries that has not adopted the cinema as a means of entertainment and instruction. Films, if produced on India, (it is not a matter for private enterprise) Government should lose no time in securing and circulating such films. I would point out that the Government of the Commonwealth of Australia and South Africa and most other Governments, spend very considerable monies with a view to the enlightenment of foreign countries, in their products, and progress and the possibilities that the various countries offer both to attract the tourist, the settler with mighty results. This, in my opinion, has been a great field, possessing vast possibilities, but owing to no one at Headquarters appearing to take any interest in films, and no special officer so far having been appointed, great opportunities have been permitted to slide. The British Commonwealth of Nations would no doubt be only too glad to reciprocate in the exchange of such films. The extent to which these cinema pictures can be used for making known the conditions, resources and habits of her peoples is unlimited.

Errata: In connection with any scheme of publicity by means of motion pictures that the Government may have in contemplation, one of the main reasons why I am suggesting a central studio and bureau and an allied trade journal, is to concentrate all activities in connection with cinematograph industry, in one centre. I would suggest that a responsible Government official be appointed as a Director of this concern, who would carry out the wishes of and be directly responsible to the Central Government, (here I must admit I am unaware of the procedure in Government offices, and if I am expressing my ideas in a crude form, I hope I may be excused), that the Provincial Governments should not have independent control of their own film publicity or propaganda, that any scheme inaugurated by the Central Government should be carried out under the instructions and with the guidance of the director instead of the control, as at present, being split up amongst the Provincial Governments, who have no co-ordinated programme, and that is, in my opinion, the reason why no great progress has been made in the past. All Provincial Governments appear to recognise the necessity of publicity by means of motion pictures. Each have their own separate programmes and schemes, but little materialises, for the reason that there appears to be no one to direct a general policy and who is acquainted with the subject of *motion pictures* and the allied publicity. In my opinion, it would tend to a rapid expansion of the industry and the systematic exploitation of the films that have been, or are available, if a central film library be established, and the film requirements of the universe and Provincial Governments can be met from that central library, with the Government studio equipped in a manner to deal with any reasonable demand for film output (should films be required dealing with any subject), which is likely to make known the conditions and resources of this vast Indian Empire, an immense number of films are now available and have been prepared at vast expense by some of the greatest scientific institutions in the western countries, such films are available and can be brought to India, and they would appeal to a vast amount of India's intelligents, and would thereby bring India into close touch with the outside world, improve the quality of the film products, and tend to the advancement and the progress of India's vast population, and thereby developing the motion picture industry, which, I venture to say, gentlemen, is deserving of every encouragement.

Written Statement of Pandit TRIBHUWANNATH MUTTOO, President, Independent Film Traders' Association, Bombay, dated the 15th November 1927.

1. Yes. I have been connected for several years now with the industry as a distributor of imported films and also for a time as producer of Indian films. My association is composed of independent film renters, importers and producers and has authorised me to lay these views before the committee on their behalf.

2. (a) In the Presidency towns almost everybody who can pay for it frequent the cinemas more or less. In the larger provincial towns also a fair number of people do see cinemas from time to time. In the smaller towns too cinemas are now being opened and the people are acquiring a taste for films. Educated and cultured classes do see the better imported films, which they can easily appreciate owing to their more intimate knowledge of Western life, either through reading or by actual experience. The illiterate classes cannot appreciate and hence they prefer to see serials and comics where they can easily follow the trend of action in the film, and exploits of the hero and appreciate feats of strength or bravery or love scenes. They also appreciate Indian pictures suitable to their tastes. On the whole the craze for the films is on the increase both in the larger and the smaller towns throughout India.

(b) In the city of Bombay about 50 per cent. would consist of the educated middle class and nearly 25 per cent. of the literate but not quite cultured lower middle class, while about 25 per cent. may be absolutely illiterate.

(c) About 20 per cent. in Bombay, but nearly 40 per cent. in the Mofussil.

3. My answer to 2 (a) covers this fully.

4. Except in cases where the cinema is meant principally for troops or Europeans in the station.

5. Yes. Though there is much field for increasing the number of superior films meant to create a higher and more critical taste in the audiences.

(a) Fairly good quality, that is to say considering the existing taste of the audience to satisfy which is the principal aim of the producer. Not that inferior quality pictures are not produced entirely, but the few that are produced get eliminated in the natural course for want of appreciation.

(b) Certainly, more popular than the imported average picture. Of course an imported film like the "Thief of Bagdad" would be no fair comparison to make when judging Indian pictures. By popular of course I mean popular with Indian audiences and the income derived would be no fair test as the European audiences pay proportionately more.

(c) It depends largely on the situation of the cinema and the class for which it caters. In Bombay and like big cities cinemas are set apart and specialize either in the Indian pictures only or in Western ones, and no comparison is possible except in rare cases. But in smaller stations in the Mofussil where a comparison is possible Indian pictures fetch more money ordinarily.

6. (a) Certainly, they are as a matter of fact more popular. And if improvements are made in acting, settings, light effects, scenerio writing, etc., their appeal to the audiences would naturally increase. Educated folks would begin to like them, and may be that a few pictures with Universal appeal may even find an International market, which would mean the financial salvation of their lucky producer.

(b) No such distinction would remain there for long. A really good picture liked by the educated classes in this country will be liked by the illiterate classes too, though perhaps just in the beginning one or two pictures may not mean much to the illiterate classes. But if the story is such that they can easily follow even without the titles and the life and atmosphere depicted is truly Indian, they would gradually see its refined art and appreciate it. At present of course provincial differences in dress and taste do

make a difference with the illiterate class. For instance in South India religious pictures appeal most, while in Gujrath social pictures are common even with the lower classes. Pictures with Maratha dress do not appeal in Gujrath and *vice versa*. But this is bound to disappear in time.

7. I cannot say. I should not think there ought to be any difficulty at all and at least no complaints from the exhibitors from the Military stations have come to my knowledge.

8. (a) No.

(b) I shall make suggestions below in their appropriate places.

9. Yes. To some extent there is a monopoly of supply and exhibition of films as I shall explain below in No. 10.

10. They do. All this leads to the creation of monopolies which eliminate healthy competition from Independent small dealers. And the public has to some extent to put up with pictures which they may not at all like. The supply of pictures imported from abroad is practically in the hands of two monopolists. The Madan Theatres Limited, and the Universal Pictures Corporation. Madans have a long chain of cinemas owned by them and a few working in association with them, thus practically having a cinema in every centre worth the name. In Calcutta for some time and lately in Bombay too, they have almost made it impossible for an Independent importer to show a film as very nearly all cinemas showing imported films at all have passed into their hands. The Universal Pictures Corporation though they have not cared to start cinemas owned by them in many centres, do bind exhibitors to annual contracts to show all the imported subjects, which with the unusually large supply means no room left almost for any outside supplier. The only other importer on a large scale is the Pathé India, but fortunately they have never tried to monopolize or to put impediments in the path of smaller importers and renters in either of the two ways explained above. But whether anything can be done to break this virtual monopoly is more than I can say.

11. Yes, the more important exhibitors have an opportunity of previewing the films, but the small station exhibitor has to depend upon reports in trade papers and in many cases has even to accept blind bookings.

12. To the extent that it creates a problem in the minds of the middle class Indian with a family of four or more as to whether he could take them to the cinemas twice or thrice in a month. In any case the exemption limit for tax should be raised to one rupee, considering the financial circumstances of the people concerned. Customs duty of 15 per cent. on all imported films is all right, but the rule whereby the value of a film is calculated at the flat rate of annas four a foot for custom purposes should be abolished. Owing to this rule the smaller importer and along with them the petty showman in smaller stations suffer a handicap as against the big importers and large station showman. Second hand films can be had very cheap, say at about £1 to £2 a reel and on this the importer has to pay the heavy duty of nearly £2½ a reel. The result is that the final cost to the exhibitor in small places becomes prohibitive. If the duty charged was *ad valorem*, a reel of used film would cost only about Rs. 30 to the importer and he could easily rent it out to the smaller exhibitor in the Mofussil at cheap rates. Of course the big importers are gainers, because the prices that they have to pay for good subjects and the profits they earn on them are many times the duty they pay to the Customs office. They are thus depriving the exchequer of its rightful dues. Any how it handicaps the smaller importers and exhibitors who can ill-afford to pay the heavy rate demanded by the big monopolists for the fine pictures. This should be altered at the earliest opportunity, because the poor men in the small interior towns have as much right to be entertained as the rich folk. But I do not want "second-hand" or "used" films to be confused with worn-out films whose exhibition no showman likes. So far as the indigenous industry is concerned the duty hardly gives any protection, but I do not think any is necessary at this stage. It would be in the interests of the industry, if "raw positives and

negatives" films and cinema machinery imported were exempted from duty. The duty on other materials now imported hardly makes any difference.

14. It certainly would, but to what extent, it is very difficult to say. There is not much demand for such films at present, as most of the educational authorities in this country hardly yet appreciate the infinite value of a film in teaching subjects such as geography, history, natural sciences, etc. Effort should be made to equip every high school, funds permitting of course, with an exhibition room and a projector and screen, and every provincial educational department should maintain a kind of film-lending library to supply suitable films for visual instruction. Such films can easily be imported, and in some cases even made here.

15. Not exactly, but I think the industry is bound to grow and prosper in time. At present the chief obstacles are:—

(1) Want of sufficient capital. (2) Lack of good management, and sufficient technical skill. (3) The difficulty of communal and provincial differences, in matters of dress, manners and habits of life which makes it difficult to choose subjects of all India Appeal for production. (4) The illiteracy of about 80 per cent. of the audience in a Mofussil Cinema. (5) The want of a common language for Titles which could be read all over the country and, lastly, (6) Also the extreme poverty of the people. My opinions are the result of my actual experience as a Producer and Distributor.

16. No, there are not. Actors and Actresses are drawn from a class which cannot be expected to do better than they have hitherto done. They are very low paid as a rule, except one or two Actresses who have become Screen Favourites in Bombay. The Industry cannot at present afford to pay better salaries, and hence they have to depend upon this class of men and women. Latterly a few graduates have been drawn in as Actors and some fairly smart and intelligent Anglo-Indian girls have joined as Actresses. But still the field of choice is very limited. The Directors and Scenario writers are too not quite up to the mark but they are improving with experience and as better emoluments become available for the jobs a superior class of men will take to the work. As regards Camera Men, I think we have come to a very high Standard, and provided a first class well equipped Studio they are capable of producing, after a little experience the best Photographic effects obtainable anywhere. As regards the Producers unfortunately in my humble opinion the right type of Producer with a sufficient command of Capital is not yet born in the country. I cannot suggest any measure to improve things at the moment, but perhaps it may be worth while allowing one or two Provincial Governments who can provide the necessary finances to undertake the production of good Pictures on an experimental scale in their own Studios with mainly Indian Talent supervised by one or two men from abroad of the right type. Its competition may possibly improve things in the privately owned and managed studios too. Any how it will go a long way towards solving the so-called educated unemployment problem.

17. It is not forthcoming at present, nor is the industry in such flourishing condition that it would induce big Capitalist to come into the fold as producers. Sir Victor Sassoon took at one time much interest in one of the Local Studios and even entered into some negotiations with an American Producer but apparently thought it not worth while and gave up the attempt. As regards the future, I cannot hazard an opinion.

18. No, unless the government are willing to spend money and start experimental film studios to give a lead and encouragement to the industry as suggested by me in 16.

19. Exact Statistics are not available to make a comparison but, as it is, in India a good Drama of nearly 8,000 feet costs about Rs. 8,000 to Rs. 20,000 to produce according to the subject-matter and artists and Scenario-writers employed, whereas in America a similar Drama would cost nothing short of say \$30,000 while in some cases the cost is fabulous. In England it was

only recently reported Sir Harry Lauder had consented to appear in a film for £10,000 so the final cost of the picture could be nothing short of £20,000 but an average English Production costs I should think much less, almost about Rs. 30,000.

20. (a) No, except my suggestion in 18. The best body to decide about the justifiability of the expenditure is the Legislature concerned. I shall not venture an opinion.

(b) No.

21. I am decidedly opposed to State Monopolies of any kind including this too. But the State may run a parallel Studio in order to set the pace to the existing Studios and to arouse interest by competition. Provincial Governments who can spare the necessary finance should I think be permitted to do this as an experimental measure for the next five years say. But a Monopoly by the State on no account whatever should be tolerated.

22. I think matters should be left exactly as they are. Really good films made in England or the other parts of the Empire would surely find their way in the Indian Market as they have done hitherto. As for Indian Films I am not sure how far they will be welcomed in the other parts of the Empire for some decades to come. But in case other Dominions are willing and agreeable to purchase a fixed number of our productions at a reasonable price. I shall most willingly extend to them strictly reciprocal treatment. It will surely achieve objects (a) and (b) though I am not so sure about (c).

23. (a) Cinema Pictures can be used for this purpose certainly to advantage, but I think it should be left to the normal development of interest in one another of the different members of the Empire. Some propaganda films produced by the various Governments may usefully be exchanged and shown free in Schools, Colleges and even to rural assemblies in time of Melas, etc., with suitable interpreters.

(b) I cannot suggest any.

24. (a), (b) No.

(c) None.

(d) Yes.

(e) No.

25. To some extent yes, specially if the films are to be shown in small stations in the interior, who have not yet come sufficiently in contact with Western life. But the existing standard of the Bombay Board is very stiff, and in some cases even unnecessarily strict. It certainly needs no improvement.

26. (a) and (b) Enough care is taken at least by the Bombay Board in this respect but in some cases objections have been raised by Muslims on trifling points as to whether Shah Jehan could be shown drinking wine or Razia Begum making love to a Slave or if "Joseph and his Brethren" should not be stopped because showing Joseph on the Screen is idolatry and so on. Personally I consider these objections meaningless but so long as they exist in any considerable portion of the people it should be the duty of the Censors to drop such things.

27. (a) There is no such tendency so far as I know. Most Indians who see pictures dealing with Social Life of the West are sufficiently cultured to appreciate their true worth. The Indians who cannot do this hardly ever look at such stuff, they prefer to see Serials and Comics where the life shown is nothing particularly Western and whatever there is exclusively Western is not so strange or demoralising from the Indian standpoint. There may be an incident here and there which may suggest a code of Morals which the illiterate Indian may think repugnant but it is hardly likely to escape the Censors. But of course familiarity does breed contempt, and if it is suggested that the simple man in the street loses some of his awe for the Sahib by frequently seeing some of their class behave on the screen almost like an average man and woman, it is certainly true and there lies the educative value of the film.

(b) Yes, the American Productions present the Hindoo as a rule, whenever they do it at all, as a Cheat, a Mesmerist, and a Cowardly character. I do not know of any film produced in India of this sort, except of course the films taken off and on by Tourists of the half-naked men and women in the streets for their own Political or Religious or purely Scientific propaganda.

28. There is a class of film, *e.g.*, Damaged goods, but they are not allowed exhibition by the Censors to Mixed Audiences and without much cutting.

29. I think the Board of Censors should be left unfettered discretion in this matter.

30. Not at all.

31. I do not understand what is meant by the "Misuse of the Film". I cannot think of any other method than Censorship.

32. It is fairly satisfactory in Bombay but I do think that the Indian Personnel on the Board should both be enlarged and improved. I think instead of keeping a part-time Secretary they should employ two whole-time inspectors who could also act as Secretary and Assistant Secretary to the Board. And every film should in the first instance be viewed by both the inspectors who should each separately report to the President their opinion thereon. The President judging on the two reports should either issue a certificate or refer the film for reviewing, to a committee of the Board selected by himself. In case a Certificate is refused or amendments in the film are suggested the Board should state their reasons in writing, so that the owner if he feels aggrieved may have some definite material to approach the local Government with on the subject. Further once a certificate has been issued in respect of a film a duplicate copy of the certificate should be issued to any person applying for it at a nominal fee.

33. (a) Yes.

(b) Possibly.

(c) Certainly.

34. (a) No, I do not.

(b) No, not even this.

(c) and (d) Do not arise.

35. (a) It is not satisfactory. Much greater representation should be allowed to Non-officials. And if possible a few elected representatives of bodies like the Bombay Corporation, the University, the Legislative Council should find their way on the Board of film censors.

(b) No. It would mean sheer waste of Public Funds.

36. (a) Quite satisfactory. At least in Bombay the Inspector is quite a suitable person. A cultured mind and a wide experience of life and men and manners are all the requisites wanted.

(b) No, precisely for the reason that men of the right type will not be available for the task in sufficient numbers.

37. (a) Yes.

(b) Nothing more is necessary.

38. Yes, about a dozen or so. But it is inevitable considering that India is not a homogeneous country like England or France.

39. No, not in my recollection.

40. I do not consider it necessary. No objectionable matter has come to my notice, and if there is anything the Police have sufficient power to stop it.

41. I do not agree that there was any lack of moral standard in films exhibited in India before, and hence no improvement need be looked for. I have no complaint about the moral tone, and I think too much is made of this complaint by fad moralists.

42. There is no lack of Co-operation even now at least in Bombay, but if the Board could do things more quickly than they do at present the trade

would appreciate it much and in return if the Board asks for any help I am sure the trade will willingly render it.

43. Not at all necessary as far as I know.

44. It is a matter for the public bodies and the press to decide.

45. (a) Not at all necessary unless my suggestion in 16 is carried out.

(b) I do not think it would serve any useful purpose. There is one matter which the Questionnaire does not include, but which is too important to be left out. I mean the question of the copyright with respect to films in India. I do suggest to the Committee to recommend to the Government that an act should be passed under which films produced in India or imported in India for the first time should be registered and protection for a number of years should be given to the producer or importer against the infringement of his rights by others.

Written Statement of the Proprietor, Bharat Cinema, Poona City, dated the 10th November 1927.

1. I am conducting at present two cinema houses in Poona City, *viz.*, Aryan Cinema and Bharat Cinema. These have been opened since 1915 and 1924 respectively. I also intend opening a cinema house at Dadar, Bombay. I have already secured land from the Bombay Municipality and the construction of the theatre is in progress. I have recently started a film manufacturing concern under the name and style, Aryan Film Company at Poona.

Since 1914, I have been taking keen interest in this industry and have studied from a practical and business man's point of view.

2. The general proportion of the Indians visiting cinemas is as follows:—

	Per cent.
Educated classes	40
Illiterate classes	60

Upto 1920 the average of the literate and illiterate was equal, but since then the general tendency is increase of the illiterate class and the proportion has decreased of the literate. The general attendance of the cinema-going class is on the increase. Of the literate classes visiting cinemas the majority of about 30 per cent. out of 40 per cent. is of the student class. The professional and business men visit such pictures as are of super type, *viz.*, Freshman Girls shy featuring Harold Lloyd, Netaji Palkar, Three Musketeers, Merry-go-round, etc. In cases when American features are screened the number of literate class is on the increase. On the contrary when Indian pictures are screened the audience of the illiterate class is increased, while there is a decided decrease of the literate except in cases of the films wherein subjects dealt with are of the higher type such as Sacrifice, Light of Asia, Netaji Palkar, etc.

According to the sex the audience may be as follows:—

85 per cent. males.

15 per cent. females.

There is a marked increase of the female visitors when Indian mythological pictures are screened. On important public Hindu festivals such as Vat Purnima, Ashadi Ekadashi, Ramjanma, Krishnajanma, the attendance of the females as well as of the illiterate classes in general is very great provided mythological pictures suitable for the occasion are screened. To such shows the literate classes are conspicuous by their absence.

The attendance of children under 14 or adolescents of impressionable age is not more than 10 per cent. of the total. Children take a liking in thrilling subjects such as serials and in Indian pictures.

My experience in the matter above referred to is mainly confined to Poona City.

PART I.

3. The popularity of the classes of films to the Indian audience largely depends upon the nature of the subject dealt with, different classes have liking for different subjects. I submit the statement showing different classes of films and the class of audience taking interest therein.

4. The time and occasion play very important part in the popularity and need of exhibiting pictures. Much difficulty, however, is experienced in screening adequate and proper supply of pictures on suitable occasions especially by exhibitors, whose business is not so well paying to the distributor. On such occasions the distributor is partial and shows more favour to one, who pays better. The same difficulty is experienced in booking pictures generally. The main reason for this difficulty is the inadequate supply of films of Indian manufacture. In cases of American films generally no difficulty is experienced.

5. As per answer to Question 4 above. Such films are not readily available especially to backward areas.

(a) Some of them are. There are some, however, which are full of anachronisms.

(b) As per reply to Question 3.

(c) Taking the various factors in the business of the exhibitors into consideration ordinarily where the number of the literate visitors is large, the Indian films are not so very paying.

The following may be classed as successful Indian films to a great extent:—

- (1) Sacrifice.
- (2) Light of Asia.
- (3) Gunasundari.
- (4) Typist girl.
- (5) Netaji Palkar.
- (6) Sairandhri by Maharashtra Film Co.

6. (a) The films of topical Indian News and Scenes are popular provided they deal with matters of general public interest, *viz.*, Topical news depicting the funeral procession of Lokamanya Tilak, Scenes of the National Congress Sessions, Scenes of Gujrat Flood, Swami Shradhananda's murder. For further reply see reply to Question No. 3 above.

7. Nil.

8. (a) The present condition of the film industry in India is not satisfactory in all its aspects.

(b) Production.—Main difficulty in the production are as follows:—

- (1) Want of suitable Actors and Actresses of merit.
- (2) Want of sufficient education of the art of photography, direction, etc.
- (3) Ill-disciplined management.
- (4) Financial stringency in the business.

Distribution.—The method and system of distribution of Indian films is defective in the following respects:—

- (1) Limited circulation of films within particular areas.
- (2) Invidious distinction in treatment of poor exhibitors.
- (3) Unscrupulous means of some of the distributors in dealing with the exhibitors.

Exhibitors.—(1) Exhibition is defective for want of proper and adequate advertisement.

- (2) Illiteracy of the exhibitors.
- (3) Exhibitors take this as a subsidiary business.

(4) Bad theatres.

(5) Insanitary and inadequate accommodation in theatres.

In this connection the following suggestions for improvement are submitted :—

- (1) Preparing general public opinion in favour of the profession as a Screen actor or actress.
- (2) Providing facilities for giving practical education of screen acting.
- (3) Securing males and females of educated and respectable social position to take to this profession.
- (4) Providing facilities for getting technical education of the film industry such as photography, direction, make up, etc.
- (5) Giving financial aid to such concerns as are not prosperous for want of finance.
- (6) Government should undertake preparation and publication of literature by experts on the subject of distribution of films, regard being had to the Indian conditions.
- (7) Providing safeguard for the up-keep of cinema houses in matters of sanitation, accommodation and buildings.

9. Difficulty is experienced for reasons, see reply to Question 8 under " Distribution ".

There appears to be no monopoly or tendency to monopoly to my knowledge of the supply or exhibition of films.

However by creating a big chain of theatres in India Messrs. Madan Theatres, Ltd. of Calcutta have monopolised the trade to a certain extent.

10. There is none to my knowledge in India.

11. No facilities of previewing the films are given to the exhibitors except perhaps in the City of Bombay.

12. It has affected the number of audience to a very great extent. At present there is no amusement tax upto annas 4. The middle class people visit theatres and generally purchase tickets of annas 8 and 6. To the middle class people the cinema shows serve both as an amusement and education. From the introduction of the entertainment tax these people find it difficult to pay for tickets of the middle classes and they do not like to visit cinemas as the visitors of the lower classes. They are therefore deprived of the benefit of cinemas by the imposition of this tax. The natural effect of this is a distinct loss to the exhibitors and producers.

13. The Custom tariff does not much affect the exhibitors. Of course, the Custom tariff has got a great bearing on promotion of the indigenous production of films. If, therefore, the present rate of custom tariff is increased on imported films and at the same time the tariff on the imported raw materials connected with the film industry should be reduced, it will promote the indigenous industry.

14. Yes, certainly, there is no such demand. The cinema film exhibition has proved to be a very useful means of imparting education and the promotion of agriculture, public health, etc., which are the primary obligations of the Government. Such films, however, are not and cannot be paying to the individually owned concerns. In the interest of the masses Government should either itself undertake the production of such films or substantially help the private concerns for this purpose.

15. They are the following reasons :—

- (1) The abundance of natural scenes and scenery in India.
- (2) The abundance of mythological and historical references which will be very useful as themes of films.
- (3) Cheapness of labour.
- (4) Great facilities for photography.

16. There is sufficient number of men to whom if proper facilities are given for receiving the necessary technical and other education, these can properly work as good and reliable producers, directors, actors, actresses and scenario-writers. The unemployment of the middle classes—most suitable being educated and intellectual—is a serious problem at present and the provision of necessary facilities for equipment for this industry will go to solve the unemployment problem to a great extent by the opening of these new avenues to the people. Considered from every point of view it is highly desirable that Government should undertake to make the necessary provisions in the matter.

17. After some time when the industry is shown to be worth undertaking sufficient capital will be available. In the meanwhile Government should advance the necessary funds for film production.

18. Suitable Government action can be taken on the lines indicated in replies to questions above.

19. Under the present condition of the film industry the cost of the film production does not compare very favourably with that in other countries.

20. Yes, as indicated above there is very good justification for such purposes from Government funds.

(b) If, however, Government finds it impracticable under the present financial stringency to provide funds from the Government Treasury, Government may raise loans for this purpose and pay it off in due course of time from out of the recoveries of the monies advanced to various individually owned concerns.

21. I am not at all in favour of a creation of State Agency to undertake the management of the industry as a monopoly. This will kill the private enterprise and it is against the accepted principle of free trade. It is, however, necessary to take early steps for the removal of defects and drawbacks existing in the present state of industry as pointed in replies to Question No. 8. This can be done by the appointment of a Board constituted of not less than 20 members elected by the various interests in such a manner as may be provided by the Government in rules specially framed for the purpose. The interests that ought to get representation amongst others are: (1) Producers, (2) Distributors, (3) Exhibitors, (4) Public, (5) Labour organisations, (6) Educational Institutes, (7) Social Service Leagues, (8) Capitalists.

The term of office of the elected members should not be in excess of three years.

22. Government should not participate in the policy outlined in the resolution of the Imperial Conference as such participation would not in any way assist the development of the Indian Industry. Neither will such participation assist in making India better known and understood throughout the Empire and the world, nor would it improve the standard of western films shown in India.

23. (a) and (b) It will not serve very useful purpose.

24. Some have, such as serials.

The social ideas and conditions of the people of the western countries differ very widely from those of the Indians. What are social and ordinary conditions in the western life are considered as demoralising according to the Indian ideas and notions.

The exhibition of pictures of such social life has a demoralising and injurious effect upon the Indian public. The serials have the criminal tendency although in the films the criminal is not shown to have been successful in the end, still, however, the means and ways adopted by the villain when depicted on the screen is likely to have the criminal effect on the audience.

(b) Not to my knowledge.

(c) **Serials.** They are harmful to children and youths of criminal temperament and inclination. They develop these tendencies.

(d) It is adequate.

(e) The recent dacoities in Bombay and the suburbs are on the increase. This is due to the exhibition of films of criminal tendencies.

25. Yes, as indicated in reply to Question 24.

26. Sufficient care appears to have been taken by the Board of Censors.

27. (a) There are no such films misrepresenting the Western Civilization shown, but it is true that the uneducated masses are generally unable to appreciate and follow the films representing western life and to some extent such people misunderstand them and undesirable effects of immorality and criminality follow therefrom.

(b) Yes, "In the clutches of the Hindu". It is an American production.

28. Reply as given to some questions above.

29. Under the present conditions and tendencies of the masses in India such certification will not be desirable.

30. No, it is unworkable.

31. It is to a great extent.

32. It is not much defective.

33. It is not desirable that there should be stricter censorship than at present.

34. (a) It is not advisable to replace the present Provincial Boards by a single Central Board. It would cause great inconvenience to the trade.

(b) It is unnecessary. A certificate of the Board of Censors of any province in India as indicated in the trailer of the film should be considered *prima facie*—sufficient and production of the paper certificate of the Foreign Board should not be insisted upon. The present compulsion results in a very great inconvenience to the exhibitors.

(c) and (d) Do not arise.

35. The present constitution is not satisfactory. There ought to be an elective element in the Board from amongst the Legislative Councils and City Municipalities.

(b) Not desirable.

36. The present system of the preliminary inspection by an Inspector is not satisfactory. The members of the Board should appoint Small Committees to whom the work of the original inspection should be assigned by turns. Yes, gentlemen of suitable standing would be available.

37. (a) There is sufficient safeguard at present under the Act.

(b) No further safeguards are needed.

38. Yes, Veer Durgadass banned by the Punjab Government. Orphans of the Storm not passed by the Calcutta Board. Bhakta Vidur not passed by the Madras Board. All these have been passed by the Bombay Board.

39. Not to my knowledge.

40. Censorship on cinema, wall posters, hand bills and advertising material is unnecessary.

42. There should be a co-operation of the trade and the Board of Censors, especially on points, on which films are censored. This should be done by arranging discussions, in periodical conferences of the men of the trade and the Board of Censors. This will reduce the work of the Board of Censors as well as it will save the producers from unnecessary loss in case the production is not passed by the Board.

43. Stricter control is not needed.

44. The press can help the industry by bringing to the notice of the public good productions as was done by the *Times of India* in the case of "Sacrifice" and the public bodies by giving rewards and otherwise suitably appreciating the work.

45. The Government should not exercise any direct control over the trade. It should, however, see through the Elective Board already suggested that the monies advanced to the industry are best utilised to safeguard the return of the advances and that the educative facilities are taken advantage of. Government should have full control over the production, distribution and exhibition of films specially intended for the advancement of the adult education, public health, sanitation, agriculture, etc., and betterment of the masses in every aspect.

(b) The licensing and registration of film producing agencies is not desirable. However, the elected Board should periodically inspect the studios and make report to the Government on the grave irregularities noticed for suitable action under the Law.

**Written Statement by the Hon'ble Sir DINSHAW WACHA, Kt.,
Member of the Council of State, dated Bombay, the 25th October
1927.**

Every popular amusement, from historic times, has by long usage, revealed its beneficent as well as maleficent influence. And the logical moral to be deduced therefore, is the world-worn one of the "golden mean". It is, however, just here that the "eternal verities" inherent to our common humanity come into prominence. Human ambition and avarice, desires and passions, imagination and dreams—each and all intervene. Such is the thread of human life, twisted and twined. These, in harmony with heredity and acquired usages, tastes, improprieties and what not, act and react on one another. Under the circumstances excess in games and sports, in singing and dancing, races and arenas, in modern music-hall plays or dramas, in the theatres, and a hundred and one other "variety entertainments" where the sexes take active part, lead to the same consequences, as well recorded in histories of morals, ancient and modern. Each and every source of recreation and amusement has eventually needed some reasonable control by society, and here again, the mildness or severity of legislation depends on the character and mentality of a society for the time being. Neither extreme puritanism nor extreme laxity has ever rendered any good. In either case, as historians of morals have conclusively demonstrated, re-action has taken place leading to measures that have contemplated a golden mean. Thus moderation is the key to control, and modern legislators, be they liberal or democratic, are compelled by stress of sober and judicious statesmanship to enact laws, the underlying principle of which is reason combined with moderation.

As to creating a film industry in India, I have no idea as to the resources of the country in the way of capital or talent or the technical side of things: perhaps, all these may be found to be good and sufficient, but here again the moral aspect is to be considered. To produce good films, it is essential to have actors and actresses from the well-educated classes but the country must be protected from the danger of a number of Hollywoods springing up. If Indian films are to compete with American and European ones, it will be necessary for them to contain those very points which make for popularity but against which there appears to be such need for control. On the whole, I think legislation is required far more to control the existing industry than legislation to promote the growth of an industry, which in your own words is "neither necessary nor a key industry".

**Supplementary Written Statement of the Hon'ble Sir DINSHAW
WACHA, Kt., Member of the Council of State.**

INTRODUCTORY.

1. None whatever.

GENERAL.

2. (a), (b), (c) I live in the fort and I am told that the attendances at the two theatres in this vicinity are always very large. These are mainly frequented by the educated and the wealthier classes but I believe that cinemas in other localities, which are frequented generally by the poorer classes, are also just as crowded during every performance.

The average audience at a Bombay cinema is very mixed—it is difficult to say which type of people preponderate; also, as audiences vary considerably, it is just as difficult to ascertain the proportion of children and adolescents. To the ordinary observer the proportion of adolescents seems very large but cinema proprietors could be asked to keep a table of, say, a week's attendances and some information might be derived therefrom.

PART I.

Film Industry in India.

3. It is very difficult to say but I believe that spectacular films, particularly those dealing with an emotional appeal and depicting scenes of luxury are more popular than others.

4. I do not know.

5. I do not know; this is more a question for cinema proprietors than the lay public.

6. I cannot say, but it is possible that historical and mythological plays taken from national literature, of an educative and uplifting type, may prove interesting to the educated and sober-minded classes but the general taste of cinema audiences runs to trash.

7-13. I have no knowledge of the subject.

14. So far there does not seem to be any demand in this direction but efforts ought to be made to foster it. The public would benefit much if films showing various processes of agriculture and industries, the working and manufacture of things in daily use, travel pictures and other educational subjects were shown and they would probably be appreciated in other parts of the country if not in the big cities. The results recently obtained by the railway publicity moving cinema appear to be encouraging. I cannot say if this would help the film industry but to my mind there is greater need of improving the standard of films already entering the country than of helping to produce indigenous ones. The urgent need of the moment is to check the moral harm done by films.

15-16. Very doubtful.

17-23. I am unable to answer these questions.

PART II.

Social aspects and control.

24. Yes. More than half of the films shown in Bombay at present have a strong emotional appeal and deeds of derring-do, even on the part of a very moral hero, not only incite but provide quite useful details as to how certain crimes, e.g., murder, burglaries, arson, holding up people, wrecking trains, and so on, can be accomplished, besides giving very full lessons in intrigue. The effect is harmful on all classes and all ages; not only do people pick up methods of crime but they find numerous immoral suggestions

to follow up if they are so inclined. Under "harmful" films would come all those that purport to point a moral but nevertheless first show a good deal of nastiness, mainly composed of drunken men and women, the latter displaying a remarkable scarcity of clothes, gambling dens, opium smoking, murderous Chinamen, and social relations with one another that are best left unexplained. Even historical films cannot always be considered safe from vulgarity; for instance, there was the film "Passion" showing the amours of Mme. Dubarry and Louis XV—it was most vulgar, so I am told, by those who saw it. Then there are spectacular films depicting the life of say, "Messalina" which certainly does not do any one any good to know. On the other hand, films like The Three Musketeers, Ten Commandments, Seraramouche, The Great Adventure and others were distinctly good. Censorship of "sex" and "crime" films does seem to be hopelessly inadequate in Bombay—perhaps, if the films were censored as they deserve, none would be left for exhibition.

25. Yes. Scenes of night-life and illicit love, which would seem common place enough to a European or American audience and consequently have little effect on their minds, are most insidious in undermining Indian morals. Even if Indians do not imbibe the poisonous teaching, it certainly gives them a false idea of Western life. The seamy side of life is to be found everywhere but it is not right or even fair, that only that particular side of a country's life should be constantly depicted. Moreover, Europeans have often written in the Press—I mean the European press—to say that the "facts" shown in films are a gross travesty of their normal life.

26. We in Bombay have not as yet heard of any film that has offended religious susceptibilities.

27. The reply to this can be found in the replies to 24 and 25. I do not think such films are entirely unintelligible to the uneducated Indian, for human nature is the same all over and human emotions depicted pictorially can generally be understood by all. If there is any unintelligibility it ought to be in understanding why Western producers persist in making their race appear so foolish and whether all Westerners are really so depraved in character as the films would leave an uneducated Indian to think. As to Indian films, produced in India, I have not read or been told so far, of any unfair criticism against them. On the contrary The Light of Asia and Sacrifice are highly spoken of as reflecting the greatest credit on ancient Indian history and modern Indian drama and talent.

28. Of course; on adolescents chiefly, for the reasons stated in the foregoing replies. Children are usually taken to see comic films and little harm can come from Charlie Chaplin or Harold Lloyd.

29. How would you identify an "adult" in a country where a girl, as soon as she puts on a sari, becomes a grown-up and where it is hard to distinguish between dwarfish men and tall boys? Moreover, there are innumerable married couples in the country still in their teens—should they be admitted as "adults" or debarred as "adolescents of an impressionable age"?

30. I do not think it would be of much use; the educated classes do not take their children as a rule to undesirable shows and the poorer classes cannot afford to take them. At least, that seems to be the case in Bombay.

31-33. Undesirable films ought not to be allowed to be imported at all; they are as bad as cocaine, if not worse, and should come under the same sort of ban, for censorship can never cope with the evil. But stricter censorship is certainly necessary if importation cannot be checked. There might be a certain falling off in audiences at first but the craving for recreation would soon lead people to the cinemas again and they would learn to enjoy the better fare.

34. I have no knowledge of the subject.

35. Yes, I have read and I have also been informed that the film "Moon of Israel" which was shown at two cinemas in Bombay was prohibited in Delhi province. This is rather curious, as those who had seen the film inform

me that the film was not at all objectionable from a moral point of view nor was the representation of a very Americanized Pharaoh and a Broadway Jewess likely to arouse religious frenzy. The prohibition, however, may have been a political precaution since the revolt and ultimate victory of the Israelites against Egypt might possibly be taken as an exhortation to rise against one's rulers. In that case, the prohibition was justified, for in India one has to consider more than one aspect of a subject and the *political significance* that may be attached to a film by the uneducated (or even *educated*) public would be just as dangerous at times as the moral harm done by others.

39. I do not know.

40. I have not seen, and it has not been brought to my notice that any posters and advertisements of cinemas in Bombay are objectionable in any way.

41. No, it seems to have much deteriorated.

42-45. I am unable to answer these questions.

**Written Statement of Major DHANU SINGH of the Salvation Army,
Bombay, dated the 27th October 1927.**

I am directed to state that the Salvation Army in view of the unsatisfactory Cinematograph Shows given in this country are kept clear of same and discourage our young people from attending.

In view of the Salvation Army's attitude we are without the experiences necessary to answering the questionnaire on the subject, and it is herewith returned.

We would only say that we are strongly of the opinion that the class of films generally shown, such as published in the papers, and on the posters, are of a nature that to the Indian people's eyes, Western life is very badly portrayed.

**Written Statement of the Bombay Chamber of Commerce, dated the
9th November 1927.**

I am to say that it has been ascertained on enquiry that none of the members of the Chamber is interested in the Cinema Industry or in the production of films and the Committee are therefore unable to obtain any expert opinion to lay before the Cinematograph Committee. In the circumstances my Committee do not propose to submit replies to the questionnaire nor do they desire to depute a representative to give oral evidence. They would merely remark in connection with Question 14 that they are strongly of the opinion that an increased use of the cinema should be made by Government and other agencies for educational purposes in schools and for adult education in agriculture, public health, etc. In submitting evidence before the Royal Commission on Agriculture the Committee suggested that Government should provide a cinematograph outfit and show agricultural machinery working under Indian conditions and that an officer having a wide knowledge of the problems presented by irrigation, tillage, etc., in different parts of India should accompany the cinematograph and lecture to the farmers.

**Written Statement of Mr. B. J. WHITBY of A. F. Ferguson & Co.,
Bombay, dated the 11th November 1927.**

1. I have no special knowledge of or connection with the industry so do not wish to answer questions implying such knowledge.

PART II.

24. (a) I think that films depicting women apparently nude, though they may in fact be wearing fleshings, have an undesirable attraction for illiterate classes. For instance, an Annette Kellerman film shown some years ago in Karachi had scenes in which the heroine was apparently nude. It was noticeable that the cheapest seats were full on midweek nights when normally they were almost empty, and their occupants did not appear to be of a type likely to be attracted by the artistic features of the film.

(c) In my opinion any film is harmful which tends to bring any race in India, or its religion, into contempt with others.

(d) I do not think the censorship has been adequately exercised in cases such as mentioned in (a) above.

25. Yes. Although there may be nothing indecent in a film, yet if a Western film represents immorality or adultery as natural, it is reasonable to suppose that illiterate or ignorant audiences will suppose that immorality or adultery is a normal feature of Western life, exciting no disapproval. I cannot say that I have seen any such film in recent years, though several years ago I saw a Max Linder film of this type, but in my opinion the point is one that should be borne in mind by censors.

27. I do not see how films representing Western life can be other than unintelligible to uneducated Indians who cannot read the captions. They are often unintelligible to educated Europeans who come in a little late and miss the list of dramatis personæ. I have no particular suggestions to make other than those made in answer to other questions.

33. (a) I cannot see how a strict censorship could interfere unreasonably with the recreations of the people. There is no shortage of wholesome films. Debasing entertainments must have a debasing effect and undesirable films an undesirable effect.

(b) No. The highest priced films are presumably those which attract the largest audiences, or they would not command their price. The films which are advertised as being most expensive to produce, such as *The Thief of Baghdad*, and highly priced films such as Harold Lloyd films, are usually unexceptionable.

(c) Strict censorship should stimulate artistic development by removing the temptation to substitute improper attractions for art and originality.

40. I think there should be censorship of posters and handbills. About 2 years ago I forwarded to the Bombay Government advertisements of 2 films with a complaint, and received the reply that the films in question were not considered objectionable but that I would agree that advertisements were often highly coloured.

In Karachi at all events, the posters and handbills generally select the most undesirable or suggestive features or scenes, and although it is possible that the film in question may be unobjectionable, the handbills give an opposite effect.

In particular I would mention "*The Sheikh of Araby*" and Annette Kellerman films. The first purported to be the story of the abduction and seduction of an English girl by an Arab (a similar crime by an Englishman against an Indian girl would in my opinion be an equally objectionable subject for a film). In the second class there is usually reproduced on a small scale a bathing or similar scene with nude girls, such scenes being advertised as a special attraction. As far as I remember the film "*A daughter of the Gods*" was advertised in this way.

If, as seems likely, advertising material is sent out by the distributing agencies, this might be submitted voluntarily for censorship, a symbol then indicating that it had been passed. Censors themselves might suggest the submission of advertising material in the case of films where they thought it

desirable. Penalties could then be reasonably imposed in cases where improper advertisements are circulated without having passed the censors.

Written Statement of Revd. Dr. D. REMEDIOS, B.A., J.P., Principal, St. Teresa's High School, Girgaum, Bombay, dated the 11th November 1927.

I have not been frequenting the cinema shows regularly and am unable to reply to most of the questions. From my little experience of it I can safely say that the cinema is very popular in Bombay, however, no one can deny the fact that the cinema has a powerful grip upon the imagination and is therefore one of the powerful agencies for good or evil. As a medium of instruction there is hardly anything to equal it. Unfortunately educational films are not very popular and people prefer suggestive films, crime and sex films. There is no doubt that these make a deep impression on the mind and whatever may be said in favour of or against adults seeing these pictures they are certainly a great danger to children. Erroneous standard of morality, distorted views of life, especially of family life such as are often exhibited in the cinemas in Bombay make these pictures unsafe for children.

Children should therefore be debarred from attending these cinema shows but there should be educational films which would be a great boon to them.

As explained before that as I am no regular frequenter of cinema shows my evidence will not be of any use and therefore I am not prepared to be orally examined by the Committee.

Written Statement of Khan Bahadur HAKIM MAHOMED DAYAM, J.P., and Dr. TAHERALI M. KAJIJI, M.A. (Oxon.), LL.D. (Dub.), Bar-at-Law, J.P., Honorary Secretaries, Anjuman-i-Islam, Bombay, dated the 12th November 1927.

We are directed by the Managing Committee of the Anjuman to state that the Anjuman-i-Islam being an educational body cannot as such pretend to have any special knowledge or connection with the Cinematograph Industry but its opinion having been solicited it deems its duty to express its opinion on the few matters on which it feels competent to do so.

6. (6) Films of Indian life, specially relating to past Hindu and Muslim history, and reproducing the important ancient buildings, would be extremely interesting to educated classes.

14 and in part 21. An increased use should certainly be made of the cinema for educational purposes. Films might well be made avowedly for the purpose of instruction; at the same time greater attention should be made to combine instruction with entertainment or even amusement. If it could be possible to make special arrangements for school children to visit such films through the agency of the school, it would greatly assist the object in view.

24. (a) Many films which present a loose state of morals and free intercourse between persons of opposite sexes which might possibly be deemed innocent or of minor delinquency in America or Europe are shown in India at shows which are frequented by a class of spectators who are entirely unacquainted with European and American views of society and condition of life. These must have a very demoralizing effect and it is extremely neces-

sary to stop films of this kind being shown more especially to children and youths.

(d) It is possible that such films escape the attention of the Censors or that the Censors guide themselves by standards and considerations which might possibly be valid in America and Europe but which are not suitable in India.

25-27. Yes.

29. We are in favour of certain films being certified as for adults only.

30. We are in favour of special children's performances and of children under 10 being prohibited from visiting other films.

Written Statement of Mr. W. H. HAMMOND, M.A., F.R.G.S., J.P., Honorary Secretary and Treasurer, Association of Headmasters of European Schools in India, Cathedral High School, Fort, No. 1, Bombay, dated the 13th November 1927.

INTRODUCTORY.

1. No.

2. (b) In the Fort area in Bombay the audience is preponderantly European. At the evening performances on Fridays and Saturdays a large number of children are always present—most of whom are under 14.

14. It is most desirable to encourage the use of cinemas in Schools. In the first place they perform a very important educational function and by the provision of a certain number of "amusing films" it would no doubt keep children from the public cinemas and thus remove one of the greatest difficulties that confront the censor, as films which are unobjectionable for adults are often perilous for children.

In order to provide a proper service for schools it seems that some such distributing agency, as proposed in question 21 would be necessary, and so far as the School service is concerned, some of the expenditure would fall on Government and be a legitimate charge on the education department.

24. (a) Yes: the sex problem film and the crook drama.

28. (b) Not general, but fairly common.

(c) The sexual suggestive film is most harmful and especially to children and young people.

(d) Censorship is not adequate in either "sex" or "crime" films.

29. I am not in favour of certifying certain films as "for adults only".

This would merely be an additional advertisement to young people that there was something unclean for them to revel in.

32 and 36. I do not think the present system of censorship is satisfactory. It is leaving too much to the discretion of a paid inspector and lays him open, probably unfairly, to accusations of favouritism towards certain proprietors. The usual argument in favour of retaining him is that public men will not give the necessary time to sit on a board of Censor, but this can be got over by forming panels of public spirited citizens who would give certain fixed time to their work in the same way as Honorary Magistrates do their work. In any case I think a school master should always be on the Board—one in touch with Schools and young people. He would be much more useful than a senior member of the Indian Educational Service whose work for years has been administrative and entirely divorced from close contact with children.

33. (a), (b) and (c) Emphatically no.

40. Posters and handbills should be censored in the same way as films.

Written Statement of GOCULDAS JIVRAJ DAYAL, Esq., and Rao Saheb HARJIYAN VALJI, J.P., Honorary Joint Secretaries, Bombay Native Piece-goods Merchants' Association, dated the 14th November 1927.

Regarding the questionnaire of the Indian Cinematograph Committee, we are directed by our Managing Committee to address you as under:—

No member of our Association is directly interested in Cinema Film industry or Cinema trade or Cinema shows. They, however, think that facilities and encouragement should be given to develop film industry in India for which there is a scope for expansion.

In the interests of the public, they think that cinema films and shows should not be allowed to enter India or manufactured therein and shown without strict censorship by Committees in Presidency towns to be appointed for the purpose of preventing undesirable scenes being screened in this Country.

Our Committee are emphatically of opinion that crimes such as robberies, murders, burglaries, etc., through expedient methods and means such as running away by Motor cars after committing burglary, burglars carrying revolvers for threatening or even using them and carrying other sharp and electric appliances to break open safes, etc., and also hiding their faces by means of masks, etc., which were not known in this country have been introduced and are increasing in consequence of the laxity by censorship on cinematographic shows.

Censor committees should be appointed in all provinces with wide powers to keep back objectionable films so that public safety in Presidency towns, suburbs, and villages may not stand to any further dangers in future and be automatically protected.

Written Statement of Mr. K. S. RAMACHANDRA IYER, Secretary, The Jupiter General Insurance Co., Ltd., and Secretary to the Indian Insurance Delegation, Bombay, dated the 14th November 1927.

1. I have no direct interest in any Cinema industry but I have been very fond of Cinema pictures and during the last 18 years that I have been in Bombay, I have been a frequent visitor of Cinemas. I have also visited Cinema picture houses in London and in several places of America.

2. (a) (1) The educated classes are always fond of a really good picture and their number is on the increase.

(2) The illiterate class also frequent picture houses mainly showing Indian pictures. In both the cases the audiences are increasing. I am confining myself to the city of Bombay and I have in mind Fort, Chowpatty and Charney Road and Parel. Fort area always caters for the educated classes and even outside Fort some theatres cater for this class only. There are, however, several picture houses in congested localities in Bombay which show exclusively Indian pictures.

(b) The composition of a Cinema audience, say, in a theatre like Royal Opera House and Wellington Cinema is mainly of the literate classes. Every community is well represented.

(c) I have never seen more than a dozen children in any Good Cinema under 14 years of age.

3. It is not so easy to answer this question to any one's satisfaction, but speaking for myself I can say that the literate class of India always like a

good Western picture. At the same time, it may be stated that the generality of the Indian people have begun to take a liking to pictures made in India depicting Indian life. I believe this is due to the fact that the average Indian feels that he can take his family to see an Indian picture which they will be able to follow quite well, whereas, the average Indian woman does neither like even the first class Western picture nor is it easy for her to understand the story. But there can be no doubt, speaking generally, that there is a distinct class of audience who would prefer a good Western picture just as there is an equally large class of audience preferring Indian pictures.

4. Speaking for Bombay, I believe exhibitors are able to cater for Indian audiences.

5. I am unable to answer this question definitely not being interested in the trade as such.

(a) All that I can say is that the pictures are improving gradually. Speaking for myself, I won't say that many pictures are of a good quality.

(b) From the number of audience that visit picture houses showing Indian films it is obvious that any Indian picture is popular.

(c) It all depends upon the locality and the good-will of the picture house. Picture houses showing good Western pictures have made good collection just as picture houses showing Indian films have also done. Many Indian pictures shown at the Imperial Cinema and Krishna Cinema have, I understand, had record runs. In one or two cases, I myself have had to come back without being able to obtain even the costliest seat.

6. (a) In a general way, I may say that if Indian pictures are well made and are able to come up to the standard of their Western competitors, these are bound to be more popular with the Indian audience as a whole outside large cities. But this can never happen if picture makers do not try to portray some everyday incidents.

(b) (1) Unless the pictures are well made and the actors do their part well and the subject refers to present day conditions, I do not think educated Indian people will patronise them largely.

(2) From what I have seen, any Indian picture appears to be appealing to the illiterate class.

7. I do not think I am expected to answer this question.

8. (a) I am unable to answer this question as it affects India generally, but speaking for Bombay, I find that attempts are being made for continuous exhibition of Indian pictures in several theatres.

(b) I am sorry I am unable to answer this question.

9. Not being in the line, I regret I am unable to answer this question either.

10. No answer.

11. I believe so.

12. My personal view is that there should be no tax on the amusement of the people, particularly in a country like India which is very poor.

13. No answer.

14. Yes, I believe only good can come out of this. Demand is a thing which can be created provided the product is good.

15. I believe so, the reason being that the bulk of the people being illiterate would be able to understand and follow an Indian picture.

16. I don't think there are enough, but I have myself been noticing improvements both in the production and in the language. When the industry develops and scope is allowed to people who are inclined in this way, there is bound to be efficiency.

17. I believe so, provided the management is in the hands of capable and known people.

18. I do not think the time has now come for Government to take any action except perhaps to help the industry by reducing custom duties on imported materials necessary for the production of films.

19. I understand that the cost of producing a picture in India is much less than in other countries.

20. (a) and (b) No answer.

21. I am of opinion, speaking as a layman, that things should be left as they are.

22. For the time being I would prefer to leave things as they are.

23. My opinion is that Government should not have any active hand in anything. It will smother more of propaganda than anything else.

24. (a) I don't think so.

(b) I don't think so.

(c) I have never seen any film which I can characterise as harmful.

(d) (1) and (2) I believe the censorship is perfectly alright.

(e) I don't think so.

25. I do not think so.

26. (a) Not to any great extent.

(b) In one case yes, where the Golden Calf was kicked.

27. (a) I don't think so. Generally illiterate people do not very much care for Western Society Dramas. Things can be left as they are as each audience knows its picture best.

(b) I really do not know anything.

28. I don't think so. My own son who is ten to-day has been coming with me ever since he was four to most of the picture houses that I go. He takes a very intelligent interest in all the pictures and is in a position to criticise accurately some of the pictures and enjoy many which are really good.

29-30. No.

31. (a) Yes.

32. Yes.

33. Present censorship is alright.

34. No answer.

35. (a) and (b) No answer.

36. No answer.

(b) May be tried.

37. (a) No.

38. Have heard of it.

39. Not so far as I know.

40. No.

41. Yes, there is much improvement.

42. No answer.

43. No.

44. I have not seen much.

45. (a) No.

(b) To the extent that safety appliances and hygienic conditions are kept properly there should be no interference.

Written Statement of the Rev. J. F. EDWARDS, on behalf of the Bombay Representative Christian Council, dated the 14th November 1927.

In the following observations we have confined ourselves to a few broad general principles.

1. Our point of view is that the Cinema has great potentialities both for good and for evil, but our general impression is that its potentialities for evil are being realized in the social life of India far more than are its potentialities for good. As a medium of healthy amusement, profitable relaxation, and sound instruction we believe the good possibilities of the Cinema have only been dimly realised by the Public as a whole.

2. We have no evidence to offer concerning the technical or commercial aspects of the film industry.

3. We would express the earnest hope that the Committee will take the opportunity to set at rest the fears of a very large part of the educated Indian public that "jealousy between the British and American Film Companies" is actuating the Committee's enquiry. In order to dissipate the widespread fear that "India is to have nothing but British films," we hope the Committee will insist that India must have the best examples of film production, whatever the country of their origin.

4. We do not give any opinion on the possibility of the development of film production in India because we are not aware of the precise conditions necessary or favourable to successful film production.

5. We believe there is a welcome in India for films of Indian life and story but on the other hand we are sure that Indian audiences greatly appreciate good Western films, wherever they come from.

6. Without setting up any standard too exacting for films, we would say those films or those scenes in films should not be shown which are in any way morally harmful to those who see them. We trust your report will make clear that all film-producers and films-entertainers in India must have this moral ideal even before them.

7. We believe the film can render a valuable service of an international character by helping to interpret the nations of the earth to one another. In this way the cinema may become a most useful medium for interpreting and bringing closer to India the various peoples of the world and *vice versa*. As an agent for international fellowship and racial harmony we believe the Cinema has untold possibilities.

8. We are persuaded that as an educational agency the Cinema should be given a position of first rate importance, by increasing its activities under the direct supervision of the Educational Department of Government, *e.g.*, in the following directions:—

(a) It is our impression that the translations of films into Indian vernaculars are sometimes by no means as correct as they ought to be, and we would urge that the question of censoring these translations should be looked into, for we have reason to believe some translators take far more liberty than is desirable.

(b) It is our belief that the Cinema may help very substantially in the development of the Indian child-mind if this aspect of cinema production is brought under the guidance of expert educationists connected with the Educational Department of Government.

(c) The same remark applies also to the Adult Education Movement which we believe might be materially helped by a judicious use of the Cinema for this purpose.

(d) Similarly we would urge that the Educational Department of Government should utilise the Cinema much more than at present

in the Day Schools of India; and in this connection we would express appreciation of what is already being done by those Government educational officers who supervise the methods of Visual Instruction as being on lines calling for indefinite extension.

9. As an illustration of what we mean in the foregoing paragraph we would mention an experiment in social service being made in the Nagpada Neighbourhood House, Byculla, Bombay, where those in charge find Cinema entertainments a great attraction; but they find also that really suitable pictures of an elevating type for a Bombay City audience of the rough and tumble kind are so few that only one cinema show each week can be given.

10. We regard as of the utmost importance the thorough and regular inspection of film-studios and the adoption of every possible method for removing the "social stigma" attaching to the cinema actor and actress, particularly the latter, though we know this can best be secured by raising the moral ideals of every class of society and by the inculcation of healthy ideas regarding the normal relations of men and women.

11. Concerning the adequacy or otherwise of the censoring of the cinema films we would remark in general:—

- (1) From the fact that it would appear so few films shown up to date can be pronounced as bad and thoroughly unhealthy, we think some measure of appreciation is due to those who, during what may be called the initial period of film entertainments, have been responsible for the work of censoring.
- (2) At the same time we have received a large number of complaints in recent years regarding pictures, which all high-minded leaders of Indian public opinion would pronounce as most undesirable, and we are compelled to believe therefore that a much more drastic censorship is to be desired.
- (3) In this connection, and since the members of the Bombay Corporation have decided they are "unable to nominate a representative as they had not sufficient time to prepare a statement for the Cinema Committee," we venture to call the Cinema Committee's attention to a debate on this subject which took place in the Corporation on November 10th when the opinion was expressed that "some of the cinema films were of such a character as to demoralise the lower class of people". This conveys the view-point of a large number of those we ourselves represent.
- (4) On the question of Western films shown in India we are of opinion that the West—is being set forth by Cinemas in a wrong perspective to India, by which we mean that the Cinema too often shows the West on its lower and more unworthy side and not sufficiently in its higher and more elevating aspects. This we cannot but feel is altogether bad for the East, so many of whose educators are coming from the West. On this point we would adopt as our own, though slightly modified, a sentence from *The Times of India* of November 12th, viz., "To give the people of India a feeling of contempt and antipathy towards white peoples and their civilisation and ways is to make Indians turn their backs upon" one of "the most potent means of their own advancement, social, political and economic," and therefore all "such misrepresentations of western life damage the interests of the people of India." This result is brought about largely because so many of the social customs of the West are completely misunderstood by the East and *vice versa*. Moreover it too often happens that an isolated scene is bad while the film as a whole is a good one. We are also informed that undesirable and exciting scenes are sometimes inserted in a film which are not in the book supposed to be depicted.

12. With reference to the principles that should determine the more drastic censoring of films required in the future we would urge the following considerations:—

- (1) Everything should be cut out which is likely to suggest impure thoughts or unhealthy sexual life or that depicts the perpetration of crime, in short, everything calculated to hinder the normal moral development of impressionable minds.
- (2) We would lay down as a safe principle that a really bad film is bad everywhere, whether East or West.
- (3) In order to discharge the heavy and responsible duties devolving upon it, we believe the Board of Censors needs greatly enlarging and thoroughly reorganizing so that there may be different sections of the Board dealing with different classes of films, e.g., educational, social, religious and mythological. This we regard as essential if the censoring is to be adequate.
- (4) We would urge that paid censors be abolished, and that the task of censoring become a voluntary one performed by such public-minded citizens as have a sincere desire to help on the cause of public morals and education. It is our conviction that such voluntary censors would be available in adequate numbers and that this would help to ensure the purity of the film as hardly anything else would, since such volunteers would come from among those who are fully awake to the necessity of purifying the moral ideal in every direction. And since we believe India is increasing desirous of seeing the Christian ideal of life and character embodied in its social customs we would urge that on every Censor Board at least one Indian Christian should be appointed.
- (5) Without having any pronounced opinion on the subject we favour the appointment of a Central Board in addition to Provincial Boards, the latter to be responsible for controlling the Cinema in accordance with the likes and dislikes of their own particular Provinces and the former to supervise general tendencies and tone, ensuring that the principles set forth in the foregoing (e.g., section 8) and other essential principles are being observed, and acting as a sort of Court of Appeal.

13. Regarding the exclusion of children from the cinema on certain occasions we feel this needs careful consideration from many standpoint; at present we can only suggest the following:—

- (1) Great caution is needed lest by banning any particular cinema picture it becomes over-advertised from the very fact that it is forbidden to a certain section of the population.
- (2) On the whole we believe that a picture which is wrong for the child is also wrong for the adult.
- (3) If cinema pictures are thoroughly censored on the lines we have indicated in our foregoing paragraphs there will probably be little or no need to exclude children, particularly if those who understand child psychology and principles of child education are included on the Board of Censors.

14. As for the effect which our recommendations if carried out are likely to have on attendance at cinema shows and on the innocent recreations of the people of India, we are convinced that the public as a whole would so heartily welcome censorship on the lines we have sketched that any loss would be merely passing and temporary and would in the long run be amply compensated by the added confidence in the cinema as a recreational and educational institution which the people of India would derive from the adoption of the foregoing suggestions. Finally, "the opportunity that this Committee has of imposing a prohibitive tariff upon corrupting influences that

threaten the character of the people is infinitely more valuable for the future of India than that which is possessed by Tariff Boards, which determine the import duties to be placed on cotton or on steel".

Written Statement of Mr. R. P. MASANI, Honorary Secretary, The Society for the Protection of Children in Western India, Bombay, dated the 14th November 1927.

I have the honour, as desired by the Executive Committee of the Society, to state as follows.

We have no special knowledge of the Cinematograph industry either in India or abroad and will, therefore, confine our remarks to questions concerning the exhibition of films to children.

We are of opinion that special care should be exercised in the admission of children to such shows and the selection of film. Sex and crime films which are harmful in the impressions they create in the minds of even the adults and in their effect on public morals cannot fail to have a much more injurious effect on children and their exhibition to children should, therefore, be prohibited.

We are of opinion that censorship would be an effective method of guarding against misuse of the films provided it is effective and is entrusted to a Board in which Social workers and Educationists are adequately represented.

Written Statement of Mr. H. N. SORABJI, Marine Lines, Bombay, dated the 14th November 1927.

I beg to bring to your notice the following few lines.

Since 1912 I am a constant visitor to Bombay Cinemas.

There is distinct line to be drawn between the good old films and the present one (from 1915 to 1923 and 1924-27).

The former were more instructive, morally sound and based on latest scientific character. (Viz., "The Clutching Hand"—"Mysteries of Maiera"—"The Voice on the Wire"—"Les Miserables" etc., etc., name of the films.)

Now-a-days the producers bring out films where players take too much leniency with each others body and indulge in passionate movements, viz., too much pressing while kissing, too much leaning, sitting on laps reclining (too much pressing while kissing, too much leaning, sitting on laps reclining on sofas, etc.). In this respect the Censor Board, I regret to say, is rather too lenient and does not cut off that portion of the film, which produces bad impressions on young and raw minds.

I beg to differ from the opinion expressed by Acting Police Commissioner that kissing does not affect the morals, but you, Mr. Chairman, must know that he speaks as a European. Once or twice kissing scenes is well and good but a dozen times in a film of 6,000 feet long, is disgusting to Indian minds. The code of morals of Europeans in this respect is quite contra to that of Indians. (See film "Love's Gamble" show at Universal Picture House this week.)

Re Indian Film Industry.—The joint-stock companies should be established in each Province with a Capital of Rs. 5,00,000 (half the amount should be given by the Provincial Government at a nominal interest and the rest should be subscribed by the public—the cost of each share must not be high, so that even poor people could be the shareholders).

Indian producers should impress upon the actors, that at the time of acting they should completely ignore the cameramen, so that their whole mind should be engrossed in acting and thus show their natural acting.

The Government should help the Indian producers by allowing them to make use of public road, Government offices, etc. The Government also should pass orders to the Police that they can take part in certain items of a film, and thus encourage them in their initial stage.

The Government should impose more import duties for a time being, on Foreign films. The Government should give bounties for a period of five years, (if they have a surplus budget).

The Imperial Bank or (Reserve Bank) should lend money to these enterprisers by charging very nominal interest.

If decent pay is offered with an extra precaution to their modes of lives in film studios, I think middle class ladies will offer their services.

The Indian producers should pay particular attention to the dresses they give to the players. (There should not be any flaw in this matter but I think they are very much handicapped by monetary circumstances.)

The Madan Theatres Ltd. should be requested to show certain percentage of Indian films in their theatres, and thus help the Indian film industry.

If at all an Entertainment Tax to be retained then I should emphatically say that the money should be given either by way of bounties or should be used for educational purposes, but under no circumstances the Provincial Government should make use of the same in any other way, otherwise it should be done away with, the sooner the better.

Letter from Mr. BALA SUBRAMANIAN, dated Bombay, the 15th November 1927.

I am very sorry indeed to intrude upon your very precious minutes, but as I am of the opinion that you should hear the views of the *man-in-the-street* on the Indian film industry, I venture to take this step.

Young men like us are closely following the results of your sittings in Bombay and feel glad that the time is not far distant when the film industry will be thrown open for educated young Indians of respectable birth. I must emphatically say "respectable", since the majority of the actresses now in the Indian films are a source of discouragement to young men like us, desirous of joining the profession, without bringing discredit upon themselves or upon the industry in general.

But there is no use in criticising these demi-mondes, as ladies of respectable birth and education are really unwilling to enter the cinema-line. The reason for this is in the public view of concluding anything connected with the stage or film as demi-reputable. The amateur associations have somewhat dispelled this view of the public and unless and until film producers engage men of letters and social standing who are desirous of joining this profession, young women of respectability cannot be induced to join the film industry without fear.

For example, if you care to enquire into the antecedents of the film actresses you will be surprised to find that almost all of them—(barring the proverbial exception) are unfit for society. How can you expect the youth of the country to join hands with these!

Further, it is impossible for young men to enter the films and even if they are taken, they are started on such a low salary that they sack themselves, thus saving the producer the trouble of sacking them. For the past 4 years I have tried my best to get into a film. I was unable to get interviews with producers. On one occasion when I happened to go on this mission to a local film producing company, the sight I witnessed was horrible. The camera-man could not get at the poor actor—a minor character—and the filthy language used by some of the authorities there (each giving his own advice to the actor) made my flesh creep and I turned away in disgust.

Sir, can you do anything for men like us? Now I am 23 years of age and there are men like me willing to join the industry. Of course, we do not ask you to plead on our behalf, but you can impress upon the producers the desirability of encouraging young educated Indians.

Written Statement of the Voters' Association, Poona, dated the 15th November 1927.

The advent of the English Rule in India is generally taken to be a declaration of individual freedom with the result that the bonds of Indian society have been broken off. The Unity of the nation is gone together with its vitality. Notwithstanding Government of India still continue to exploit India by appointing various commissions to create the false impression of doing good to India, but as a matter of fact, only to succeed better and better in sowing seeds of dissention and disunity. To give a list of such commissions since the autocratic regime of the late Lord Curzon would be an arduous task; such commissions have been appointed; with what result. Though India is suffering from the pangs of poverty, these commissions instead of alleviating such pain add more and more to it. The Cinema Commission is adding another name to the already lengthy list.

Really, there is no need for Cinemas in India. There is a lot of religious literature in India, a propagation of which will result in teaching better morals to the Indians. The nature of the literature is such that when propagated, it will teach good morals not only to the Indians, but it will make even the other nations of the west mad after it. Apparently the idea of appointing the Cinema Commission is to say that the Indians are barbarous wanting in morals, and that the Government are doing their best to remedy this state of affairs. The local Kessari says on 1st November 1927 "Their latent idea is to encourage the foreign films, especially the British, instead of encouraging the Indian Films"—So, the Commission deserves nothing but boycott.

It is ruinous morally, physically and mentally. The Cinema will only ruin the nation. It can never build one. There is every chance in the cinema of contagious diseases spreading, making people ill, thus bringing in its trail weakness and death.

Secondly, the eye gets spoiled, and the man becomes dead to the nation for all practical purposes. Cinema Goers are constrained to wear spectacles even from boyhood and when they become of prime age, they are almost blind.

Thirdly, keeping awake late in the night undermines the health of the people and the nation eventually becomes weak.

Fourthly, the poor Indians who are already unable to make both ends meet at home, are made to squander their hard earned money on foreign manufacturers and by half starvation at home,—invite early death.

Fifthly as regards education to the people, the cinema instead of educating the people on sound lines, teach with good impression immorality and other vices—to mention only a few instances. I may say, it teaches scientific robbing and murder, and to deceive the elders and the poor neighbours very cleverly. It is only such fine art that the cinema teaches to perfection. Such instances, the Association is prepared to show the commission when it comes on tour in every household in this city. The civil and criminal courts are ripe with such cases. Whatever is seen or said in the cinema is repeated by the youngster in the street and the result is the worst that could be contemplated. Even the dreams of such impressionable young minds are ripe with the cinema acts and savings; the elders at home get frightened at such dreams. Sixthly, it is obvious therefore, that, under the garb of amusement to the public the cinema is nothing but an abode of all vices.

Lastly it helps to abolish good manners, shame morality, respect and regard for the elders, and is a bane in general to all domestic virtues.

For the reasons given above, if doing good is only the real and ultimate aim of the Government of India, it is earnestly requested on behalf of the poor Indians that the Cinemas should be closed, by legislation if need be, not only in India, but also everywhere. The above action would prove beyond doubt not only to the Indians but to the other nations of the world, that the British Rule in India has really been a moral one, has really helped to build a united and moral Indian nation, and will have also earned the goodwill of the entire humanity for having fulfilled their trust to India according to principles of equity and good conscience.

This voters association begs leave to close their written evidence with the above request.

Written Statement of Mr. E. M. GILBERT-LODGE of Gilbert-Lodge & Co., Bombay, dated the 16th November 1927.

While you are considering the question of Films in Bombay, will you not give your attention to a highly objectionable type of Film now shewing at the Empire Theatre, Bombay? I refer to the Film which advertises what is called "Germicidal Soap". The whole thing is calculated to engender the worst type of fear among those who see it.

The Film shews crudely exaggerated and enlarged figures of dangerous disease germs crawling on people's hands, passing from father to child when they are kissing, and that kind of thing. More real harm is done by this pernicious type of Film than by a dozen "Problem" films, in that the worst type of fear is created and the way laid ready for the "disease" pictured. I confidently ask that such Films be absolutely prohibited from public exhibition.

Written Statement of the Parsi Central Association, Bombay, dated the 17th November 1927.

To answer adequately the questionnaire of the Indian Cinematograph Committee requires not only technical knowledge as to the trade and industry regarding everything connected with Cinematograph in its several branches of production, distribution and exhibition, but also special and particular knowledge of the local conditions as to the kind of audience, their likes and dislikes, and the effect that different kinds of films would produce upon their minds. The Parsi Central Association both on account of its constitution and its activities is not in the position to deal with this subject with the requisite knowledge and information, but can only offer some general remarks on some of the points to which the questionnaire gives rise.

It is true that the cinema has taken a great hold on the mind of the Indian people, both among the educated and the illiterate classes, and in those places where the cinemas are permanently established the attraction of these shows seems to be on the increase, adults of both sexes of all classes, literate and illiterate as well as children frequent the shows, the proportion of children being roughly speaking about 1/10th of that of the adults.

The educated and the upper classes no doubt take great interest in Western films, depicting the conditions of Western life, great historical events both of ancient and modern times and adaptations from the works of fiction of great and well-known authors. On the other hand, this association is of opinion, that films of Indian life, topical Indian news, and scenes (with Indian actors) depicting stories from the national literature, history and mythology greatly appeal to and are more popular with Indian audiences, that are illiterate or have very little education.

It cannot be said that such Indian produced films are available to the exhibitors and that they are produced in sufficient numbers to satisfy the demand. We think India can supply actors, actresses and scenario-writers of sufficient technical knowledge and it would be in the interest of the country that Indian produced films should be encouraged.

There is no doubt that an increased use of the cinema for educational purposes in schools and for adult education in agriculture, public health, etc., by Government and other agencies would help the growth of the film industry in this country. It is suggested that as an experimental measure the Government of Bombay should at its own expenses undertake to show educational films in the City of Bombay at some central place for a small charge with a view to gauge the popularity of such educational films and to ascertain the practical utility of imparting education through such a channel.

It cannot be said that there is a general circulation of immoral or criminally suggestive films, such class of films cannot but have a demoralising or otherwise injurious effect upon the public in general. In particular immoral films would have a tendency to debase the minds of the young of any country, and films depicting various phases of crimes such as burglary, arson, murder, etc., and the ways and means in and by which such crimes are carried out would offer suggestions and temptations to those inclined that way and would indeed produce a very deleterious effect on them.

As far as illiterate or very little educated people are concerned the differences in social customs and outlook between the West and the East would necessitate special consideration in the censorships of films in this country.

Films representing Western life and civilization are generally unintelligible to the educated Indians and are very likely to be misunderstood by them. Being uneducated they are unable to read, and therefore to follow the scenes depicted and understand the cause and the reason and the real significance of the various actions and gestures. They see only the pictures and the outward ostensible suggestions they convey. This ignorance on their part, their inability to follow and understand the real meaning of the scenes represented naturally tends to misrepresent Western civilisation or to lower it in the eyes of such Indians. But because such social films are apt to be misunderstood by illiterate class, there should be no restriction on their exhibition in India for the entertainment of the educated class.

It is neither advisable nor useful to certify certain films as "For adults only" or to prohibit all children below a certain age from visiting cinemas. This is a matter which should be left to the absolute discretion of the parents themselves, whose duty and care it is to inquire and see which films are proper and which not for their children to see.

This Association considers that a properly organised system of censorship is an effective method of guarding against misuse of the films provided it is not of too strict a character so as to unreasonably interfere with the proper development of the film industry and the exhibition of the films for the recreation of the people.

This Association does not desire to depute any representative to give oral evidence before the Committee.

**Written Statement of Mr. S. H. JHABVALA, Honorary Secretary,
Central Labour Board, Parel, Bombay, dated the 16th November
1927.**

I beg to submit the following on behalf of the Central Labour Board representing the general opinion of a bulk of working classes and other masses belonging to the lower ranks:—

The educated Indians largely belong to rich and moneyed classes and therefore they take more advantage of the existing cinema facilities than

the illiterate classes among whom a very large proportion of workers may be included for they are poor and unable to pay for decent and well organised cinema shows. If the educated classes taking advantage of the present cinema facilities are 90 per cent. the illiterate classes may be put down at 10 only. Though the illiterate classes seem desirous of taking increased interest in cinemas their means are limited and therefore though their increase is steadily advancing yet it is baffled by a proportionate increase on the other hand of the richer classes. The cinemas situated in the industrial centres of Bombay are visited largely by the masses but the superior classes do not visit there. On the other hand the more fashionable cinemas located in high circles are not visited by the common people at all. It may be stated here that the cinemas meant for the lower classes have a lower tariff than that adopted by the companies meant for high circles and therefore it is that even a small percentage of illiterate classes are able to take advantage of the cinemas. My point is that if illiterate classes who are mostly poor were to secure sufficient facilities by way of reduction in charges, the percentage of illiterate cinema-goers would greatly increase.

My eyes are fixed upon the industrial areas where one does not find more than a slight sprinkling of the upper-middle class, where the lower-middle and the inferior classes are to be evidenced. On the other hand in a cinema situated between Grant Road and Colaba, one may witness members of higher society and a sprinkling of middle class and there is total absence of the inferior classes.

The audiences consisting of children under 14 years among the poor classes is an insignificant fraction as they are not spared by the poor parents a few annas for Kinomotic luxuries except on some grand festivals.

The classes of films most popular with such Indian audiences are those that illustrate Indian life, specially scenes pertaining to Indian History, Indian Mythology and Indian religion. On the Krishna Jayantiday the Krishna Jayanti shows are heavily visited. But on the other hand those pertaining to foreign life of adventure and crime and other illustrations of sensational incidents either moral or immoral are also appreciated but those illustrating ordinary social life of Europeans are not encouraged for they do not rationally appeal to the mass mind that is in the first place uncultured and in the second does not associate itself with character illustrating European life.

The classes of films most favourite with the Indian audience consisting of the lower masses are religious and others encouraging sensation especially those depicting adventures, heroism, etc. Films laying out criminal and detective shows also are largely patronized by lower classes of Indians.

The exhibitors do not adequately cater to the Indian audiences and mostly they derive their revenue from the superior Indian classes and to them pictures of European life and character are not unwelcome. The larger bulk of the population would be satisfied with shows pertaining to Indian life and character but such films are not forthcoming. The reasons are, to be practical, mere of an economic nature than anything else, so that in spite of the exhibitors wishing to cater to the wants of the people they cannot do so.

Indian produced films depicting Indian life are not readily available and those that are cannot be said to be of good quality. But whatever is available is highly popular. Indian films are bound to be more profitable than Western films only if it was convenient to produce such films in India. Films of religious importance shown in industrial areas have not proved unprofitable to the exhibitors.

Films of Indian life, topical Indian news and scenes with Indian actors depicting stories from national literature, history and mythology would be greatly popular with the Indian masses and they are directly touched by their life and feelings more than the prevalent Western films. To the illiterate population the Indian films that can most appeal are religious, mythological and those which can bear on the life in which they are themselves vocationally interested.

Looking to the standard of exhibition of the various films in this country and the price at which such exhibitions are held it may not be said that the several branches of production, distribution are satisfactory.

The amusement tax really speaking indirectly falls upon the shoulders of the spectators, I am of opinion that the present system of taxation should be so laid out that the richer and upper classes may have to pay while the middle and poorer masses may be exempted so as to encourage healthy and innocent past-time among the working classes.

An increased use of the cinema for educational purposes in schools and for adult education in agriculture, public health, etc., by Government or other agencies would help the growth of the film industry in this country provided the Government extend protective measures for fostering development of the same. The demand for such films is bound to arise more and more as the illiterate masses are given increased facilities in watching and seeing such films. The conditions in this country will be favourable to development of Indian films producing industry on a large scale with increased facilities for the same in the direction of organisation. Indian producers, directors, etc., of sufficient enterprise and adaptability are bound to arise provided encouragement is given to them. Sufficient capital will be forthcoming for such film production with increasing organisation on the part of the exhibitors.

It is because to-day Government have not protected the interest of Indian film producers on a proletariat basis, that the industry cannot and does not sufficiently thrive and therefore it is that as a result of the present Enquiry Committee the Government should be able to institute legislative measures in such a way that the burden of taxation might rest on the rich cinema-goers while the working classes and other poorer masses may have free theatre tickets as they have in Russia.

Expense for the development of film industry as demanded by people has to be made sooner or later by the Government and it is for Government to institute necessary measures for the encouragement of the same without starving other departments. It is because of improper distribution of the revenue acquired by Government that at present some of the objects are left starving and others are receiving disproportionate support.

The proposal that to ensure the production and exhibition of films conforming to moral standards to provide a centralised neutral distribution agency and furnish a fair market to the use of teaching and propaganda films and generally to improve the conditions of the film industry in all its aspects a state agency should be created to undertake the management of the film industry, is to be welcomed. But such State agency should be created as will include popular opinion in all relevant matters. The State agency should not have a monopoly.

Cinema pictures are the best agency for making known the conditions, resources and habits of people and the activities of the various Governments to each other and the various Governments should co-operate with each other to promote the end by measures and methods of co-ordination on a basis of equality.

Cinema companies exhibit in this country films which has a demoralising effect upon the mass mind as it pays them to do so. What is considered to be fashion has owing to the undeveloped state of the illiterate mind its debasing results which need to be restricted to achieve immediate good result. In that behalf Western kissing films deserve control. The allegations that the criminality among many of the wicked classes has been increased as a result of criminally suggestive films has my support. The evils of such criminal shows counteract the good result obtainable from the punishment pictured at the end. The untutored mind requires censorship in the matter of sex and crime films.

Though human nature is one all over the differences in social customs and outlook between the West and the East require special consideration in the

censorship of films in this country. In the same way films likely to offend religious susceptibilities need to be guarded against.

To educated classes films representing Western life are an impetus to healthy ideals. No specific instances can be quoted of how bad films generate immoral ideas but the Police reports are a substantial evidence.

The sex and crime films have had effect on children and adolescents for they spoil the morals of the spectators.

I am in favour of certification of certain films as "For Adults only".

It is not necessary that children should be confined only to children's programmes. In the first place the percentage of children of the poor classes visiting cinemas as stated above is very low.

Censorship as at present conducted has got great room for improvement and if a single Central Board were established with Provincial Branches spread out everywhere it would be an effective means to the end. Such Central Board should have a reasonable proportion of non-official members elected by people coming through influential bodies like the Legislative Council. A censor at each centre to be assisted by an Advisory Board of non-officials would also be desirable.

Posters and similar other advertisements of cinema performances should also be censored as in some cases it has been found that pictures given in the same have an offensive taste from moral point of view.

There has been slight improvement in the moral standard of the films exhibited in India in recent years, as the taste for religious and mythological films is gradually developing.

A stricter control over the export and import of films is largely necessary so as to give an impetus to the advancement of Indian films industry as the existing system patronises and fosters the growth of Western and foreign films.

The masses as such have no proper expression of voice and therefore though public bodies can greatly assist in maintaining good standard of films yet at present not much result can be expected. However, with the advancement of time as the public body and the press become a part of the masses, they are bound to influence in the maintenance of good standard of films. All film producing agencies should be free from all kind of external control.

Written Statement of Mr. CHAMANLAL B. JOSHI, Bombay, dated the 18th November 1927.

I do not claim to possess any specialised knowledge about the film industry or its various other technicalities. But in the following lines I make an humble attempt to give my opinion on the various questions connected with this industry from the view point of an ordinary common place middle class cinema visitor.

As a rule I see a few cinema shows, but to those which I have seen I have always given my serious and patient thinking, and have tried to discuss the merits and demerits of a film with my friends, and hence, what I am going to say is the result of a study of the cinema films from a visitor's view point.

At one time in my life I thoroughly deprecated the cinema and thought that the world would be happier if these institutions were closed down. But later on further thinking on this subject brought me to the conclusion that as most of the city folks visited these places it was impossible to stop them, hence it is better to mend these institutions rather than end them. Since then I began to feel that if the cinemas were rightly used it would do a great good to the visitors both in matters of education and entertainment. I also realised that it was one of the best mediums through which the nations arts and crafts can be encouraged and its glorious past may be

made a living present. When I began to think of this industry, in terms of the economic life it occupied with respect to other industries of the country and with reference to the capital invested and the number of people employed therein I came to the conclusion that this industry taken as a whole if rightly encouraged and developed would most certainly prove to be a great national asset to the country.

With these preliminary remarks I now beg to lay before you some practical suggestions, and then answer the questions published by you on this subject. I have tried to answer only those questions which I could answer best.

ACTING AND PHOTOGRAPHY.

For a film to be a complete success appropriate acting and very good photography are the essential things. In foreign films acting is of the supreme type. The actor merges his heart into the role he is playing and appears that he has forgotten his own self and this is quite essential for the success of the film. The Indian film actors (although they have made a good progress) either overact their parts or often stand as bobbies, not participating with the main actor's acting. As regards acting in the Indian films there remains much to be desired. Actors who are at present in the profession should study the various phases of life, study the acting of foreign film actors and try to come up to the mark.

The art of photography as seen in the Indian films is yet undeveloped. It is in the interest of the film producers that they should send out their own men to foreign countries to study and specialise in this art of cinema photography. They must not wait for Government help as I am sure it will take a long time before Government comes forward with such help, in this direction. Of course, I consider it to be the duty of the Government to give a helping hand by financing some persons to study this art in foreign countries.

The art of photography is occupying such a position both in trade and in society that the University should make photography an optional subject in the intermediate year of the college studies for science students. Later on if a student wants to specialise in this branch the University should arrange for it and grant degrees for proficiency in this line.

CINEMA THEATRES.

Theatres are an essential and unseparable parts of the cinema world and hence they should be sufficiently ventilated so that inner air may go out easily and let in fresh air. Besides the improper enforcement by the cinema authorities of the law of smoking makes even a good cinema theatre quite unhealthy. When the theatre is full of cigar-smoke it becomes disgusting to sit any longer specially in the lower class of the theatre. In spite of the warning painted in the theatres "Smoking prohibited" in large black and white or blue and white this nuisance of smokers is found in higher as well as lower classes in more or less degree. I therefore suggest that if a man is found smoking once he must be expelled and I think in a very short interval of time people will get used to it and will not smoke. If theatre authorities fail to carry out the enforcement of this rule the police should take the matter in hand directly and deal with the matter.

Looking to the state of society in India it is quite necessary that there should be 3 or 4 family rows in the back portion of each and every class. This will enable more middle class families to visit the cinema shows, because under the present state they do not desire to put up with all the inconveniences of the lower class and they cannot spend more for higher class tickets.

Lastly I make bold to suggest that boys and girls of respectable families who have got an aptitude for this line and who have confidence in their moral conduct should enter this profession and raise the standard of this profession from its present low level.

ANSWERS.

1. I have already expressed in the first portion of my statement attached herewith that I am going to answer these questions from the view point of a common visitor.

2. From the uneducated classes I think 60 per cent. of persons visit cinema shows and 25 per cent. of educated classes visit them. (When I say this I refer to the cinemas situated in Ahmedabad.)

(b) The composition of an audience of a cinema theatre depends upon the situation of the theatre. A theatre situated in a place inhabited by labouring population is found always fully packed up with these people.

In the City like Bombay where there are easily distinguishable areas with reference to the occupation followed by the people; and hence there is a difference between the composition of an audience with reference to the locality in which it is situated, e.g., Hornby Road, theatres, opera house, etc., where chiefly educated people are seen in a great majority in the theatre.

(c) I put this figure at about 5 per cent. but this increases on holidays.

3. Detective stories with constant fighting scenes or at short intervals and thrilling incidents find a good favour with the illiterates.

The literate and intelligent people approve films depicting romance and realistic side of life.

Indian films having religious plots or a film showing a story from mythological literature are certainly more attractive to the illiterate people.

5. Indian films are popular but they are not always of good quality.

(b) Looking to the large audiences and the reputation of the same film for more than a week shows that Indian films must be more profitable to the exhibitor.

(c) From amongst the productions I have witnessed, Kohinoor's "The Typist Girl" or "Why I became Christian", Madan's "Krishnakanta's Will" and "At the Clang of Fetters" are the best productions of the Indian films.

6. Most certainly because they catch the plot, the central idea or the main theme of the story very easily.

7. In reply to this question I put forth a visitor's opinion that barring a few exceptions the general level of Indian films is not up to the remark, but looking to the marked and rapid progress made by this industry during the past few years, they will come up to the desired level in the near future.

12. The entertainment tax may not be affecting the exhibitor but it is a direct cut on the pockets of the middle class man to whom perhaps cinema is a cheaper place of amusement. If this tax is withdrawn I am sure more persons will visit the cinemas or if they spend the same amount (which they used to pay with tax) they will enjoy more convenience and comfort by buying a higher class ticket. But under the present state of affairs he has either to give up visiting a show or go in a lower class and suffer the inconveniences of the lower class.

13. Indian film industry is of a recent growth and when capital is shy for this business in particular free importation of raw materials used in this industry will help the industry a good deal.

15. Yes, natural sceneries coupled with Sanskrit, mythological, historical, national literature, promises a great future for this industry and should therefore be developed and encouraged on a large scale.

Elsewhere in this statement I have made certain suggestions about the organisation of Film Producers' Association. Here I add the following:—

The Association should make an effort to push on Indian films in foreign countries by sending out travelling agents, specially to places where there are Indian settlements.

The best way for the Association would be to acquire cinema theatres in other countries for the common benefit of all the Indian film producers.

16. Looking to the development of this industry in a short interval of few years and the present productions it will be quite safe to depend upon present directors, etc., for producing films of competitive value, after an experience of few years.

To remedy any deficiency in this respect, I suggest the following:--

Organisation of a strong association of film producers for the common benefit of all. The Association should study the important problems affecting the film trade, both in this country and abroad. Collect information from foreign lands, build up a library on this subject, open a reading room for those engaged in the production of films, etc.

Over and above this there should be a club of critics who should honestly give out their opinions about the good and bad points of films. Under this club of critics discussions should also be arranged relating to this industry, besides the Association should send out some men to study this industry in Germany and America.

17. For this industry I don't think capital will be forthcoming easily even in the near future, because this business is looked down upon, as something low by the rich.

23. The Government can help in the following ways:--

(1) The Government should grant scholarships to those students who desire to specialize in any one of the branches affecting the film production.

(2) The Government should by allowing the use of its railways, and steamers and other sights which may be necessary for taking a good film at cheaper rates and help this industry materially.

21. I am not in favour of any State monopoly as suggested. I consider that the present system of private enterprise with the present system of censorship is quite adequate.

22. Indian film industry should have nothing to do with the questions of Imperial preference. Let each film stand on its own merits irrespective of its being Indian, American or British.

PART II.

24. There is not a general circulation of objectionable films which have got a demoralising effect upon the morals of the people. To my mind the present system of censorship is quite adequate for sex and crime films.

Cinema and crimes has no relationship because no case has yet been decided in a law court wherein the culprit has given out the fact that the way in which he committed the crime was suggested to him through some cinema show.

28. Each film should also be examined from the view point of its possible effects upon the minds of children. I think love scenes carried to extreme limits do an injurious effect upon the minds of the children. (I suggest that the film of the type of "Beau Geste" are the best for children.)

31. The present Board is I think quite competent to guard against the misuse of the film.

35. Although I have no special reasons against the present constitution of the Board, I think it desirable that there should be a non-official majority on the Board, besides as the Indian Film Industry is making a rapid progress there should at least be one member on the Board chosen by the film

producers' Association. There should also be an educationist chosen from amongst the schools of the province.

41. Whether a particular film will bring in a sufficient audience or not is the first and main consideration of all the exhibitors.

44. The Press and the public by criticising the bad points of the films and praising the good ones and where necessary offering their suggestions I think would be doing a good service to this profession and industry. Further I add that bad points should be severely criticised and no latitude should be given because it is an Indian production. A film should be viewed as it is and stringent criticism should be offered in order to promote the production of films of better standard.

Written Statement of Mr. MAGANLAL M. SHAH, Honorary Secretary, The Jain Association of India, Bombay, dated the 18th November 1927.

We have the honour to state that as we are not intimately connected with the industry in general, we do not submit answers to all the questions in their serial order. However, we have a few remarks to offer which are as under:--

Generally speaking, Indian films pertaining to Indian History, Mythology and other popular, social and moral stories have become popular, though the Indian films industry has not yet reached a stage of perfection, their production of the above type films do generally please Indian cinema audience. Such films if more perfectly and systematically prepared would also be very popular abroad as they convey much information and recreation. The industry in India requires much to be improved and for which more trade concessions and Government protections are necessary.

Western productions are not enjoyed by a majority of cinema audience which has all Indian tastes. Besides the differences in Eastern and Western mode of life and nature of amusements, Western films fail to please people.

Love stories in Western films do degenerate the general tone of morality. Similarly certain films misrepresent religious stories and occurrences and as such wound the religious susceptibilities of communities concerned. We therefore suggest that:--

- (1) Indian Film Industry should be systematised and encouragement be given to it by way of less taxation and heavier duties on foreign films.
- (2) Productions should be classed as (1) Social, (2) Religious, (3) Historical, (4) Technical, Educational, and (5) Health and Hygiene.
- (3) For each class there must be at least one member on the Board of Censors possessing expert knowledge on the subject matter or the films. Social and Religious films ought to be referred to the representatives of the communal associations concerned, before they are screened.
- (4) Technical films should include matters of industry, agriculture and such other things of general importance. These will be very popular if they are less expensive.
- (5) Technical and educational films must be exempted from amusement tax also.

Several Western films and particularly American films display scenes which do not only deteriorate the morality of the public but also give lessons in organised theft, robbery, etc. Films which can lead the minds to such crimes should be prohibited.

**Written Statement of Miss M. KATHERINE DAVIS, Secretary,
The Children's Aid Society, dated the 15th November 1927.**

The only concrete evidence I could submit is as follows:—

- (1) I have personal knowledge of 5 girls (film actresses), two openly living immoral lives on their own and three whose acquaintance I made when visiting brothels in the area in connection with League of Mercy work. Three of those girls were Anglo-Indian and one Kashmiri and one Hindu. I feel that much more supervision is required of film acting schools. In the case of one brothel girl, she was living in the brothel and going daily to act. I imagined she found the work a means to increase her male clientele.
- (2) Regarding Indian films. Judging from the "Wild Cat of Bombay" recently shown at Alexandra Cinema, Foras Road, there is a tendency to introduce Western ideas in an undesirable way, *viz.*, the "Cow-boy" setting, veiled under the name of dacoits and the unpleasant scene of drinking and fast life towards the end of the film, Indian men and women were shown behaving in the hard drinking, fast way of a certain type in the West.
- (3) Regarding suggestive posters and titles. I purposely in 1926 went to see the film (Indian) called "Night Life" in Bombay (Krishna Cinema, Chami Road). The title and poster were most suggestive, but the film in itself harmless but undesirable. The poster was of a character to draw an audience wanting a vicious exhibition. This film also showed the incorporation of debased Western ideas and practices into Indian life, *viz.*, the night riding in motor cars on what appeared to be Hornby Villard.
- (4) More surveillance is needed to prevent cinema theatres and lobbies from being used as picking up grounds by prostitutes. At the Alexandra Cinema at a late performance of the "Wild Cat of Bombay", last July, I saw a young Mahomedan girl from a bad house, alone in a back seat, obviously out to get a customer and I know for a fact that of one brothel in particular—the mistress takes her girls regularly to cinema shows—probably with view to business than entertainment. I have, during my few visits to cinemas, once or twice seen gaily decked, suspicious looking Indian women seated in the lobby outside.
- (5) I personally feel the present control in Bombay is most inadequate. For too much dependence appears to be made on the personal opinion of one paid inspector as to where cuts should or should not be made. A body of wider representative character is desired.

Apart from the above very few points, I am afraid, I can give no concrete evidence.

**Written Statement of the Rev. JAMES KELLOCK, Professor of
Economics, Wilson College, Bombay, dated the 16th December
1927.**

I have had two meetings with about 20 students mostly from the J. B. A. Class, to discuss the Questionnaire, and I have had a long talk on the matter with two or three students. I set down below information or fairly

general opinion that came out in the course of these discussions and talks, and which have some bearing on the questions in the Questionnaire. The numbers in the margin are those of the Questionnaire.

2. The general idea seemed to be that 75 per cent. of the students in Wilson College frequent the pictures, and that those students go from once to three times a week.

In the Fort area in Bombay the majority of the audience at the cinema is said to consist of schoolboys, college students and young persons from offices.

5. Indian historical films are declared to be nearly always spoiled by faulty production, and by bad acting. It is said that tramway lines and such like modern things will be visible in scenes depicting, say, the days of Asoka. The badness of the production is said to spoil the whole spirit of the history. It was further said that the defectiveness of the English put on the screen in the form of titles and paragraphs of explanation, has a bad effect on the English style of the audience.

6. Generally agreed that pictures based on stories from the national literature, history, and mythology would be more popular with the illiterate classes, but that they would not be more popular with the educated classes (largely because of the bad acting). On the whole it would seem that the literate would not prefer Indian historical and mythological pictures to the Harold Lloyd, Charlie Chaplin, etc., type of comic picture. But they would appreciate seeing a proportion of pictures of the Indian historical and mythological type, if they were really attractively and competently produced.

16. I get the impression from some of the students that in the case of most of the Indian film concerns the proprietors are out to make big profits as quickly as possible, and consequently that they won't pay salaries that would attract intelligent and respectable persons as actors, nor will they pay a good writer for decent plots. The plots of most of the Indian films are said to be very poor affairs. It is said that when they do get a good story, they ruin it in adapting it for the screen. Said to show lack of resource that nothing corresponding to the pictorial gazette of the Western cinema has been devised for providing a weekly pictorial representation of Indian news and current events.

24. On the whole the students do not seem to feel that the films they see in Bombay are demoralising or harmful to them. When pressed some of them will say that the freedom as between the sexes which Western pictures often show, may have what they call "an unconscious effect" or "a psychological effect", or may be harmful to the illiterate or to the weak-minded. But for the great majority it is held that the attitude in which they go to see the pictures precludes any such demoralisation, even if the picture be not all that might be desired. For they go for recreation and amusement and take everything they see in the light and in consequential spirit of the recreative mood.

As regards incentive to crime, the students seem to think that what they see would not have any bearing on that, unless in the case of crooks looking on, who might get some new tips as to method, and perhaps also in the case of some boys who have a criminal tendency. It was generally agreed that scenes in which there is a lot of kissing without rhyme or reason should be prohibited. The opinion was given that in the Western films the censorship of the love-making and kissing scenes is adequate, *i.e.*, there is not too much of such scenes. But it was said that in the case of Indian films there is not sufficient censorship of these scenes, because (1) that sort of love-making does not take place in Hindu society, and (2) on the screen it is overdone and is made much more prolonged than in the Western films.

The censorship in the case of crime films is regarded as adequate. The students seem almost unanimously to be of the opinion that the American comic films which they see—those featuring Charlie Chaplin, Harold Lloyd,

Jackie Coogan, Baby Peggy, etc.—have no bad effect, and afford harmless amusement.

The general opinion among the students seemed to be that when they saw European dancing on the screen they regarded it in an objective sort of fashion as something apart from their own concerns and as a specimen of other customs and manners. Two of the more thoughtful and intelligent lads whom I specially questioned on the subject said they had never seen an objectionable Western dance on the screen, but that they had often seen an indecent Indian dance—indecent because of the clothing and the jesticulations, and seductive because the dancer was always looking at the audience, in the Indian film.

It was said that in many picture houses in Bombay real nautch-girl dances are given in addition to the picture programme, and that these performances have a very bad effect on students and on children.

It was also said that the actresses who act for the Indian film-producing companies are of very low birth and are mostly prostitutes.

26. It seems that films in which anything religiously offensive occurs are rare. But one or two instances were mentioned. In the screen version of Tagore's "Sacrifice" a high priest is kicked by someone. In a film called "The Nurse", a Hindu girl is married to an Anglo-Indian man. Then in Indian films Krishna is often represented, and the sensual mythological stories about his relations with women which, according to my informant, the educated Hindus know to be merely symbolical of spiritual qualities and facts—are shown as if they were literally true. The lower class Hindus are not offended by such pictures; they do not know the scriptures, and they seem to think that Krishna is actually there on the screen, doing these things. But practically all the educated Hindus are offended by such pictures. Sometimes owing to these misrepresentations of Krishna they are led to despise their religion, and so lose their faith. Also people of other religions get something to laugh at. A Mahomedan, *e.g.*, will say to a Hindu as they leave the theatre, "See what a ruffian, see what a rascal, see what a debauched fellow your God is."

27. It is Indian films that are mostly seen by the illiterate classes. The sensational films of "fast society", night clubs, and other abnormalities of Western life are seen chiefly by the literate classes in India. They, however, do not take these representations very seriously. They realise that such films are portraying the abnormal. They already have an idea of the real Western civilisation from their acquaintance with Western literature—drama, magazines, novels, newspapers, etc., and also from their intercourse of various sorts with Western people. Such pictures, therefore, do not misrepresent Western civilization for them. This seemed to be the general opinion among the students.

Some of the students felt that Indian films tend to misrepresent Indian society through the imitating of a European style. The instance of Tagore's "Sacrifice" was cited where the un-Hindu action of a husband kissing his wife in public is shown on the screen. It was said that American films sometimes misrepresent Indian society by giving the impression that it is uncultured or savage.

29. The opinion was that to mark any films as "for adults only" would be undesirable because it would bring into play the "Forbidden fruit" motive.

30. Some of the students think that children should be allowed to see comic and historical films, but not sensational films. Some think that children under fifteen years of age should only be allowed to go to special children's performances, because children are imitative and therefore it is undesirable for them to witness the kissing, fighting, etc., which appear so frequently in the ordinary programmes.

40. The general opinion seemed to be that there is no need for special censorship of the posters, handbills, and advertisements.

Written Statement of Lady NORTHCOTE, Hindu Orphanage, Bombay.

1. No.

2. (a) Both the educated as well as illiterate classes frequent cinemas. More than 50 per cent. of the total population of the city frequent cinemas and the attendance is gradually increasing according to the facilities of transport and the more popular films are exhibited. We refer to the City of Bombay.

(b) The City can be divided into 2 sections—Northern and Southern. The Northern portion is mostly populated by labouring and working classes and naturally the audiences there consist mostly of this class. The Southern portion is populated by richer classes and the audiences consist naturally of the educated classes in majority.

(c) Nearly 25 per cent.

2. In India most popular films are social and religious.

4. The exhibitors are trying their best to cater for Indian audiences but they are, in most cases, handicapped on account of the want of sufficient capital and other necessary facilities required for taking the films in suitable surroundings.

5. Cannot say.

(a) Generally of fair quality.

(b) Yes.

(c) It should certainly be more profitable to show a good Indian film than a Western one. For example, Kohinoor Film Co.'s "Why I became a Christian".

6 (a) Good Indian films produced from Indian mythology, history and literature are certainly more popular with Indian audiences than the Western films.

(b) Generally, social and religious to educated and illiterate classes respectively.

7. Cannot say.

8. (a) and (b) The industry appears to be progressing but it requires a Central Organisation for purposes of co-ordination and co-operation so as to enable the industry to be guided in the right direction.

9-11. Cannot say.

12. Present rate of Amusement Tax is not a handicap.

13. Cannot say.

14. Yes. We are strongly of opinion that cinemas have the greatest educational value and if the Government or a semi-Government Department with a non-official majority is put in charge of producing and exhibiting films of true educational value in schools (day and night), we are sure, it would not only prove a most valuable adjunct to education but it would indirectly help the growth of the film industry in this country and there is plenty of demand for such films.

15. Yes, because people have generally taken to visit cinema shows more often than to visit dramas which take longer time and cost more in money and health than the cinemas.

16. Yes, but the industry requires financial encouragement and necessary legal protection.

17-18. Yes, if Government protects the industry against foreign films by legislative and administrative measures, so as to enable only a few of the best foreign films being imported with a view to show the film producers of this country what is being done in Europe and America.

19. Cannot say.

20. (a) and (b) Yes, such expenditure is more than justifiable because we believe, that right sort of education to be spread among the masses is the only panacea for all national evils and cinema films are the only means to educate the people quickly. The expenditure by Government for this purpose requires large amount, say, 5 crores annually which may be met with by cutting down the military expenditure to that extent without resorting to any extra taxation.

21. The State should not monopolize the film industry but a central organisation is necessary for the guidance in every branch of its activities.

22-23. No.

24. (a) Yes, foreign films depicting robberies, elopements and other such things have a great demoralising effect upon the people because Western civilization is foreign to this country. A thing which may be considered innocent in the West, may be considered immoral and debasing in this country and therefore, it is absolutely necessary that only a few of the best foreign films suitable for this country should be allowed to be imported.

(b) and (c) Not general circulation but in many cases foreign films do suggest immorality and criminality from the Indian point of view and the people being mostly illiterate or a little educated readily take to it. Others so called educated classes go after fashions of Western origin without thinking whether they are suitable for India. Such films are harmful to illiterate labouring classes, women and children and to so-called educated young men.

(d) Censorship is not adequate.

(e) Yes.

(f) Specific instances are difficult to be obtained but we feel certain that foreign cinema films have adversely affected the morals of the people.

25. Yes.

26. (a) Yes.

(b) Cannot say.

27. (a) We are not aware of any film misrepresenting Western civilization but it is a fact that the Western civilization is misunderstood by most of the people and undesirable results do follow.

(b) We have heard of some films produced in India by foreigners misrepresenting Indian civilization in foreign countries but we have no personal knowledge of same.

28. See reply to 24.

29. Yes.

30. Yes, boys and girls of 16 years and under may be advantageously prohibited from visiting cinema shows except those for children because children below 16 years are of very impressionable age and they imitate things in which it would be too early for them to indulge in.

31. (a) Yes.

32. No, it does not take into account the difference between the moral standards of the East and the West.

33. (a) No.

(b) Possibly for a short time.

(c) No.

34. (a) Yes. Central Board be constituted from the Indian representatives of each province and it should be located in Delhi. We do not believe it would inconvenience the Trade.

(b) and (c) Provincial Boards should be abolished.

(d) By cutting down military expenditure.

35. See replies to 34.

36. (a) No. Qualifications required are discrimination with full knowledge of Indian tendencies and conditions.

(b) Yes. Films should be examined by the members of the Board. Yes. Gentlemen of suitable standing would be forthcoming to examine films on reasonable remuneration.

37. (a) No.

(b) Yes.

38. Cannot say.

39. Do not know.

40. If remedies suggested above are forthcoming. There is no necessity for restrictions on posters and advertisements. Posters depicting men and women, kissing and embracing each other in public are considered highly immoral from Indian point of view and such posters are mostly found, so far as foreign films are concerned.

41. Yes. Those of Indian origin.

42. Trade would willingly co-operate, if the Central Board consists of independent gentlemen of suitable standing.

43. (a) and (b) Yes, because no film produced in India misrepresenting Indian civilization should be allowed to be exported and no foreign film unsuitable to the Indian, moral, social and national aspirations, should be allowed to be imported.

(c) Every film to be exported or imported, should pass from censorship before it is allowed to be exhibited.

44. Public bodies and the Press would surely assist in maintaining good standard of films if they are consulted and taken into the full confidence of the authorities.

45. (a) Specific broad rules and regulations may be framed and circulated amongst the producers so that the latter may know how far to go, the final control being in the hands of the Central Board.

(b) Not necessary.

Written Statement of Mrs. MANEKLAL PREMCHAND, Bombay, dated the 29th November 1927.

INTRODUCTORY.

1. No.

2. (a) (1) To my knowledge, educated Indians do frequent the Cinema.

(2) The illiterate classes prefer the Indian films. The attendance at the cinema is on the increase in both classes. I refer to Bombay.

(b) In a large city like Bombay the audience varies according to the locality and the film.

(c) Children and adolescents certainly do attend but the exact proportion is unknown.

PART I.

3. Indians generally prefer films of National, Historical and Mythological subjects.

6. On the whole, I think the Indian films would appeal but Western films depicting masterpieces of literature are appreciated by educated Indians.

7. I have no experience.

8—23. Professional and expert knowledge is necessary to reply to these questions and I do not feel competent to reply.

PART II.

24. (a) Yes.

(b) Occasionally such films are shown.

(c) Films depicting a break in the happiness of the home life and which suggest to the young members of the audience the immoral life. Films depicting luxurious and voluptuous life as well are harmful to the public.

(d) I would suggest that there be a higher standard of film censorship both in the "sex" and "crime" films.

25. There should be a majority of Indians of all Provinces on the film censorship board with one or two European members who would see that western life and culture of a high moral standard is depicted. The Indian members should decide the standard for the Indians, both educated and illiterate.

29. Yes.

30. Yes, both from health and educational point of view. 14 at least.

31. If it is in the right hands, it should be effective.

32. It is not satisfactory at present, otherwise there would not be so many suggestive films shown.

34. (a) Yes. The same standard could then be assured for the whole of India.

35. (a) No.

36. (b) Yes. Yes.

40. Yes.

41. Yes, to a small extent.

42. The Press could certainly assist by drawing the attention of the public to good films.

45. (b) Yes.

GENERAL REMARKS.

The majority of films shown are actually those shown in Western countries but the general standard is lower here, because a smaller proportion of really good films is imported. Certain types of films create a totally false impression of western life and manners. Tinkering with such films is of little use; the evil lies deeper than any censorship can touch and obviously will have a pernicious effect on Indians and will lower the Westerner in their eyes. Crime pictures generally shown, which disregard the law of cause and effect, throw a glamour over the criminal and give a false view of life are likely to have a disastrous influence, particularly on young people.

The censorship authorities should have power to ban vulgar or suggestive features from advertisements as well as from the films in which there are scenes provocative of sexual passions. Thoughtful public opinion is strongly in favour of this.

Cinema performances are at present unsuitable for children because the sex interest generally predominates, and films of adventure and crime subject the children to extreme excitement which are highly injurious. I strongly support the Indian Cinematograph Committee in urging the Government of India to establish a central censorship authority with a strong Advisory Board which I hope will include lady members. Their special gifts of intuition and devotion are surely needed in this important piece of work which has as its aim the raising of the whole standard of domestic life. Children under 14 should only be allowed to attend cinemas at which special programmes are shown. I am of the opinion that the Censorship Board should issue two separate certificates, one for the children's programmes such as—

(a) wholesome stories and adventures of the children's classics in which the good is attractive, the villain is vile and the sex interest does not appear;

(b) real comics without vulgarity.

(c) educational films of various types, wild life, travel, historical, scientific, biological and Pathe's Topical Budget and other news items.

It is certain that gradually a wider public would favour these productions and the whole standard would be raised. Programme for children should be over before 8 p.m. and limited to about one and a half hours, as flickering lights, crowded theatres and late hours are bad for their health. At present parents are discouraged from taking children to a suitable picture by the probability that they will see something extremely unsuitable in the same programme. Hence the issuing of a clear time table for every week is recommended.

Written Statement of Mrs. MANEKLAL PREMCHAND, Honorary General Secretary, National Council of Women in India, Bombay, dated the 13th December 1927.

I am requested by the Central Executive Committee of the National Council of Women in India, in accordance with the following resolution passed at the last Committee meeting that—

"That National Council of Women in India desires to urge upon the Government of India the importance of having a lady member on the Central Cinema Censorship Board if formed, otherwise on the Provincial Boards."

to write to you to bring this matter before His Excellency's attention to urge that it may receive due attention by His Excellency.

Our Committee has been studying the question of film censorship and wishes to see a more adequate and representative Board appointed. To achieve this it is our firm conviction that women have a contribution to make and that it would be for the raising of the general standard of films in India if a woman were nominated to this position.

We understand that changes in the existing system of cinema censorship are contemplated and we so earnestly hope that this request will be favourably considered.

Written Statement of Sardar S. B. THORAT, M.L.C., President District Local Board, Ahmednagar, dated the 25th November 1927.

1. No.

2. (a) (1) 15 per cent. literate.

(2) 5 per cent. illiterate.

It is on the increase.

I refer to the Ahmednagar City.

(2) (b) 3:1 is the proportion.

(c) Under 14, 5 per cent.

3. Mythological, Religious, Historical and Social.

4. They are trying their best as far as possible.

5. (a) Yes, they are—some of them are.

(b) Yes, some are.

(c) Yes, it is.

Netaji Palkar, Singhgarh, Kalyan Treasure, Girl-Mad, Mumtaz-Begum Telephone-Girl, Typist-Girl, Guna-Sundari, Thoratan hi Kamala.

6. Yes—Emphatically.

6. (b) (1) Historical and Social.

(2) Mythological, religious.

7. I cannot say.

8. (a) I am not satisfied.
 (b) Raw material is not readily and cheaply available. Capital, organization and expert knowledge. Statehelp and protection duties.
9. Emphatically no.
 Insufficient supply. Provincialism.
 Yes—There is (monopoly).
10. I cannot say.
11. No. Producers and exhibitors should be represented on the Board of Censors.
13. There should be higher import duties on the Western films and there should be no duty or less duty on the raw material imported into the country.
14. Yes, great educational, agricultural value.
 For the present there is no demand.
15. Yes, they are. Most of the Companies are individual concerns.
16. Some are:—
1. Baburao Painter of Kolhapur.
 2. Master Homi.
 3. Mohanlal Dave.
 4. Mr. Luhar, B.Sc.
 5. D. D. Dabke, Photographer.
- Actors:—
1. Miss Ruby Myers (Miss Sulochana).
 2. Mr. Madanlal, Vakil.
 3. Nandram.
 4. Vithal.
 5. Sardar Balasaheb Yadav.
 6. Miss Gohar.
 7. Miss Gulab.
 8. Miss Emile.
- They should be sent abroad and be granted scholarships.
17. Yes.
19. I cannot say.
20. (a) Yes, yes.
 (b) The duty collected on imported films should be utilised.
21. Emphatically no. There is no such need.
22. India should not participate in the policy outlined by the Imperial Conference regarding encouragement to British Empire Films.
 India should have its own policy.
23. (a) To a certain extent, provided they are good and truthful films.
 (b) Cannot say definitely.
24. (a) Yes. Some films depicting social dramas do produce criminal tendencies on the minds of young and irresponsible persons.
 (b) Yes. There is.
 (c) Social films—some of them at least—are harmful. They are harmful to young generation and to those who are uncultured.
 They produce either criminal tendencies or tendencies to immorality.
 (d) Censorship is not adequate.
 (e) and (f) Yes, to a certain extent.
- (1) Throwing of stones at glass windows in big cities like Bombay. An instance has been quoted in the *Times of India* a few months ago. The culprit tried to immitate an instance shown in a film of Charlie Chaplin.

- (2) Petty thefts.
25. Yes, there should be a special consideration of Censorship of films in this country.
26. (a) Yes, more care should be taken in censoring films likely to offend religious susceptibilities.
 (b) Cannot give an example.
27. (a) Not to my knowledge.
- Films representing Western life are generally unintelligible to an uneducated Indian or are largely misunderstood by him. Sometimes undesirable results follow from this.
- I cannot make any suggestions on this point.
- (b) I cannot say.
28. Yes, some films shown in this country have a bad effect on children. Such films are generally of a social character. They are harmful in this that they produce upon the minds of children tendencies of immoral nature.
 (b) The same thing about adolescents as about children.
29. Yes, but it is very difficult to bring it into practice.
30. Yes; because they produce harmful effects.
 Age limit should be 15 years.
31. Yes, to a great extent.
32. Cannot say.
- People of good moral character and of high status in society should be included in the Censorship Committee.
33. (a) I do not think it would.
 (b) Cannot say positively.
 (c) Cannot say definitely.
34. (a) No, I do not.
 (b) Yes, a Central Board in addition to the Provincial ones may be formed.
 (c) They should be subject to the control of the various provincial Legislatures.
 (d) The income from the entertainments tax should be utilised towards financing these Boards.
35. (a), (b) Cannot say.
36. (a) Cannot say.
 (b) Yes, at least this proposal should be tried for a time.
37. (a) I do not think there are adequate safe-guards. But I do not know exactly.
 (b) I should think so.
- 38-39. I do not know.
40. Yes, as far as possible.
41. Yes, to a certain extent.
42. Yes, film producers and exhibitors may be represented in the Boards.
43. (a) Yes.
 (b) To assist the indigenous film industry.
- (c) A highest import duty on imported films and less export duty on films exported.
44. Public bodies and the Press can assist in maintaining a good standard of films by giving their opinions and by reviewing.
 (By occasional reviews.)
45. (b) Yes.

Letter from Mr. M. R. JAYAKAR, M.L.A., Bombay, dated the 27th October 1927.

I have your letter of the 20th instant relating to the cinema industry and its uses and abuses in India. Except perhaps once in a whole year I do not visit the cinema. From what little I have seen of the cinema industry I can say that in most cases it is put to a very bad use and has taught Indians a number of vices with all the attractiveness of the film. New forms of burglary and immorality have come into vogue which the Indian mind could not have conceived without difficulty. I have very strong notions in this matter which I would see carried out if I were a member of the Cinema Committee!

I wish you all success in your efforts to purify this branch of Indian Industry.

Statement of Mr. M. K. GANDHI, Sabarmati, dated the 12th November 1927.

Even if I was so minded, I should be unfit to answer your questionnaire, as I have never been to a cinema. But even to an outsider, the evil that it has done and is doing is patent. The good, if it has done any at all, remains to be proved.

Written Statement of the Rev. N. MACNICOL, D.Litt., Secretary, National Christian Council, Poona, dated the 8th February 1928.

INTRODUCTION.

A brief introduction will enable the Committee to understand our standpoint on this question:—

- (1) We would express appreciation of the intention of Government in appointing such a Committee in order to guide on sound lines the influence of the film.
- (2) We do not wish to make any observations on the film industry in its technical or commercial aspects.
- (3) With regard to the Cinema as capable of immense potentialities in the direction of beneficial recreation and national education. Indeed we believe the opportunity this Committee has of imposing a prohibitive tariff upon corrupting influences that threaten the character of the people of India is infinitely more valuable for India's future than that which is possessed by Tariff Boards which determine the import duties to be placed on cotton or on steel.
- (4) We make a plea for clean pictures in India as one of the surest means of safeguarding public morals and we have therefore limited our answers to questions bearing on this aspect of the subject.
- (5) We desire our answers to be regarded as supplementary to the evidence placed before the Committee by representatives of the various Provincial Christian Councils in different parts of India.

PART I.

6. We would emphasise the importance of a statement made by Mr. S. K. Bole, representing the depressed classes of Bombay, who "referring to mythological films" (according to the reports of his evidence in the daily press)

"opined that Puranas had to be rewritten in a manner which would conduce to make society morally healthy"; "believing that even the life of Krishna was not properly recorded in the Puranas, he would have that life also rewritten". In view of Mr. Bole's observations, in view also of our own belief that the cinema should be so developed as to become a valuable purifying agency in regard to public morals, we would urge that however "popular with Indian audiences" such films may be, there should be no films taken from Puranas until these have been "rewritten" so as more nearly to accord with the moral standards of India's social reformers.

Of a wholly different kind, and entirely worthy, are some of the films reproducing the lives of India's notable saints. Commenting on one such film, the film on Eknath the 16th century poet-saint of Paithan on the Godavari, *The Bombay Diocesan Magazine* has remarked: "One would imagine that in the production of Indian films for Indian cinema theatres a handsome fortune might easily be made by an enterprising Indian firm". Further, such a film "would intensely interest an English audience. They would learn from it in an hour more than many books on Hinduism could teach of Hindu life and ideas".

14. We believe the educational value of the cinema in India is far from being adequately realised either by Government or by the general public. In this connection we would like to emphasise—

- (1) The evidence of Mr. S. G. Warty, Honorary Secretary of the Bombay Presidency Postmen's Union, who emphasised that "in villages agricultural films would be more effective than the leaflets issued by the agricultural department which mostly remained unread owing to illiteracy".
- (2) The testimony of Mr. V. S. Toro, Deputy Educational Inspector, Visual Instruction, Bombay Presidency, who in light of his own experience in working 117 educational films for the purpose of school and public lectures urged the education of the masses by films on such subjects as history, geography, co-operation, and agriculture and "recommended that a certain proportion of educational films should be forced on the cinema theatres".
- (3) Recent travelling cinema propaganda by the Great Indian Peninsula Railway which in December 1927 "screened cinema films on agricultural matters at three stations in the Poona District, viz., Talegaon, Kedgaon, and Diksal, at each of which stations the cinema performances were attended by about six to eight hundred people, some ninety per cent. of whom were agriculturists who thus took the opportunity of learning the possible improvements in implements, cultivation, treatment of seeds and crops against diseases and pests. A humorous film impressed the necessity of a good stud bull for success in dairy farming, the only fly in the ointment being the short notice regarding the films which seems to point to the fact that the Publicity Department should give at least a fortnight's notice of a film before showing it at a station". (*Times of India*, Poona Correspondent, December 15th, 1927.)
- (4) Bombay City's use of the cinema for adult education in matters affecting public health. In Baby Week three popular pictures entitled "Save The Baby", "Slaves of Custom", and "The Curse of Ignorance" showed the possibilities of the film as a popular educator on questions of health, hygiene and sanitation.

22. The only observation we have to make here is that India must have the best and latest examples of film production entirely irrespective of the country of origin.

23. As an agent of closer international fellowship and therefore of racial harmony the cinema has untold possibilities by helping to interpret the vari-

ous nations to one another. Fuller mutual knowledge by means of pictures will lead to better mutual understanding.

PART II.

24. Too many cinema pictures tend to lower respect for the honour of women. In this connection it is worthy of note that in a debate on November 10th, 1927, in the Bombay Corporation which "had not sufficient time to prepare a statement for the Cinema Committee" the opinion was expressed that "some of the cinema films were of such a character as to demoralise the lower class of people".

25 and 27. On the "differences in social custom and outlook between the West and the East" we support Mrs. V. G. Coulson of the Bengal Presidency Council of Women who "suggested that parts of films depicting public-houses, night-clubs, and the night-life of Western cities, as well as pictures in which the villain attained his objects, should be eliminated from cinema shows" for by these things "Western social life was being widely misjudged".

At the same time, while the West is often caricatured on the film, or seen in a wrong perspective, by its underworld being shown up and its better side (*e.g.*, its beautiful home-life) ignored, we would point out that in cinema films the "white man's prestige" should be no more jealously guarded than should the "prestige" of the oriental. On the censoring of these matters we believe Sir Charles Tegart of Calcutta indicates the solution in suggesting that Indians and Europeans should co-operate in the task. Should such co-operation lead to an international convention on the subject that would be the best solution of all. Meanwhile we believe that for India a safe rule would be to disallow anything in films calculated to shock Indian ladies with their traditional ideals of modesty.

26. Without emphasising the need for "more care in censoring films likely to offend religious susceptibilities" we would say that there cannot possibly be too much "care" taken on this in India. A recent case in the United States may well be commended to all film proprietors. A film called "The Callaghans and the Murphys" produced by the Metro-Goldwin-Mayer Corporation in America was regarded by Irish Roman Catholics as a libel on both their nation and their faith. On their behalf Cardinal Dougherty made a protest and in consequence the film was completely withdrawn not only in the States but all over the world, although it had cost the film company fifty thousand pounds to produce.

28—30. A picture that is wrong for the child is in all probability wrong for the adult. Moreover, if children be excluded from any particular picture it becomes over-advertised through its being forbidden to any portion of the population. On the other hand if films are thoroughly and wisely censored there will be no need to exclude children, especially if those who understand child-psychology have a place on the Board of Censors. For the cinema may help to guide the development of the child-mind in India. A few weeks ago the London branch of the Cinematograph Exhibitors' Association received a deputation from the London unit of the National Union of Women Teachers and kindred organizations on the subject of suitable film entertainments for children and signified to the deputation readiness to supply children with programmes suitable to their impressionable age. The deputation emphasised that such programmes could easily be given at regular cinema pictures if exhibitors and representatives of those interested in the education of the young could be induced to co-operate.

31—36. Regarding the censorship of films—

- (1) Appreciation is due to those who in censoring have passed so few pictures that can be deemed thoroughly bad.
- (2) Nevertheless many of those whom we represent agree with high-minded Indian leaders of public opinion in pronouncing some

pictures as most undesirable (see our answer to Question 24), and we therefore believe a more drastic censorship to be necessary.

- (3) No scene should be permitted in a film likely to be morally harmful to those who see it, *e.g.*, anything likely to suggest impure thoughts, or unhealthy sexual life, or methods of perpetration of crime, in short anything likely to hinder the moral development of impressionable minds should be cut out. We would say as a general principle that a bad film is bad everywhere, East and West alike.
- (4) Isolated scenes in some films are bad while the film as a whole is good. Also, undesirable scenes are sometimes inserted in a picture which are not in the book supposed to be depicted.
- (5) Translations of films into Indian vernaculars are sometimes most incorrect and a more drastic censoring of these translations is necessary to prevent translators from taking too much liberty.
- (6) We are of opinion that the bar should be disallowed in all cinemas, since the extension of drinking facilities is so widely condemned by all classes of India's people.
- (7) We agree with Mr. Miles Irving, Commissioner for Lahore Division, that posters advertising cinemas are often much worse than cinemas themselves, and we therefore advocate a much stricter censorship of posters in the interests of public morals. This same objection we understand was made in Calcutta by the military authorities on behalf of troops, and we believe such posters are equally bad in their influence on the general civilian population.
- (8) We think the Board of Censors needs reorganising and enlarging to enable it to deal with different classes of films, educational, social, religious. Paid censors might well be abolished, for if censoring became a voluntary duty we believe public-minded citizens desiring to improve public morals and education would be available, and this method would help to ensure the purity of films, since those forthcoming would be fully awake to the need of safeguarding public morals.
- (9) We support Miss Cornelia Sorabji's plea for a woman censor at each cinema and we believe such women would be forthcoming in sufficient numbers.
- (10) We favour the establishing of a Central Board of Censors in addition to Provincial Boards to checkmate any possible arbitrary methods of the latter and to act as a Court of Appeal.
- (11) Concerning the possibility of "a falling off in the attendance at cinemas" if our suggestions were carried out, we believe the Indian public would welcome censorship on the lines we have indicated, and that any loss would be temporary, amply compensated by the increased confidence in the cinema which the adoption of these suggestions would lead to.

44. Public bodies and the Press could assist in maintaining a good standard of films by creating a healthy public opinion on the whole subject, by refusing advertisements of unhealthy pictures, by making widely known all good pictures, and by condemning or refusing to patronise or report undesirable film entertainments.

45. The control and regular inspection by Government of all film-studios is necessary. This would help to remove any possible "social stigma" attaching to the cinema actor and actress. Such inspection is further necessary because many films are produced in places where many children, sometimes young children, are employed and (if report be true) are too often exploited.

Film production being carried on in what is an atmosphere of unrealities and shams, this must affect detrimentally the impressionable mind of the young. The occupation may also be classed as "dangerous" owing to physical risk from the lights used. It is thus the duty of the State to protect young people from both these risks, and we trust the Committees will urge the Government of India to support the International Labour Organisation in its efforts on behalf of children and young people employed in film production.

KARACHI.

Written Statement of Dr. R. Y. SHIVESHWARKAR, B.A., M.B.B.S., D.T.M., D.P.H., Assistant Director of Public Health, Sind Registration District, dated Karachi, the 11th November 1927.

PART II.

Special Aspects and Control.

24. (a) Yes.
- (b) Yes.
- (c) "Sex" films are harmful. To children specially and to adults. By giving a distressed view of the most secret ties.
- (c) No.
25. Yes.
26. (a) Yes.
- (b) No.
27. (a) Yes. Yes. Yes. Better censorship is the remedy.
- (b) I do not know of any.
28. (a), (b) Yes.
- (1) Sex.
- (2) Perversion of sexual instructions.
30. No.
31. Yes.
32. Yes, fairly satisfactory.
33. (a), (b), (c) No.
34. (a) No.
35. (b) Yes.
36. (b) Yes.
38. No.
40. No.
41. Yes.
42. No.

Written Statement of the Headmaster, Government High School, Hyderabad, Sind, dated the 18th November 1927.

INTRODUCTORY.

1. No.

GENERAL.

2. (a) (1) The educated classes frequent Cinemas, to see dramas and works of standard authors.
- (a) (2) The illiterate classes go in large numbers to see films which depict extraordinary feats or adventures especially in Serials. This applies to

Hyderabad (Sind) and Karachi. The houses are generally full on the first days, Saturdays and Sundays, and about half full on odd days.

(c) Very few, about 17.

3. See please my reply to Question No. 2.

5. (a) The acting except in rare films is not quite natural.

(b) Yes.

6. (a) Yes—if properly depicted—but western films too must play their part in imparting Western culture.

(b) (1) Dramas of Kalidasa, of Tagore, etc. Lives of heroes and public functions.

9. Last part. Yes, e.g., Madan Theatres

14. First part. Yes.

14. Last part. Boys of all schools take the keenest delight in being taught even through the Magic Lantern lectures.

15. Yes.

Last part. India is a city of palaces, of historical monuments, of beautiful natural spots. It is also rich in flora and fauna.

16. Last part. Training abroad or foreign trainers to be imported.

17. It can, if the scheme is properly launched.

18. A guaranteed sum for a certified good production *plus* a percentage of extra profits.

20. (a) The above guarantee may involve some expenditure. Such expenditure is justifiable for providing films of an educational value.

21. Yes. Provided the State Agency is sufficiently representative.

Films of British Commonwealth.

22. Yes, if Indian films too are patronized by the other parts of British Empire.

PART II.

Social Aspects and Control.

24. (a) (b) Yes.

(c) The films in which uncanny methods of torture, murder, theft, suicide are depicted and where lewd passions of both the sexes are painted. These are harmful to illiterate masses, men of loose character, to juvenile offenders and to raw youths.

25. No. Let the lives of different nations be depicted as they actually are.

26. (a) Certainly.

27. (b) In some films Indian Princes are exhibited in a rather ludicrous manner, foaming at the mouth in great fury and they do misrepresent Indian character.

28. (a) Yes. Where little heroes steal things and tease their parents.

(b) Sex-films.

29. Yes.

30. Yes—14.

31. Yes.

33. (a) Not necessarily, if the censorship is judicious.

(b), (c) No.

34. (b) Yes. Provincial Boards only in those provinces, where the cinema industry is started.

34. (c) All productions to be first passed by the Provincial Boards and then sent up for approval to the Central Board.

36. (b) Yes.

41. Yes.

44. (b) Yes.

Written Statement of Mr. C. J. MEHTA, Manager, Palace Theatre, Karachi, dated the 12th November 1927.

1. Regarding my knowledge about the Cinematograph Industry, I beg to point out that I am in this line since the last 18 years. During this period, I have travelled over from North to South of India.

2. (a) Regarding the attendance to the theatre of the educated and the illiterate classes, it all depends upon the location of the theatre and the nature of the film shown. Both the classes cater for absolutely a different class of pictures, *i.e.*, what appeals to the one does not appeal to the other. Since over the last 7 years, business is certainly on the increase by over 100 per cent. but there are many difficulties in the ways of theatre owners, namely, Censorship, Entertainment tax, heavy duty on films, very heavy up-keep expenses, and the difficulty of obtaining really good films, etc., as there are very few firms in India importing cinema films.

My answer as above refers to all places in India and specially the Bombay Presidency which has to pay Entertainment tax, in addition to the heavy expenses enumerated above.

2. (b) It is not possible to form an idea of the average cinema business of any particular theatre as the same depends upon the local conditions, oppositions, class of pictures shown, etc., etc.

(c) There is very little proportion of children under 14 visiting the theatres except for special films suitable to children such as Charlie Chaplin, Harold Lloyds, Jackie Coogan and Buster Keaton, etc., etc.

3. Indian audiences prefer Indian Mythological, Religious and Historical pictures and specially theatres situated in the midst of the town have to show such pictures. They also like Cow-boy subjects and films of thrills, etc.

4. Different theatres cater for different class of people and the owners of the theatres have to judge as to what class of film is suitable for their theatres.

5. It is very difficult to get as many Indian pictures as required as the supply is less than the demand.

(a) The quality of films is not up to much.

(b) They are really very popular.

(c) No doubt Indian films pay better than English pictures to theatres situated in Indian quarters. The most popular Indian films produced are:—“The Krishna Jamma” or “The Birth of Krishna”, “Kalya Mardan”, “Ram Autar”, “The Light of Asia”, “Sacrifice”, etc.

6. (a) The answer to this question is that it entirely depends upon the situation of the theatre and it would never pay to show Indian pictures in the same theatres and *vice versa*. In the Punjab, United Provinces and North-West Frontier Province, there is hardly any demand for Indian pictures, but in the Bombay Presidency, Madras Presidency and Central Provinces, there is very great demand.

(b) As already pointed out religious films are very popular to the educated and the illiterate classes, next come the historic films such as “Shingadh”, “Life of Shivajee”, etc., etc.

7. The British and Indian troops like to see stunt films and cow-boy subjects more than any other class of pictures.

8. (a) Film Industry in this country is in its infancy and production and distributions must be improved considerably.

(b) In order to bring up this Industry in India, big concerns with vast capitals should be started for the production of Indian pictures on a better scale; good actors or rare scenery and dresses require careful management and last of all the Director of the company must be a very capable hand at managing and producing subjects on the lines as on the continent. It is certainly a Herculean task to do all these and it will take good many years to bring Indian films to perfection.

9. As already stated above, good films are not obtainable at reasonable prices. The best pictures that are mostly shown in India are monopolised by Messrs. Madan Theatres, Ltd., Calcutta. In order to obtain the best pictures for exhibition in India, except the Madan Circuit, firms with very big capitals and experienced management should be started.

10. Theatre owners try and obtain suitable pictures for respective theatres, paying heavily for first run. They have no chance of seeing any of these pictures and they book the films blindly on the advertisement or anything they might have heard about them and the result is disastrous as many times the subject turns out to be a failure.

11. Exhibitors have no facility at all for seeing the pictures before booking them. Their supply is mainly from Bombay and Calcutta.

12. The very important question that has given a great blow to the Industry is the Entertainment tax. It is a very unfair taxation and should be abolished, moreover, it is a very high tax and it does not go out in all cases from the pockets of the public but it goes out from the pockets of the theatre owners. The Bengal Presidency after carefully considering about it have abolished it.

13. Import duty on the film is levied on quite an absurd basis, namely all films are calculated at the rate of four annas per foot and 30 per cent. duty is charged on the length of film at the above rate. It would be all right to levy such a duty on the new films but in case of second-hand films, the duty comes to 200 per cent. more than the invoice value and since the levying of this duty, dealers in second-hand films have disappeared from the market one by one.

14. I do not think the increased use of the cinema for educational purposes would help the growth of the film industry materially, as there is absolutely no demand for such films in India and it will not pay the producers to make such films.

15. There is indeed a great demand for the production of good Indian films and they require very large capital, wide experience, good actors, etc., etc. If I am not mistaken, majority of the theatres in Bombay Presidency showing Indian films is greater than those showing English ones.

16. As already stated Indian films so far produced are absolutely nothing in comparison to English ones and steps must be taken to produce better class of pictures. This would require big capital as on an average the producer does not spend more than Rs. 12,000 for the production of each Indian film barring a very small percentage.

17. If Government would help to finance and float companies for the production of Indian films on a larger scale, surely Indian capital will pour in from all quarters.

18. What I have stated in paragraph 17 applies to this as well.

19. The best Indian pictures so far produced have hardly cost Rs. 12,000 whereas the best American pictures have cost about a million pounds.

20. Government should finance and float companies for importation of Western films.

21. No stricter measure should be adopted for censoring the films. India has not developed into any serious crimes from seeing pictures.

22. Cinema owners will be willing to run British productions provided they are of the same merits as the American ones and also provided that they fetch the same income. If a film is good there will be a wide demand for it

from all centres and stricter measures would lead to loss unless and until they are suitable and fruitful, and any stringent measures adopted for their exhibition would lead to the ruination of Cinema business in India.

23. (a) In order to give some idea of the activity of the people in different parts of India, there should be cameramen travelling round for taking topical films on the basis of those taken on the Continent and Government should arrange for meeting their expenses as it is not possible for individual concern to undertake it.

24. (a) I do not think so far films shown have had any demoralising effect on the public as such films are never censored.

(b) There is no circulation of such films.

(c) If the same standard of censorship is maintained, I do not think any film will be harmful to any one.

(d) The present censorship is quite adequate but I am firmly of opinion that there should be very capable Inspectors with wide knowledge of the various parts of India among the Censor Boards. When the censorship was first established in Bombay, it was a great surprise to me to find men employed in Censor Office as inspectors who had no previous knowledge of this industry. The Government should put some capable business men on the Board of Film Censors.

(e) There has been no increase of crimes to my knowledge due to cinemas in the Bombay Presidency.

25. There is no necessity of special censorship for Western films. The present censorship is all right for the purpose with the changes suggested as above.

26. (a) Every possible care is being taken in censoring films that affect any particular religion and such films are never censored for public exhibition.

(b) No film in particular, to my knowledge, has ever been censored that affects any religion. Several years back, the film relating to the life of "Christ" was open for exhibition to all and sundry, but since the last few years, exhibition is allowed only to the Christians during the Easter and Xmas weeks.

27. (a) No films so far exhibited, showing Western life, have a tendency to misrepresent Western civilisation. The uneducated classes, no doubt, find it difficult to understand such subjects but such films have no undesirable effects on them.

(b) No films exhibited abroad have any tendency to misrepresent Indian civilization.

28. (a) There were some films which were shown to adults only, namely "The Damaged Goods". I may point out that the two films "Garden of Knowledge" and "Purity" were entirely banned.

29. Films as quoted in clause No. 28 may be certified for exhibition for adults only.

30. Children in India do not visit cinemas to that extent as on the Continent. There is no necessity of making any prohibition and banning them from the worldly pleasures.

31. Censorship, no doubt, if properly managed tends to improve the general morality of the people.

32. The present method of censoring is quite all right and it is not necessary in my opinion to have different Boards of Censors in different towns but they should be governed by any of the existing Boards. No doubt, there is a difficulty in the way of importers of films in different centres for censoring their pictures but that does not necessitate the formation of local boards in various places which is quite unnecessary. To obviate this difficulty Government may appoint a responsible man as an Inspector to see such imported films and write to the Board of Censors to grant the certificate. The fees for such an Inspector may either be borne by the Government or the importers.

Such a person appointed must be a neutral one with a perfect knowledge of industry, *i.e.*, he should not have any connection whatsoever with the importers of the films either as hirer or a friend.

33. Stricter censorship than the present is not necessary; as that will be a further burden upon importers.

34. I am not in favour of one Board of Film Censors as the burden upon such a Board will be very heavy and will cause a lot of inconvenience to the trade.

(b), (d) No further comments are necessary on this point as I have made it very clear on this subject in various paragraphs.

35. (a), (b) These require no further comments.

36. (a) The Board of Censors at Calcutta and Bombay have no doubt quite qualified Inspectors but in the interest of the trade there should be a capable man who has travelled all round to different parts of India and knows the conditions of the various places. Many a time it happens that films passed by these Boards have been prohibited for exhibition in the Punjab and other countries and therefore a capable man must be on Board.

37. (a) Notwithstanding the films being censored by any of these Boards, the Licensing Officer in every town is authorized to ban any of these films that are in his views objectionable and there is no necessity to appoint another man for the purpose.

38. Some films though passed by the Board of Censors have been objected to in various places, a list of which can be had from the Censor Office.

39. To my knowledge, no films banned in Great Britain or the Continent have been exhibited in India.

40. It is not necessary to censor handbills, posters and advertisement as they contain nothing prejudicial to Government and any step in this direction will lead to fall in business.

41. Since the foundation of the Board of Censors many objectionable films have been cut away from public exhibition which has no doubt improved the country's morality.

42. No special suggestions are necessary than those enumerated above.

43. Stricter control over the import and export of films is not essential as the Board of Censors acts in the matter.

44. (a) Presses act a great way in raising or lowering the merits of the films.

45. It is not essential to have any control over the production of films in India as all such films have to pass the required test through the Board of Censors.

(a) It is not necessary to license or register the film producing studios.

Written Statement of the Karachi Chamber of Commerce, dated the 23rd November 1927.

1. No.

2. (a) Mostly illiterate. Karachi.

(b) Mixed, majority probably illiterate.

6. (a) Yes.

8. (a) No.

9. There is a tendency to monopoly as we understand U. S. A. producers, who practically control the industry, compel Cinemas to take numbers of poor films with each good one.

12. The amusement tax must press hardly on the poor, no matter how small it is, and appears to be quite unnecessary.

14. Yes, and the demand will come when such films are available.

15. Historical places of interest, Indian mythology and large population.

16. No, but there is no reason why it should not be developed.

17. No.

18. Yes, by guaranteeing dividends while the industry gets developed.

19. Should be very much cheaper than in the West.

21. We agree entirely.

22. (a), (b), (c) Yes; carry out suggestions of No. 21.

23. (a) If suggestions in No. 21 are carried out to the extent wished by the authority appointed.

(b) A conference.

24. We do not go frequently to Cinemas, but on several of the occasions that we have been, formed the opinion that portions of the film being exhibited should have been cut out, as they were likely to have an immoral or criminal influence on a section of the audiences.

We formed the opinion that as these were just ones we had come to at random, not knowing what we were going to see beforehand, that the Censorship, if there was any, was inadequate.

25. Yes, certainly.

26. Care should be taken, though we do not recollect having seen any film with parts in it to offend religious susceptibilities.

27. (a) Some of the ones from the U. S. A. we have seen represented in parts, the extraordinary life of Los Angeles, which is not that of Western Civilisation; the uneducated and illiterate must be misled by them and these films must in consequence quite unnecessarily lower the Europeans in the eyes of the uneducated and illiterate Indians.

Such portions should be prohibited.

(b) We have not seen any film on Indian Civilisation.

28. We have not noticed children at the Cinema, but the reply to No. 24 will cover adolescents.

29. No.

30. Yes. Children's Performances up to say 15 years old.

31. Yes.

32. No.

33. (a), (b), (c) Only at first as audiences have probably got used to the present stamp.

34. Yes, if the Central Board will be more strict.

(3) Its members should be thoroughly conversant with all sections of the community.

(4) The Central Board should sit at one of the large centres and should be paid by Government and be as independent as High Court Judges.

35—36. See replies to No. 34.

40. Yes.

Large posters with the "Rape of Helen" with the generally accepted meaning of the word now-a-days we considered very objectionable.

43. (a) Yes.

(c) Censorship by the Central Board.

45. (a), (b) Yes, so that the industry be run on right lines.

In conclusion it might be of advantage for the Committee to obtain particulars from the Government of the Federated Malay States, where all films were, when one of the members of this Committee was stationed there, censored, and such portions that were likely to lower the prestige of the European in the eyes of Malays or Chinamen, or Indians, or Singhalese, or encourage immorality or crime, were cut out. The only films obtainable at that time were from the U. S. A.

Since writing the above we have read a leading article on this subject in the "Times of India" of the 12th instant, and we agree with the views therein expressed.

Written Statement of Khan Sahib KAZI ABDUL AZIZ KAZI NUR MAHOMED, Honorary Magistrate and Contractor, Karachi, dated the 10th November 1927.

I have the honour to state that we Muslims are prohibited by our religious principles from attending or taking part in institutions like the cinemas and hence have no experience of the same. I am therefore unable to answer the questions in your questionnaire.

Written Statement of the Head Master, N. J. High School, Karachi, dated the 10th November 1927.

1. No.

2. (a) (1) Indians of the educated classes attend in fairly large numbers. It would appear that they try to do so without having to spend money as far as possible. The sober minded of them avoid the Cinema except when some historical or religious or social film is exhibited. (2) Indians of the uneducated classes form a very large proportion of the cinema visiting population. My experience is confined to Karachi.

(b) The composition of those who visit the Cinema exhibition is mostly made up of small shopkeepers and the labouring classes. The high class people and the educated are seen in small proportions; but they form comparatively a small proportion of the population.

(c) I do not think that the proportion of children under 14 is more than 10 per cent.

3. This depends upon the taste of the people. People who understand the value of the cinema do not like any films except those which are historical, relating to Indian History, religious films and those which relate to social evils. It is only the low class people or the degenerate among the better class people who visit those which are sensational, thrilling and passion-exciting. The lower class people certainly like those which fit in with their taste.

4. I cannot say exactly; but I do not think that cinema exhibitors generally are able to cater for Indian audiences. They however appear to be trying their best to do so.

5. I am not acquainted at all with what is being done in this direction or how or when the cinema films are prepared. But I think that such films are being exhibited in larger numbers gradually.

(a) They are fairly good; but they could be better.

(b) Yes.

(c) They are more popular with Indian audiences. Examples—Films like those showing the events from the Ramayana, the Mahabharata or depicting the life of some religious leader of thought like Buddha, etc.

6. (a) Yes.

(b) (1) Historical and religious and those relating to the social life of Indians.

(2) Those which are sensational.

7. I do not know.

8. (a), (b) I do not know.

9—11. I do not know.

12. I believe that the Cinema companies which have not added to their fee to meet the entertainment tax are patronised more by the Indian public than those who have added to the value of their ticket.

13. I do not know.

14. Yes; but there is the question of funds, which are not easily available.

15—16. I do not know.

17. I do not think. In the first place there is not sufficient capital available in India and in the second place if it were available it would not be forthcoming as it is always very shy. The cinema has a very great educational value and unless the State aid was forthcoming, and the foreign competition reduced to the minimum, the industry can have very little chance of success, like all other industries.

18. The legislative or administrative action suggested, so as to prevent foreign competition, is likely to produce some good results in the way of encouraging the industry but financial aid is necessary.

19. I do not know.

20. Yes. Government funds should be provided. No additional taxation is possible; but Government might retrench in several ways to find money to subsidise the industry.

21. I am not able to answer this question as I have not devoted sufficient thought to this aspect of the matter. But I think an agency such as is suggested in the question is necessary; but the agency should be formed of members 3/4ths of whom should be non-official Indian highly educated and thoroughly acquainted with the conditions and requirements of the people. The selection should be left to the Senates of the various Universities in India. The Board should then be representative of the various interests and acquainted with the requirements of the different Provinces of India.

22. In the present state I do not think that it is possible for India to participate in the matter of Imperial Preference. This will certainly be very beneficial after the industry is established on very sound and stable basis and can compete successfully with other countries forming the British Commonwealth. At present, I am afraid, it will be suicidal to the industry itself.

23. This is not possible in the present state of things, India should know itself before it embarks on the policy of knowing other Dominions of the Empire. As I have said above, after the Indian film industry is able to withstand all foreign competition, India should start on the way of letting herself known to others and to know them more closely than she does now.

24. (a) Yes.

(b) There is no general circulation of immoral or criminally suggestive films. But the circulation of such films for some time was more than it should have been.

(c) The "Sex" and the "Crime" films are harmful to the untrained and undeveloped Indian mind. The genius of India is so much different from that of the West that what is life to the latter is death to the former. These films, if appreciated in a proper way, are very educative and that appreciation is very rare among even a very large majority of the so-called educated people. Such films do not appeal and touch the real chord but only the passions and the pleasure loving instincts of a very large majority of the audiences.

(d) I do not know. But since so many objectionable films are being exhibited, it appears that the censorship is not so adequate in point of appreciation as it ought to be.

(e) It appears that it is to some extent that some of the criminally disposed people are initiating the methods for thieving, for stealing children and women and for other despicable purposes which were unknown a few years ago.

- (f) This is answered above.
25. Yes, certainly.
26. (a) I have not known any reasons for this being done.
- (b) I do not know.
27. (a) I believe that this is so. Indians, except when they have seen European life more closely than it is ordinarily possible, do misunderstand European life as depicted in the films. The best method to avoid this will be to stop the exhibition of Western life to Indian audiences until they are sufficiently trained to understand it properly and correctly.
- (b) I have no knowledge.
28. (a), (b) Yes.
- (1) All sex and crime and thrilling films.
- (2) They are not sufficiently appreciated and the conclusions and morals drawn are quite contrary to what the films are intended to teach.
29. Yes.
30. Yes. Because the absence of the sense of appreciation produces bad mental effects. This is harmful both mentally and physically. I would suggest 16 years up to which cinema should be prohibited except for the films which are specially produced for the benefit of the children.
31. Yes. But the censorship should be really good and effective and exercised by men who are able to do real justice to the work.
32. I do not know anything about this.
33. (a) I do not know why it should.
- (b) I believe not to a great extent. But a little falling off would not matter as compared with the benefits which would accrue.
- (c) No.
- 34—36. I am not in a position to answer this.
37. I have neither studied nor considered the provisions of the Act.
- 38—39. I have no knowledge of this.
40. I have not noticed any serious objectionable features in the handbills and advertisements. But I believe the posters should be prohibited entirely or very closely censored so as to exclude the exhibition of love, heroic or criminal scenes.
41. Not particularly.
42. No.
43. I have already stated that foreign films should as far as possible be prohibited until the Indian mind is sufficiently trained to proper and correct comprehension of the import they are intended to convey. In the present state of things they are misapprehended and misunderstood.
44. I do not think that the public bodies should have any statutory powers to record their opinions on the films that may be prepared for being exhibited; but that portion of the Indian Press which can understand the real Indian mind and the requirements of the Indian audiences might be called upon to express their criticism before the films are placed on the screen. The selection of papers, which should be required to suggest their comments or criticisms, should be in the hands of a representative committee, formed of cultured and independent leaders of Indian thought. These committees may be Provincial or Central—but at least five-sixths of the number constituting the Board or Boards, should be non-official Indians. I believe this will greatly help in the production of a right sort of film for exhibition in this country.
45. (a) Yes. But the control should be exercised through Boards which should practically be Indian in composition and made up of the best leaders of Indian thought.

**Written Statement of Mr. HARIDAS LALJI, Honorary Secretary,
The Buyers and Shippers Chamber, Karachi, dated the 11th
November 1927.**

I am directed by my Chamber to submit the opinion of my Committee on the questionnaire of your Committee as under:

That Cinema theatres have been growing popular everywhere in India, and almost all large towns and cities in India have several houses where no other entertainment is supplied. The centres of industries are more paying for movie theatres than provincial towns and the permanent audience in the former has in a majority consisted of labourers and the rank and file of commercial employers. The proportion of the cinema goer to the abstainer in such cities is very great indeed though for want of sufficient organisations of repute statistical accuracy is impossible to arrive at. For the purpose of classifying the audiences of cinema theatres the terms "illiterate" and "educated" are very inadequate, unless the former is construed to include all those who are unable to discriminate between what is good and what is not so in the art. Morale and utility of the pictures seen, and are besides highly susceptible to broad suggestions on the screen. With this expansion in meaning we believe twice the number of illiterates frequent cinemas than the educated and hence the danger of highly spicy films to the populace is twice as great. Those that are accustomed to visit cinemas with their families—mainly the so-called educated people—rarely find it worth their consideration to leave their children out of the show which they visit and hence children under 14 years are very often very conspicuous in the audiences. A separate existence for such children from the family which is a characteristic of the middle classes of Europe and America is entirely absent here—where joint family system has among other reasons obviated the existence of private and public nurseries, boarding schools, hostels, etc. Among the lower classes for want of compulsory and free primary education, a child is early thrown out on the "University of seething humanity" the ubiquitous streets of slumland of larger cities and whenever possible these children steal into cinema audiences more frequently than not and hence the question of providing restrictions on the composition of audiences of cinemas in India from the special point of view of children becomes very difficult indeed.

The present day imported film has very little to be said in its favour—being mostly divisible into brilliant and dull with sub-divisions for each as coarse or artistic. It is not possible to describe them good or beneficial even if they are as wonderful as the marvellous productions of the Ufa Theatres of Germany. The impression on the mind of the spectator is the only criterion of the above classification. If a question is asked to an average cinema goer immediately after he has seen a complete show as to how did he find it he invariably will say "it was dull" or "it was grand" or "it was jolly" or sometimes very rarely "it was instructive." Films that bring forth the best that is in human nature in the country where these were produced would even fail to achieve the same object in India for the simple reason that being foreign in its composition, its conception, its execution and being absolutely foreign in its setting and its motives of action, the audience will fail to appreciate its noble points inasmuch as they would miss the point in Tennyson's "Princess" by reading it in translations.

From the above the urgent necessity is to be deduced of encouraging film production here suitable to the genius of this country and more the imported films are relegated to a back ground the better for the Indian people.

The economic utility of the above proposition is great indeed. It may be pointed out that wherever there are Indian pictures run the masses of both the educated and the so-called illiterate people, frequent the former by preference.

As regards Censorship my Chamber suggest to retain the present Provincial Board of Censors with the addition of Local Boards in big cities like Karachi and Ahmedabad, etc., with three-fourth of the Members elected

by public bodies to facilitate the present method of working. Provision of finance of such Boards may be made by Government, from entertainment tax.

The condition of the present day Indian productions though not very prosperous is yet very promising, but it can hardly be reasonable to expect the standard of their production to be high. On the contrary some of them even find their inspiration from the stunts on the imported shows. Yet they carry greater sympathy with the people, for, admiration for an Indian *Gama* on the screen is tinged with natural pride, whereas that for the horseplay of a foreign "Captain Blood" merely expresses love for savagery for its own sake.

Therefore it may be suggested that the Government should take all measures possible for popularising production of Indian films by:—

1. Protecting them by (a) low tariff on film production materials, (b) high tariff on imported films.
2. Institutions, scholarships and research studentship in photography, etc.
3. Giving bounties to purely educational productions.
4. Removing entertainment tax from educational shows.
5. Patronising film agencies by utilising them for public purposes and propaganda.

The necessary capital for such ventures is bound to be found if above measures assure success to the film producers. It would also attract more able and educated men to the profession of directors, actors, etc., and the standard of Indian films will be naturally higher and stability greater.

My Chamber are entirely against giving preference to films of non-Indian production.

Written Statement of Mrs. B. CAREY BRENTON, Missionary in charge, Church of England, Zenana, Karachi.

I have not sufficient knowledge of the subject to reply to each question, but will give my opinion on those that I can.

PART II.

24. (a) Crime and love scenes. The latter though not so harmful in Western countries are considered most immoral in the East.

(a) Yes, I believe so.

(c) To young adults by force of suggestion.

(d) (1), (2) No. I have not myself had opportunity to notice this but through enquiries made to parents and teachers I gather it is so.

25. Most certainly yes.

27. Yes, in many of the films exhibited. The films representing Western life are often unintelligible to an uneducated Indian and therefore in many cases he loses his respect for Westerners especially for the women.

29. I should prefer that the films shown to adults should be so innocuous that children could be present.

31. Yes, if wisely exercised.

33. (a), (b) I do not think so.

34. (a) Yes.

(b) Often a Provincial Board might be afraid to censor a film for fear of incurring unpopularity.

(4) As far away from the cinematograph centres as possible.

40. Yes, most decidedly. We constantly notice undesirable love scenes depicted on posters in the streets.

45. Certainly some control, if possible.

14. Yes, I do. For films depicting Natural History there is an increasing demand for educational purposes.

Written Statement of Khan Bahadur A. M. J. UMEDALLY, President, District Local Board, Hyderabad, Sind, dated the 15th November 1927.

1. No.

2. In my experience of Hyderabad, Sind, one-fourth of the attendance at Cinemas was from the educated classes and the remainder from the illiterate classes.

About one-tenth of the audience consists of children under 14 years of age.

PART I.

3. The most popular films with Indian audiences are those relating to Indian saints and heroes.

4. No.

5. Yes.

(a), (b) Yes.

(c) More profitable. Krishna Lila, Krishna Junma and Vidhar Bhagat.

6. (a) Yes.

(b) Films of scenes depicting stories from the national literature and history would appeal most strongly to the educated classes while those of Indian life, typical Indian news and of scenes depicting stories from mythology would appeal most strongly to the illiterate population.

7—8. (a) No.

(b) The main difficulties besetting the industry are want of capital and foreign competition. Government should encourage Indian films by all means in their power. Amongst others Government should remove or reduce the entertainment tax and afford facilities by placing at the disposal of the producers such institutions as the museums, the zoological gardens, the Railways and the Trams whenever required by them.

9. No. No.

10. I cannot say.

11. Yes.

12. There is no amusement tax at Hyderabad.

13. I cannot say.

14—15. Yes.

16. Yes, except actresses from respectable classes of people.

17. Yes.

18. Government can encourage private enterprise by the grant of bounties.

19. I have no knowledge of this.

20. Yes. Yes.

(b) By retrenchment in the present expenditure.

21. I am in favour of the proposal.

22. I am not in favour of the policy in question.

23. (a) I cannot say.

PART II.

24. (a), (b) Yes.
 (c) Immoral and criminally suggestive films and even films showing nudity and kissing are harmful to the illiterate persons and to the young boys. They excite passions and create criminal tendencies.
 (d) No.
 (e) I cannot say.
25. Yes.
26. (a) Yes.
 (b) No.
27. (a) Yes, Yes.
 Such films should not be passed by the Censors or they may be passed after objectionable scenes are removed.
 (b) No.
28. The foreign immoral and criminally suggestive films.
29. Yes.
30. Yes. Because they are very impressionable.
 10 years.
31. Yes.
32. I cannot say.
33. No.
34. (a) No.
 (b) I should like to have a Central Board in addition to the Provincial Boards.
35. (a) Yes.
 (b) No.
36. (a) No.
 (b) Yes.
37. (a) Yes.
 (b) No.
- 38—42. No.
43. There is need for a stricter control over the import of films.
44. To a great extent.
45. (a), (b) Yes.

PUNJAB.

Written Statement of the Publicity Officer, the North Western Railway, Lahore, dated the 25th November 1927.

I beg to forward herewith replies to the Questionnaire, Indian Cinematograph Committee, received by this Railway from the Railway Board. As this railway has no experience of the actual Cinematograph Industry, we are not in a position to answer most of the questions relating to the Industry of films or to their popularity with the public in India. Our cinema shows are given in the open-air, and are always free, and we get a large audience which consists of all kinds of people, literate and illiterate, men, women and children. A general note has, therefore been drawn up giving our experience as exhibitors of films.

NOTE ON CINEMAS.

I have no knowledge of the actual Cinematograph Industry, but since the inauguration of the Publicity Branch on the North Western Railway some experience has been gained by me as Exhibitor of films. The North Western Railway have a touring cinema which tours each division of the Railway in turn for a month, and films on Educational, Scenic, Dramatic and Comic subjects are exhibited for the entertainment and instruction of the Railway Staff and the public. A great feature about our cinema shows is that they are entirely free, and are given in the open-air. The Railway Cinema Car is usually sent to places where cinema theatres do not exist and our audience at these shows generally consists of literate and illiterate Indians and at larger stations we get European and Anglo-Indian audience as well. At some stations through the help of the Education Department of the Punjab, school boys of the locality in which we are exhibiting films come to see our shows and at those times the number of children is fairly large.

We get films for exhibition from distributors like Madans, Calcutta, and Pathé, Bombay, and have no reason to grumble at the rates charged by them. Great care is taken in selecting really good films for our displays.

Educational films are, in my opinion, likely to prove of great benefit in imparting education to school boys and even to adults on the subjects of Agriculture, Public Health, etc.

Written Statement of Miss KHADIJAH BEGAM FEROZUDDIN, B.A., M.A., M.O.L., H.P., M.R.A.S. (London), Professor of Oriental Languages, Government College for Women, Lahore.

Whether India is advancing by leaps and bounds towards a higher civilization, whether it is on its way to glory and attainment of those lofty ideals and aspirations which were once its monopoly is not to be decided on spontaneous and fortuitous impulse.

But one thing is definitely true that the civilization apportioned out to this land which was once the cynosure of all eyes is totally devoid of national enthusiasm and clearly bankrupt of ideas. The reason is not far to seek. To advance we must go back. Students of law and history can realize this point better than the others, for it has been a constant cry of English politicians throughout their political, constitutional and social progress. It is on this ground that I warn my countrymen and women against the committant dangers of transplanting a full grown English oak into the sunny land of bright hues and clear skies. The inexorable laws which control human destiny required a transition through many connected forms insensibly merging into

each other, eventually to effect radical changes in the mental and physical characteristics of individuals and nations.

The evolution of a race bears the likeness of the development of architectural construction. As the union between the foundation and the superstructure is evident, although the former may not at first sight be visible, similarly nations in their erection of the splendid edifice of a new style should never forget their traditions, their tastes and their pristine glory.

I have at this moment specially in view that particular specimen of the varied colour production of modern civilization known by the name of cinematograph which has reached such a climax in the land of its birth as to become the very part of the life of its inhabitants and which is now attracting huge crowds in India.

Surely there is very little harm in having a little innocent amusement after long hours of constant toil. But the pity of it is, that it is too much of a luxury for a poor country like India. If the difficulty could end here, *i.e.*, if the loss was merely financial the deficiency would not be too great to be made up with a little more exertion. The evil goes further the films depicting scenes of degraded love are highly pernicious to the youth of India. If the light-hearted class of people have begun to take these scenes at random, because it is only a practical shape of the books they read, it shows how much India's standard of moral rectitude is lowered.

It is high time that a committee is appointed to investigate the matter. The task is not a very easy one, but the members of the Indian Cinematograph Committee should proceed very cautiously and give their best consideration to the question as on its right solution depends to a very great extent the moral and intellectual uplift of the country.

First of all stress should be laid on the exhibitions of Indian films, more particularly when the relation of the sexes is in view. The scenes of romantic love should be altogether prohibited as they are thoroughly inconsistent with Indian life and traditions. There is no harm in exhibiting pictures of pure family relations, or devotion of a wife to her husband—stories of faithfulness and courage to save honour at the expense of life in which Indian and Islamic history abounds.

Secondly all films should be educational dealing with subjects:—

- (a) Historical.
- (b) Geographical.
- (c) Agricultural.
- (d) Sanitary.

The first of these (a) will be of immense value to the students who will profit much more by the scenes of battles actually fought and ancient life depicted as it was lived both in the East and West much more than by sticking to books alone.

Produce scenes from the life of Napoleon from his boyhood to his captivity in St. Helena and the educated public will simply flock to visit them.

Abdur-Rahman III's wonderful work in Spain, the glory of his reign, the splendour of his capital, the march of the queen of Navarre and ruler of Leon to sign a treaty in the presence of this world-famous monarch, the University of Cordova—the fountain head of all learning where students from all over Europe gathered to drink deep from its sweet waters—depicted in films will attract an enormous Muslim public in addition to history students of other communities.

(b) In the Geographical scenes the labours of daring explorers such as Vasco de Gama, Columbus, the efforts of the Arabs before him to discover America, and the various expeditions into the Northern and Southern Poles. If an effort can be made to procure such films, it will be greatly appreciated.

(c) As India is an agricultural country where the occupation of 75 per cent. of the people is cultivation of the soil, it is of the utmost importance that interest should be created in the improved methods of production and

scientific husbandry. Of course it would necessitate that the Government should lend a helping hand so that these pictures are within the easy reach of the peasant class. This naturally leads to another question, *whether Government action will be an effective incentive to private enterprise for film production.* It is an acknowledged fact that Government are the biggest capitalists and in a country like India and the administration to which it is subjected no enterprise can flourish without the aid of the central authority.

The beneficial value of such a step can hardly be estimated. It will be at once a source of training for the people and a means of enhancing the country's wealth, to the benefit of both the rulers and the ruled.

Besides a good deal of knowledge can be imparted through these films on method of teaching (shown in the form of College and school life), mechanics, technique, industries and work done in the factories.

(d) The vast country of India is a constant prey to foul diseases and epidemics. A large number of men and women waste away under the clutches of that infernal tuberculosis and thousands are carried away at a moment's notice by that dreaded pestilence called plague which places a deep casm of unsympathetic attitude between the nearest and dearest ones.

An enormous number of innocent babies who have hardly seen the light become the victims of human neglect and ignorance.

Cinema films can be utilised in impressing upon the public the need of sanitation and the preventive measures in which man can be successful against the onset of these enemies.

From these pictures people can learn much more than books how cholera, plague, tuberculosis and certain other diseases spread and what measures can be taken to prevent them.

Another point which the Committee must keep in view is the age limit for the young people. Children under the age of fifteen should not be allowed to visit cinema shows excepting on occasions when there are special "children's performances."

The reason for such a prohibition can be no enigma as the stuffy atmosphere affects the health of children of tender age and constant strain weakens the eye sight which incapacitates them for the harder task of life. Such a check is absolutely essential in the case of children coming from families of slender means as they by purchasing cheap tickets and sitting too near the pictures are in a very great danger.

I know of a certain girl whose frequent visits to these shows were the cause of making her a thorough invalid and putting an end to her studies after Matriculation.

It should be borne in mind that these few necessary reforms and limiting the range of subjects will not in any way prove detrimental to the cause of the film industry. The Indian mind is naturally religious, imaginative, grave, and sombre and nothing appeals to it more than examples of moral courage, the hardships suffered with perseverance and prodigies of valour shown in the battlefield specially for a righteous cause.

People will be ready to spend money over a thing which would at the same time be a source of knowledge and recreation. Such a change in the films will attract the student, the recluse, and the dandy alike. Scholars, pedants and book worms will be forced to leave their desks and studios now and then for the first hand knowledge.

Another fact which corroborates my view that if the potentiality of cinema is utilized for propagandic purposes it will suffer no decrease in spectators is that the attendance at such scenes represents mostly the educated class. Illiterate people do not enjoy much the scenes they can hardly understand. In this I have ascertained the views of various Indian and European ladies who opine that the ignorant class mostly frequents theatres where the actors are living, speaking and feeling figures. It is now obvious that the educated and reasonable portion of the Society will surely welcome such scenes as will be recreating in appearance and didactic in spirit.

Written Statement of Mr. M. D. PURI of M. D. Puri & Sons, Proprietors, "Gaiety Theatre," Lahore.

1. Yes, I am Senior member of the firm known as Messrs. M. D. Puri & Sons of Lahore. We were the pioneers in Cinema Exhibition in the Punjab and North-West Frontier Provinces. We do renting of Films as well. Two Topical Films of Wrestling Championship were made by our firm and hired out to various cinemas in Punjab. I am in the business of Cinema, Skating and Dance Halls since the year of 1912.

GENERAL.

2. (a) Indians of the Educated Classes (majority of Students) frequent Cinemas in very large numbers. The illiterate Class (majority of Workmen) number practically half the Educated class. The taste for Cinema is on the increase. My views chiefly refers to Punjab of which I have practical experience of fifteen years.

(b) Cinema situated in European quarters have also majority of Indian Audience, whereas Cinema Theatre situated in Indian quarters is composed entirely of Indians.

(c) Children visit Cinema at the average of about 4 per cent. in the European quarters, and about 10 per cent. in Indian quarters.

PART I.

Film Industry in India.

3. Indian subjects produced in India (not because the productions are good but, because they appeal the Indian sentiment) fighting Serials of Heroic deeds, and Wild West Dramas depicting Action and Thrills are chiefly liked by Indians.

4. No. Exhibitors are not in a position to do what they think fit owing to numerous obstacles in their way. For want of really good Indian subjects, only few that are available, are very very poor and not enough to meet the demand. The Titles and Sub-Titles on Films should be of Languages sufficient to meet the demands of every Province in the Country. Bombay is the only Province which is supported with its own productions, no other Province can boast of even half-a-dozen Films of equal merit.

5. Indian Films depicting Indian life are not readily available (except Bombay) as there is not one single Company which has produced half-a-dozen films that would be appreciated throughout the Country. Considering the age of Film Industry in India, Bombay has done very well, with its limited means and financial help it has had. Owing to the financial difficulty India is far behind the Western Films which are miles ahead. Films produced in Bombay are improving day by day to a certain extent but, they can not do much as their Studios are not fully equipped, and they have to fall back on Natural Light which is very difficult to control.

(b) Indian Productions are only popular with Indians, and not at all with European Audience (if they were produced perfect in every detail they would appeal Europeans as well, being novelty, Indian History and something new to the usual costumes, dresses and movements). Hindu mythological films are popular with Hindus only, only a few films have been popular with all communities. Social and Adventure stories of mixed plot would certainly be popular with all classes of India.

(c) Certainly, it is much more profitable to show Indian production to purely Indian Audience, but Europeans and Educated classes of Indians to some extent prefer American Films because of the quality of later. The successful Indian Films are Light of Asia, though produced in India, but the success was due to the chief support of a Maharaja who supplied them with Dress and Jewellery, Staff, State Elephants, Horses and Chariots, etc., etc. Photographer being an experienced Camera-man of European Pro-

ducers. Film was developed in and printed in fully equipped German Studios. "Mahabhartha," "Ramayana," "Krishna Janama," "Lella Majnun," "Shreen Farhad," "Nala Damayanti," "Dhruvacharita," "Gulbakavali," etc., etc., the later having appealed to sentiments only.

6. Yes.

(b) Mythological Films would appeal most strongly to the Educated as well as uneducated classes of Indians in general. Historical and Social subjects of India have a very great attraction to the Indians of educated classes. Legends, Novels, Adventures, Detective stories and fast action would also go a very long way with the illiterate Indians.

7. I have had Cinemas in Cantonments of Punjab and found no difficulty in obtaining Films suitable to the taste of British Troops. Indian Troops are so poorly paid that they hardly visit a Cinema on payment, if they could afford they would certainly like the same class of Pictures as other illiterate Indians.

8. No, none of the branches of this Industry is working satisfactorily, the policy of live and let-live and co-operation is sadly lacking.

(b) The difficulty in producing is greatly felt for lack of help from the Government, in filming Military Scenes, Aeroplanes, Railways, Steamers, Navy, Palaces of Indian States and other Government Buildings, etc., etc. India is the only Country in the World which has no rival in the way of finest scenery, Palaces, and other wonderful ancient Buildings. The inexhaustive literature. But unfortunately there is not a single fully equipped Studio to give artificial effect of the Light which is most essential. The initial cost of such a Studio is so great that no private enterprise ventures to help the Industry.

Distribution.

The distribution in this Country is only to the benefit of the distributor and poor exhibitor is always at the mercy of distributor. There are only Three Large Distributors in this Country (1) Madan Theatres Limited. They get almost every Super production by paying prohibitive royalty on the exclusive rights, having a circuit of about Sixty Theatres of their own besides about 40 associated with them, thus having a guaranteed run of about 100 Theatres, they can well afford to outbid any other competitor. If any big production is secured at all by any other party, the entire circuit of 100 in the hands of Madan Theatres, is entirely closed for him, therefore he can hardly recover his cost. (2) Messrs. Universal Pictures Corporation, of America, they have their Head Office at Bombay besides Three Sub-offices, this firm only handles the productions of their Studios which produce a quantity but not a quality, they produce only one big Film every year, since their quality is ordinary and thus cheap they supply their films on quite reasonable rates and do a good business, but the exhibitor in dealing with them must take all their films no matter if that appeals to his audience or not. (3) Messrs. Pathé (India), Bombay, only up to recently they had only one office at Bombay (since last year they have opened out their branches in two or three places), this firm is owned by Mr. Heque personally for India and thus he has the concession to buy all Pathé of Paris Production, but as he has to pay the entire cost of the films he takes from them and buys only an ordinary class of productions. Other productions left by him may be bought by other parties but it does not pay to any independent party as Madans Circuit will not take any such films which means an encouragement to such independent parties.

Exhibition.

As the Exhibitor is the backbone of the Producer or the Industry he should always be borne in mind, but he is the only one who suffers at the hands of every one, every person of the smallest concern with the Government, Railway, Police, Municipality and Electric Supply whoever can possibly put a spoke in the running wheel of the Showman jumps at the showman, to extort free passes and get them not only for himself but for his friends and

relations with the result that almost every show has at least 20 to 25 per cent. of free ticket holders. After paying for the Theatre rent, staff, advertisement and electric bills, tremendous hire of film, there is very small margin left for the showman and if the film proves unsuccessful (which the Exhibitor has been compelled to book blindly on prohibited prices) the showman suffers tremendous loss both in reputation as well as financially which he can hardly meet in a month, to put it more plainly the Exhibitor has to sort for the benefit of the Producer and the renter under the prevailing system of Blind Booking and key theatres.

9. As stated above it is always a problem for the Independent Exhibitor to get a right film for his audience even on most unreasonable hire, since Madan Theatre Cinemas exist in almost every town of any importance. There is one more feature of Madan Theatres that since almost all the big productions are monopolised by them, Exhibitor has to approach them if not for all his supply at least for a few well-known films, which his audience compels him to show, if the showman books such films occasionally on exorbitant hire, Madan Theatres at once open out in that town to compete with him any if the showman takes their films on percentage system as he is unable to pay such prohibitive hire, even then Madan Theatres knowing the worth of the town start in competition within a year or so and the poor Exhibitor is ousted out of that town in which he has created the taste of Cinema with a very hard labour. The net result is again the existence of key theatres of Madan Theatres that they must crush others even if their own management proves fatal as it is evident from general Management having hardly given any Dividend to shareholders since the year of 1919.

10. System of Block and Blind booking exist in all the renting agencies in fact every showman has to sign a contract for blind booking for a year at least and pay Rs. 500 to Rs. 1,000 or so cash security before he can get even one single film from any agency for fulfilment of his contract of blind booking. I may add here for your information that even His Highness the Maharaja of Jammu and Kashmir has paid cash security for blind booking for the fulfilment of his contract for the pictures on hires for his own private cinema fitted in his Palace at Jammu and Kashmir. As stated above key theatres are existing all over the country of Madan Theatres Limited.

11. No, Bombay and Calcutta are the only towns in this country where this advantage is in practice and majority of cinemas in those towns are of Madan Theatres. Other towns where renters sub-agencies do exist even those do not in any case allow previewing of any film, and compulsion goes so far that the showman is not even allowed to know the condition of the film and in certain cases films are received in absolutely unrunnable state if the exhibitor refuses to screen such film his hire paid in advance is forfeited and future supply cut off.

The only solution to this is prohibition by Legislation of key theatres. Blind and Block Booking and film hire fixed accordingly to its price paid by the renter and such amount mentioned on the certificate granted by the Censors.

12. As it is the public of upcountry complains about the prices of seats at Cinemas and demands that they should be reduced as Cinema is a permanent entertainment and not like Theatrical or Variety Co.s' which come once in a way. If entertainment tax is imposed in Punjab it will certainly cause closing of many theatres. Calcutta and Bombay Ports even a cooly in those towns earn more than an average clerk in this part of the country, besides public in those places are more advanced and they consider such entertainments a necessity of life. Whereas in this part Cinemas are considered a most expensive luxury which they can very easily avoid if they have to pay more than the present prices.

13. The customs tariff though outwardly does not consider to affect the showman, but in reality it affects no one else but the showman as since the time such heavy duty is imposed the hire of film is not only increased by the renter to the same proportion but been increased 100 to 400 per cent. more

to what it used to be before. The removal of duty will help the Industry in all its branches.

14. Yes, most decidedly. There is no demand of such film at the present time as the public knows nothing in that direction, once a start is made in that direction taste will be created and consequently demand will be evident. Indian a lovers of History and Public Health films most essential for the benefit of this particular country.

15. Yes. This country is the ideal place for film industry considering the climate all round the year, cheapest possible labour, fine bright light for outdoor filming and the world's best picturesque scenery and ancient buildings.

16. Yes, India has able men for this Industry as Directors, Actors, Actresses, Scenerio writers, etc., etc., but they only need a little polishing. Film Industry is bound to develop by leaps and bounds once they have an assurance of Government help in this direction.

Once the public finds that this industry has started in India, School will spring up for training young men for all its branches and well-to-do people will soon start sending their young generation to foreign countries for such education instead of making them Barristers, etc. For making up deficiency in this line Government could start a training school for this line with able men from Europe.

17. Yes. Once the Government agrees to give the required help I am confident that I could move the capitalists and form a Joint Stock Company with fairly a reasonable capital of several lacs for this industry but without Government assurance of help it is very very hard to raise any capital for this line.

18. Yes. I am strongly of opinion that if Government guarantees support as mentioned in Para. 8 (b) above the Industry in this country will prove that Indians are better producers than America of to-day and the world will know that India is in a position to throw back Americans in this line.

19. At the present moment cost of film producing in India is insignificant as compared with Westerns, as the productions are low, but the cost will still be practically half in India as compared with West even if the productions are as elaborate as Americans but it entirely depends on Government help.

20. Yes, my proposals do involve expenditure on the part of Government. It is justified in every respect besides being most essential as it protects the self respect of this country. The films of to-day produced in America, etc., depict Indians as most uncivilized thieves, conspirators, worthless unhuman pirates of low waters so much as that even Indian Chiefs are depicted to be unscrupulously demoralized. Any film depicting Indian character is always either a most savage menial servant or a thief and pirate. I don't remember having witnessed even one single film in which a true life or true character of an Indian is shown. Film of such description has given rest of the entire world an idea that all Indians are most disgracefully low in every respect besides being savage and entirely uncivilized. To remove such wrong and baseless ideas, film Industry of India own will be the only solution. Government is the only body to protect Indians and therefore not only justified to make desired expenditure in this direction but also morally bound to spend a good bit of money for safeguarding Indian's self respect.

(b) Income arising out of this Industry in all its branches to be spent in the development of this Industry or the expenditure incurred in the beginning to be met later from the income received later.

21. A central State Agency should be created to manage the film Industry. Every school in the country should have a Cinema and Educational and propaganda films screened for teaching.

Films of British Commonwealth.

22. I do not exactly see how India can safely help the development of British Film Industry but if it means that Showman in India should be compelled to screen a certain number of British films, I am afraid this move

will doom the trade in India and consequently producers in Britain instead of eproducing any healthy effect. If British productions are equally good as Americans are in that case I see no reason of any binding renters and exhibitors will automatically deal in them, compulsion on renter or Exhibitor does not mean any compulsion on audience who is the real foundation of Industry.

(a) Those directly concerned and on the spot are naturally in better position to solve this problem than we who are thousands of miles away and unaware of the circumstances.

23. To a very great extent it does promote understandings and good and bad feelings between each other as desired.

(a) By interchange of films to each nation, produced with the view to create the desired effect and prohibiting such films which are produced to cut undesirable jokes on other nations. This should be mutual understanding, between all Nations to avoid production of undesirable scenes.

Social aspect and control.

24. Yes. Many such films are in circulation, most of which depict Indians to be treacherous, unhuman and uncivilized with the result that Indians feelings are very better against Europeans in general but they are entirely helpless.

(b) No.

(c) All such films which include Indian scenes are shown Indians to be treacherous, pirates and savage, etc. They are degrading Indians generally.

(d) Yes.

(2) Yes.

(e) No.

25. Social customs and out-book between East and West does not affect this country. Censorship must keep in view that Indians are not lowered in any film passed by them.

26. (a) Yes.

(b) Noor Jahan for instance.

27. (a) No.

(b) Not Indian productions but they are Western. They are too many to quote here, suffice to say that all such films are screened abroad which are screened in India. For Example—Sailor Mode Man, Bride 13, Round the World in 18 days, Masterkey, Palace of the Darkened Windows, etc.

28. No. Except what stated above.

29. No.

30. Not necessary.

31. Yes, but it should be better constituted.

32. Not quite satisfactory. They should have uncertified all such films which misrepresented Indians. Their neglect on this part has encouraged Western producers to continue such productions and also given a wrong impression to Europeans regarding Indians. Censors must have majority of Indians who are fit to safeguard their own interests.

33. (a) Unreasonably strict. Censorship will undoubtedly interfere with the reaction of public.

(b) It will certainly begin with dropping the audience at the cinema theatres and such drop will be harmful to Industry in the long run.

(c) Yes.

34. Yes.

(1) Central Board is far better than interference at every stage.

(2) Which means not only trouble to Distributors but showman heavily loses if film stopped at the 11th hour.

(3) Central Board should have members from every Province and only those who have had practical experience as a Showman.

(4) It should be at Bombay being Central to renters.

(b) If Central Board constitute members from all Provinces it will be useless having provincial Board as well.

(c) Central Board to have members from each Government besides experienced non-officials.

(d) Fees charged on films as well as duty charged on material.

35. (a) I regret, it is not satisfactory at present.

(b) No.

36. (a) Not satisfactory. Not qualified for this important and particular department. Only those who understand the mind of public as well as fit to understand Indian's self respect and also fit to safeguard Government interests.

(b) All films from beginning to end should be examined by the Board. Yes. Gentlemen of such knowledge are available.

37. (a) Yes.

(b) No further safeguard is necessary.

38. Yes. Uncertified for Punjab:—

(1) Razia Begum.

(2) The last of his people.

(3) Babar Deva.

(4) Red Peacock.

(5) Shadow of Mosque.

(6) Shah Jahan.

(7) Vir Durga Das.

39. I have no such knowledge.

40. Not necessary. Press act is applied on all objectionable publication.

41. Yes.

42. Yes. People in the trade understand circumstances much better.

43. (a) No.

(b), (c) Do not arise.

44. Public keeps the standard but press do not comment to keep in good books with the Exhibitor. The comments are generally written out by the Exhibitor and sent for publication to the press who publish the same with the view to get Pass and advertisement from the local showman. Otherwise their independent opinion could help the standard to a great deal.

45. Censors is in power to take all necessary precautions.

46. I see no harm in this precaution, in fact all Scenarios before producing should be passed as uncertifying the film after all expenses having been incurred is a great loss to Producers besides Government knows what is being produced.

Written Statement of Mr. E. B. SUKHIA, General Manager, Madan Theatres, Ltd., Lahore, dated the 26th November 1927.

INTRODUCTORY.

1. Yes, we have first hand knowledge of the Film Industry in India as Importers, Exhibitors and Producers. The Organisation of Madan Theatres Limited, is conducted by Joint Stock Company, registered in the year 1919. Prior to the formation of this Company, the present Managaing Agents had considerable experience of the running of Theatres and Cinemas, since about 1902.

GENERAL.

2. (a) Indians of the educated classes frequent Cinemas in larger numbers than Indians of the illiterate classes. The attendance of neither class is on the increase. This refers practically to all centres.

(b) Cinemas in the European Quarters had a larger proportion of European than Indians, while those in the Indian Quarters are patronised only by Indians.

(c) The proportion of children under 14 is about 5 per cent. Adolescents of impressionable age represent about a fourth of the audience.

PART I.

Film Industry in India.

3. With Indian audiences the classes of film that are most popular are Indian subjects produced in India, Serials and Wild West Dramas with plenty of action.

Speaking of India in general, big spectacular films are liked best.

4. Yes, the Exhibitors are catering adequately for educated Indian audiences. As for the Indian masses they can only follow serials, Wild West Dramas with plenty of action and Indian Dramas; but the output of Indian pictures is not adequate.

5. (a) Indian Films, depicting Indian life, are not readily available because of paucity of output (a) they are not always of good quality.

(b) They are popular with Indians only but do not appeal to the Europeans.

(c) It is more profitable to show an Indian film to a purely Indian audience than a Foreign made film, but European audiences and educated Indians prefer Foreign films to Indian made films because of the poor quality of the latter. A few of the successful Indian films amongst Indian audiences are as follows:—Ramayan, Vishnu Avatar, Pati Bhakti, Jai Dev, Krishna Kanta's Will, Shiva Ratri, Nurjehan, Lanka Dahan, Krishna Janam, Toorkey Hoor, Laila Majnu, Nala Damayanti, Dhruva Charitra and Patni Pratap.

6. (a) Yes.

(b) Mythological films would appeal most strongly to both educated Indians and Indian masses in general; but Indian Historical and Social subjects have a greater appeal to the educated Indian audiences than the illiterate classes.

7. No difficulty is experienced in obtaining suitable films for exhibition to British troops. Conditions are different with Indian troops who can only follow Indian subjects. Serials and Wild West Dramas with plenty of action.

8. (a) There is yet room for improvement.

(b) The difficulties in production are absence of co-operation of Government and public Department to help the Indian Producer with facilities for staging scenes in which, e.g., Soldiers, Railway Trains, Steamers, Aeroplanes, etc., are necessary. Then again we have no proper up to date lighting equipment and Modern Studios.

As regards exhibition protection should be given to exhibitors against film piracy. Exhibitors holding exclusive rights on films for which heavy Royalties have been paid sometimes find that used prints of the same are imported by unauthorised people and exhibited to the financial loss of the holder of the exclusive rights of exhibition. This nefarious practice should be stamped out altogether by bringing legislation.

9. There are good many foreign films obtainable at reasonable prices. But British producers demand more for their productions than the Foreign competitors, although not of equal merit. As far as Indian films are concerned there are many good films obtainable. This is due to lack of proper lighting equipment and modern up to date studios. There is absolutely no mono-

poly or tendency to monopoly of the supply of exhibition of films. A representative of an American owned concern remarked in his evidence before the Committee in Bombay that Madan Theatres in a centre like Bengal enjoyed a monopoly and did not encourage the Production of Companies other than a favoured few. This is absolutely a false and incorrect statement. Madan Theatres enjoy no such monopoly in Bengal or for that matter India, Burma. Besides the Theatres owned by Madan Theatres in Bengal there are other Cinemas other than our own. As regards the charge of taking films from a favoured few we must emphatically state is totally false. We can prove from our records that Madan Theatres have been taking select pictures from the following producers, Paramount Warners, Producers Distributing, Fox, Metro-Goldwyn, United Artists, Richmond and other independent American, British German, French and Italian Producers. In addition to this Madan Theatres are also taking films on a rental basis for certain centres from First National, Pathe and Universal. Regarding Indian Productions Madan Theatres likewise hire films from several Bombay and Burmese Producing Companies although we produce ourselves. It is true we have a chain of Branches of Theatres same as in any other line of business but this does not constitute a monopoly.

10. Provided the pictures are good and suitable for the market it is necessary to buy certain number of films in order to keep going the various theatres that may be situated close to one another. First run or Key Theatres exist in India. It is chiefly from these houses that the Exhibitor gets a substantial return and the public also enjoy a better type of entertainment.

11. (a) Yes.

(b) No.

12. Receipts would be higher without the Amusement Tax as more people would visit Cinemas. Since the Tax has been taken off Theatres, there is no reason why it should continue to be levied upon Cinemas.

13. Owing to the present Customs Tariff, Amusement Tax, Censorship fees and heavy advertisement expenses the Exhibitor is making smaller profit (if any). Its usefulness in promoting the indigenous production of films is not apparent, as Europeans and educated Indians will insist on seeing Western films. A lower Tariff all round, and abolition of the Amusement Tax would be greatly beneficial to the Cinema Industry in India.

14. Yes, it would help the Industry to a certain extent. But the demand for this class of films should be created by Government and other Agencies by carrying out propaganda necessary in this behalf.

15. The conditions are favourable for Film Production in this country because of cheap labour, good light, scenic beauty, ancient buildings, temples, etc. What we need is proper up-to-date lighting equipment, modern Studios and co-operation of Government and Public Department to help the producer with facilities for staging scenes.

16. No. More money must be put into the Film Producing Industry, properly equipped up-to-date Studios should be built, Schools founded as has been done abroad for teaching. Scenario writing, Photography, Directing, Acting, etc. Talent will have to be imported from abroad. In any case, expenditure of vast sums of money would be involved in the creation of the necessary organisation.

17. No, not for a long time.

18. Yes. Government and Public Departments should co-operate and help the Producer with facilities for staging scenes. There should be special Cinema School to train up our boys on this side. A Model Studio with up-to-date lighting equipment installed by Government and let out to Producers who can ill afford to go in for such big expenditure would help the Film Production Industry considerably and improve the standard of films.

19. The cost of film production in this country is far less than that of other countries. At the same time on a comparison of quality the value of the film produced in India is very poor.

20. Yes, it would involve expenditure in the beginning but the Government can realise the amount gradually from the Producing Companies in turn. We consider this expenditure is justifiable as it would create employment for many and give a fresh impetus to the Cinema Industry in general.

21. With the exception that we agree that Government should do all in their power to have propaganda films in connection with their own departments of Education and Agriculture, we are of opinion that it is not only undesirable, but also against all acknowledged principles of legislation to endeavour to control the pleasures or amusements of the people. The existing safeguard are quite satisfactory. In this connection as an exemption to the general principle, we would even suggest the Government undertaking the management and distribution of such propaganda films in their own interest, though even the Government would find it more economical and more useful to entrust the exhibition to private existing Agencies. There is free competition so far as the Import as well as the Manufacture of films in this country is concerned.

Films of the British Commonwealth.

22. Provided that the British Empire films are of a high standard themselves and the prices compare favourably with other Foreign productions there is no reason why we should not patronise them.

(a) It will not assist in the development of the Indian Film Industry.

(b) Owing to the poor quality of Indian film there is no room for reciprocity as such films would be totally rejected outside India even within the British Dominions.

(c) No.

23. (a) To a certain extent.

(b) By reciprocity or interchange of locally produced films.

PART II.

Social Aspects and Control.

24. (a), (b) No.

(c) Immoral films depicting the nude should not be allowed.

(d) (1), (2) Yes.

(e) No.

We certainly challenge the suggestion that a few people with morbid tendencies should be immediately let to a career of crime in imitation of the exaggerated and practically impossible artifices displayed in motion pictures. To take the case most prominently suggested of Motor car dacoities, which it is said came into vogue only after the exhibition of motion pictures depicting some dacoities, we only ask the question as to whether any one can imagine that after the case with which motor cars are now obtained in this country, the criminal bent of mind of a shrewd dacoit would not take to it as one of his instruments as he would take to his regular set of house breaking tools. We do not think that the correct cause is attributed to the effect, and we believe it might be as well as to say that Western Motor Cars should not be allowed to be imported into the country, because once in a way automobiles are used for the purpose of daring crimes, just as to say that the Western film depicting a Motor car robbery should not be exhibited in public, because in India people have begun to practice motor car dacoities.

(f) This does not arise.

25. To a certain extent; but the existing Censorship covers such cases.

26. (a) Care should be taken.

(b) There has been a case or two where a picture was withdrawn because a certain class of audience objected.

27. (a) No. We do not think it had a tendency to lower western ideal before Eastern eyes. The majority of the audience seeing the Western films are intelligent enough not to form these incorrect impression.

(b) We have no information.

28. No such films as having a bad effect on children and adolescents are allowed to be shown.

29-30. No.

31. Yes.

32. Yes provided we have a broadminded Censor.

33. (a) Unreasonably strict Censorship would undoubtedly interfere with the recreation of the people.

(b) It would adversely affect the business and would ultimately involve a falling off in the attendance at Cinemas.

(c) Yes.

34. (a) There should be two Censor Boards, one situated in Calcutta and the other at Bombay with powers to pass or ban a film finally. In such cases the decision of any one Board should be considered as final. In other words films passed in one centre should not be banned in other.

(1) Calcutta and Bombay are the two large importing centres, and a Censor Board in each of these important places would save the Exhibitor's time and money in sending over his films for Censorship purpose.

(2) As stated above it would save the trade a lot of inconvenience if there were two Censor Boards in the centres named.

(3) Each Censor Board should have a mixed body of representative Indians and Europeans both official and non-official.

(4) Calcutta and Bombay.

(b) No.

(c) This question does not arise.

(d) As at present by Censorship fees on films examined.

35. (a) Yes.

(b) An experienced broadminded Censor assisted by an Advisory Board of non-officials at each centre would be the best arrangement.

36. (a) The system is not objectionable provided the right man is appointed. What we want is a broadminded Censor with knowledge of the world.

(b) No. As it would be too compressed to be feasible and the cost also is bound to be prohibitive.

37. (a) Yes.

(b) No.

38. Yes.

39. No.

40. (a) It is neither necessary nor advisable nor practicable to censor Posters, Handbills and advertisements of Cinema films. The Press Act is quite adequate for this purpose.

(b) No.

41. Yes.

42. Yes.

We suggest their inclusion in the Advisory Board.

43. (a) Yes.

Pirated copies of films for which an Exhibitor may have the exclusive right should not be allowed to be imported into the country.

(b) Exhibitors holding exclusive rights of exhibition on films for which heavy Royalties have been paid sometimes find that pirated or stolen prints

are imported by unauthorised people and exhibited to the financial loss of the holder of the exclusive rights of exhibition.

(c) Pirated or stolen copy should not be allowed to be cleared from the Customs nor should a Censorship Certificate be given to such copies in question.

44. The usual right of public criticism would go some way towards keeping up the high standard.

45. (a) No. The Censorship takes care of all films produced and nothing more is necessary.

(b) This will restrict private enterprise.

Written Statement of Mr. H. N. BHALLA, Proprietor, Crown Cinema, Multan.

GENERAL.

2. 70 per cent. of uneducated, 30 per cent. educated.
(c) 95 per cent. grown up and 5 per cent. children under 14 years.

PART I.

Film Industry in India.

3. Indian films with vernacular titles or serials of adventure.
4. No. The film's hire is very dear, the hire should be reduced.
5. (a) Some of the well established firms make good film.
(b) Yes.
6. (b) (1) Thrilling Love stories and adventures.
(2) Mythology and adventure pictures also fighting.
7. The hire is very dear and exhibitor cannot afford it.
8. (a) No, this industry should be helped to give facility to the hirers.
(b) There are not sufficient firms carrying good stocks of suitable films.
9. Film hirers demand heavy rent. Not known.
14. Yes. Agricultural and Industrial.
15-16. Yes.

PART II.

Social Aspects and Control.

24. (b) Not known.
(c) Religious films attacking other religions.
(e) No.
26. (a) Yes.
(b) Not to our knowledge.
31. Yes.
36. The present censorship is quite satisfactory to our knowledge.
39. Not known.
40. The present system of advertisement is quite satisfactory.
Not to our knowledge.
46. No.

Written Statement of Mr. J. N. MITRA, Lahore, dated the 24th October 1927.

I am referring to the condition under which exhibitors throughout India are working. Though there are several mushroom concerns supplying pictures now and then to Cinemas the chief suppliers for foreign films in India are:—

- (1) The Madan Theatres Ltd.; with Head Office at Calcutta.
- (2) Universal Pictures Corporation with Indian Head Office at Bombay.
- (3) Pathe India with Head Office at Bombay.

The Madans supply to few exhibitors as their hands are fully occupied running their own Cinemas and it is only when they have had a picture thoroughly exploited in their own Circuit that they give it to other Cinemas especially in cases where they have no cinemas of their own. Thus they are in the position of exhibitors and it is interesting to note that their share with face value of Rs. 10 each can be had in the market for Rs. 3.

Other two concerns are pure suppliers of films and so until recently they have no interest whatsoever in the welfare of exhibitors in general. The Universal especially, owing to their strong position have been successful in beating over the exhibitors any and every picture they wanted. The product of the year is sold enbloc. An agreement is drawn up every year which provides that the exhibitors will run only their pictures; usually the names of the films are not known to the exhibitors. The choice of the picture is by agreement reserved by the supplier and so if it is desired to ruin an exhibitor say to place a friend of some one in supplier's office a series of indifferent pictures is poured upon the helpless exhibitors and the desired result is achieved.

The heads of the branches of these two firms do not see the pictures but book these to the exhibitors by simply telling them that they are nice and by repeating some of the stuff that is contained in the pamphlets sent from America. So ridiculous are the ways of booking that on several occasions Universal Offices have sent telegrams to exhibitors enquiring whether a certain picture is required. The poor exhibitor is in a fix, he does not know what sort of picture is coming to him. If he rejects the offer his cinema may be closed and if he accepts he is in for a picture which may prove a big failure.

The Universal advertised one of their own big pictures "The Phantom of the Opera" and it was said that several lions, tigers and heynas were trained for this picture and the wonder was there was not a single lion, tiger or heyna in this picture. Similarly elaborate instructions regarding how to screen the coloured portion of their another big production "The Mid-night Sun" were issued and here again there was not even one foot of the coloured print. This is all blindness in America. They give trade shows where exhibitors are invited to see the pictures and thus they can have only such pictures which they know suit their audience.

The supplier's tendency to exploit the reputation of a star is responsible for another trouble. Thus in Lahore even now is being shown a picture of Rudolph Valentino described as his latest which I know was screened in Rawalpindi some four years back and then was advertised as featuring quite another star. The Cinema showing this is under Universal's management and the picture is Universal production and this explains the case but the poor exhibitor is done in the eye when he goes in for such a picture. This is one more reason why trade shows are necessary.

Another trouble is that majority of exhibitors in India are inexperienced and several open cinemas as side business. This applies especially to the Punjab where an Army Contractor to keep the O. C. in good humour rigs up a Cinema and pays fancy prices for picture and thus successfully puts out a man with experience who is ready to pay what the station can really offer.

The loss incurred on the Cinema is usually borne by the other departments of the Contractor.

If it becomes necessary for an exhibitor to close down, he is usually successful in getting hold of a youngman who sees only the number of people sitting in the theatre and has no idea of the free passes and the heavy expenses.

Another evil is the tendency among the people to be dead heads, *i.e.*, they do not want to pay a single pie and yet to get in the highest class. The Police, the custom, the postal, telegraph, Municipal and a host of other people have to be admitted free to avoid trouble. In short about 90 per cent. of independent exhibitors are working at a loss.

There is another issue which may interest the Indian producers. Carl Laemmle, President of Universal Pictures Corporation once said that he turned over only 1 per cent. on the business in U. S. A. and Canada. In India I do not know the exact figure but it is somewhere between 35 and 40 per cent. This is of course caused by robbing the poor Indian Exhibitors.

So I suggest that the following steps be taken:--

- (1) Compulsory trade shown to prevent exhibitors from being forced to book pictures they do not know of.
- (2) Abolition of block booking leaving every exhibitor field to choose his own pictures.
- (3) Special tax on the profits of all the foreign film supplying companies in addition to the usual income-tax. This will be similar to the new Tea-tax. The proceeds may be utilized for bettering Indian production.

Written Statement of Rev. Brother M. S. GAYNOR, Principal, Saint Antony's High School, Lahore, dated the 24th November 1927.

1. No.
2. Indians of the student type frequent cinemas. Illiterate Indians go to the Cinemas in the Punjab if the show is cheap and of a nature suited to their tastes. Children of an impressionable age are taken to the evening shows.
3. Films where exciting events are screened are popular with the Indian audiences.
4. American films appear to be the only ones screened here and are a caricature on Western methods and Western civilisation and should be taxed out of existence in this country. The money realised could be used to help the British industry.
5. No.
6. At present such films might lead to communal riots.
7. I do not know.
8. It is in foreign hands to a great extent.
9. America appears to monopolise the industry here and all the profits go to that country and this helps them to retain their strangle hold on every department concerned in film work.
10. I do not know.

Written Statement of Mr. GURMUKH SINGH CHAWLA of Messrs. Gopal Singh Hira Singh, Nimak Mandi, Amritsar, dated the 20th January 1928.

INTRODUCTORY.

1. None.

GENERAL.

2. (a) (1) Nearly 10 per cent. of the educated classes.
- (2) Nearly 25 per cent. of the illiterate classes.

The attendance is generally on the increase as the barrier of instinctive prejudice, in the mind of the people, against cinema as an expensive luxury which does not conduce to good morals is falling down. (These remarks apply especially to the urban areas of Lahore and Amritsar).

(b) Nearly 4 per cent. of the audience consists of those cultured people to whom seeing a first class cinema drama is like reading a nice book, *i.e.*, an emotional and intellectual treat. 20 per cent. come to while away their evenings and enjoy and entertain with friends. One fourth come to seek sensational pleasure in dramas of a certain type or to indulge in and satisfy morbid fancies. The rest will go anywhere as to a cinema but as Indian life lacks conspicuously in social amenities the cinema has come to fill a gap.

- (c) Nearly 8 or 10 per cent.

PART I.

Film Industry in India.

3. The educated public favour one day social dramas of an intensely emotional and intrinsically intellectual quality, full of subtle acting and masterly technique. The general public prefers spectacular dramas or sensational serials which easily appeal to their imagination and understanding.

4. The exhibitors are not doing what one would fain wish them to do but the quality of the supply almost always comes up to what the public desires.

5. Yes.
- (a) Decidedly not.
- (b) Yes.

(c) The showing of Indian films generally brings better returns than western pictures of high quality which are not *completely* understood by the people while the former in spite of their many shortcomings hold a tremendous appeal. Western pictures, however good, cannot evoke an equal amount of sympathy in the minds of the general populace due to a lack of cultural affinity between the society depicted and that to which the majority of the audience belong.

"The Light of Asia" was a deservedly successful film though its triumph was due not a little to the help of German artists. The other is "Satyavan Savitri" though it cannot be called an Indian film, except for the subject, being an exclusively Italian production under the management of Madans. A recent film, the "Dancing Girl", by Imperial Films Co. of Bombay, though not of a very high quality, was still good in spite of a poor and ill-devised story. "Passion" and one or two other films by Sharda Co., some fairy tale films like "Gul Bakauli" by Kohinoor and the newly formed Fatima Co., all of Bombay, were immensely popular. Religious films by Madans' and Krishna have been successes from a business stand-point but one cannot speak very highly of them. Their ill-deserved popularity is on the wane and soon, I hope, all such films of a regrettably low standard of quality in production will be completely ousted from the market as good films in sufficient quantity are made available. There are other Indian films which were undoubted successes, and some even which can be appraised as decidedly good. But they are few and were mostly produced in alliance with Western companies and artists.

Another remarkable point is that Indian films depicting fairy tales which are as far removed from reality as possible, have been the most successful from an artistic standpoint.

6. (a) Certainly yes. But to secure the patronage of the literate classes, they must be of a high order.
- (b) (1) Historical, social and national films.

(2) Religious and mythological films.

(7) Yes, few war films dare to glorify war. They usually present the civilian's point of view which depicts it in its truly horrible and loathsome colours. This cannot of course lead to the self-respect of those who are the instruments of war. It should not be the overt object of the authorities concerned to do war propaganda or give lessons in discipline to troops through films. War films need not be shown to troops at all. Ordinary films of general interest will do.

I feel that it is tried sometimes by British authorities to exclude showing any patriotic films to Indian troops. Such an attitude should be deprecated. All films showing Orientals maliciously or ignorantly in an unfavourable light should be censored. Such films lead to national self-contempt and breed in the minds of troops an inferiority complex which for the soldiers and citizens of any country is extremely undesirable.

8. I do not think any Indian is satisfied with the present condition of film production in India.

(b) Our film industry is like an unlucky orphan child, born under the most uncongenial circumstances, unsponsored by anybody who is anybody. It is almost unaccountable how it has managed to survive at all except for the fact that the public patronizes it beyond its deserts. People who can make it a success do not seem to have interested themselves in the industry. Financiers and able organizers are required to actively associate with it. Success in competent hands is sure as are fat dividends.

There are a lot of people who still regard the profession of an actor as something disgraceful and frivolous and would rather be clerks for life than serve in any capacity in a theatre or film company. Above all therefore what is required is propaganda among our youngmen that being a good actor and playing successfully a character part is in its own way as honourable as a seat in the Assembly and that cultivating your acting if you have an aptitude that way, will pay better than working industriously for the managerial chair in a big firm.

Tax and Tariff.

9. Yes, I believe so. To a certain extent there is no doubt a tendency to monopoly in the supply and exhibition of films.

10. The system of "block" and "blind" booking and of "first run" and "key theatres" does exist in India mostly on the side of Bombay and Calcutta. Sometimes blindly booked films do not come up to the standard of efficiency expected of them for which the exhibitors suffer. But usually the films so booked are by famous producing combines or by some great actors themselves who command great resources and for their own future and interest scarcely ever fail to preserve their reputation of superior work.

11. I don't think so. The only remedy I can think of is forming Exhibitor's Associations and Unions and working on co-operative basis.

12. The amusement tax is rather exorbitant and it is repugnant to one's civic sense that the citizens' innocent amusements should be taxed. It may however be doubted that it affects in any measurable degree the attendance at theatres and cinema halls. The rate however should be decreased and the tax made to apply everywhere, the amount thus gathered to be earmarked for the benefit of the cinema industry.

13. The exhibitors of course stand to gain if all customs tariff is done away with. But I do not think that they can make a case for its abolishment. The tariff no doubt helps indigenous production as it puts a premium on home industry.

The custom on imported raw materials for use in film productions, if any, should be temporarily suspended.

14. To a limited extent, yes. The demand for such films certainly does exist to an appreciable degree in schools and colleges as also among adults for purposes of Public Health, etc.

There is no active demand for such films in rural areas but they have evoked great interest wherever they have been shown. As agricultural and public health films need must prove very useful, demand can easily be created.

15. Conditions for film production in India are very favourable. I need mention only a few:—

- (1) If the public can be made to feel confidence there is no reason why this industry which is the most paying in the world should suffer from lack of financial backing.
- (2) A country which has developed her theatrical art so successfully in spite of handicaps, cannot be troubled with a dearth of good actors, directors, producers and other necessary workers to make its cinema industry a complete success.
- (3) The general good conditions of the Indian atmosphere is ideal for the cameraman.
- (b) The naturally open and emotional bend of the Indian mind denotes a genius for acting.
- (4) India is rich with the treasures of a great literature, folk lore, and mythology. Its history is abundant with heroic deeds and romantic episodes which well deserve the lavish care of the greatest of film companies. On the more serious side, the great lessons of its history, philosophy, can supply rich material to work upon, and India more than any other country, can bring about a much needed renaissance by imparting a deeper, purer, and loftier tone to its films which she is especially fitted to do.

Government Action.

16. There are certainly men of ability, knowledge, and adaptability available. There is no lack of resourceful, enterprising people who may be depended upon to do their work well. As for technical knowledge that can easily be gained by importing capable foreigners in the line, for short terms to teach. Or our own young men can be tempted to go out for study.

The way to supply deficiency.—The industry should be placed on a sound financial footing and if good remunerations are offered talented men in sufficient numbers will be forthcoming to devote themselves to the cinema.

17. Yes, certainly.

18. Government can give scholarships to deserving people for foreign study in this line and help them to establish connections with suitable film companies and studios in Europe and America. It can allow whenever necessary free access to, and use of public buildings, gardens, museums, zoos, monuments, historical buildings, etc. It can reduce at least temporarily, any custom on imported raw material. Above all a sympathetic attitude will help a long way. There are many other well known facilities that it could provide at no expense at all if it only would.

19. Very favourably.

20. (a) Very little, but the little that is, is quite justifiable. There is the entertainment tax which can be extended to areas where it does not already apply. Even if the extension of the tax is not judged feasible, a government, which spends so little on the education of the people, should not grudge the small sum involved in giving scholarships for foreign study.

21. I emphatically disagree with the proposal. It will kill all individual enterprise.

British Commonwealth Films.

22. No.

(a) I do not think so.

(b) I do not see how encouraging *Empire* films will make India better known to the world.

(c) How it will improve the standard of Western films shown in India is more than I can understand.

Such an arrangement can only be based on sincere reciprocity. In practice I can well imagine this so-called mutual encouragement transforming itself into imperial preference for English films by the backdoor. Not unless Britain and the Dominions are willing to agree to enact in their various legislatures that their cinema halls will show an equal percentage of Indian films as a measure of reciprocity, should India consider such proposals.

23. To a large extent. But why should we limit this international propaganda of understanding and goodwill to the peoples and the Governments of the Empire?

PART II.

Social Aspects and Control.

24. Yes, a certain kind of film does affect the mental psychology of the people for worse. The cinema, because of its universality and intimate touch of realism, can be a tremendous agent for good or evil.

(b) No, not very general.

(c) Films depicting violence against person and property, are, I believe, the most harmful. It is mostly impressionable young men who easily, though perhaps unconsciously, accept suggestions of the kind and breed a loose moral responsibility as citizens.

(d) No censor can truly be adequate as one cannot set up standards and measures of judgment to which all kind of people will agree. This is exceptionally true of the so-called "sex films" for a scene which might be thought dangerously full of harmful suggestions by critics who entertain an austere outlook on morality, might be considered as completely harmless by people who hold a more liberal and modern outlook.

But though the full adequacy of the censor might be questioned it would be wrong to say with Lala Lajpatrai that as there is no censor on books, novels and plays there need be none on films. Such books, etc., are only understood by well educated people who would not be harmed, I believe, by even very objectionable films. Nor do such books come in the way of an average member of the public, as the cinema undoubtedly does. Nor can any book ever convey the mental impressions of good or evil as a film can because of its realistic depiction. A word will never be as powerful in suggestions as a picture. This censor, as far as it goes—and it need not go very far—is meant for the protection of the semi-educated and illiterate public especially the adolescent portion of it.

(e) I do not believe there has been any positive instance of crime directly traceable to the cinemas.

(f) There is little doubt that films that show their heroes resorting to the law of fisticuffs, generate a spirit of bravado in immature young minds. I remember a high school student assuming swaggering insolence in his behaviour towards his fellow students, in a supposed imitation of Elmo Lincoln and other serial heroes. He was notorious for his fighting airs and heroics and was generally voted as a blear-eyed vulgar bully. This pose was due to his frequenting exclusively films of a certain kind. By now I hope he has matured far above these things.

But it must be remembered that a seed however potential, can only fructify in congenial ground, and most of the human vices as well as virtues are inherent within us. External associations can but suppress or accentuate them. Recently in the papers I read of two cases of kidnapping, one in the Punjab and one perhaps in the United Provinces, in which the accused were partially educated young men of the rich class, who were known to frequent the cinemas. The offence was ascribed by the prosecutor and the presiding judge, half jocularly and half seriously, to the influence of the films on the accused as the method employed was very similar to that employed in

films for such purposes. As a general theory of films being incentive to active crime, I disagree with it.

25. Personally I do not think it to be necessary.

26. (a) Intentions of the producers of such films should be the deciding factor in judging such films. If it is an honest attempt to value a great historic personality or event, it should not be interfered with.

(b) In Delhi recently, Muslims objected to the exhibition of "The Moon of Israel" which is a version of Rider Haggard's famous novel of the same name, depicting the exodus of the followers of Moses from Egypt. I have still to know which particular portion of the film could have trodden over the religious corns of our most sensitive community.

Misrepresentation of the West.

27. (a) This supposed misrepresentation of the West is the bogey of the official class in India. It is unintelligible to me why these films which are produced in the West, by Western directors, actors, and artists, are released by Western corporations, and are passed by Western boards of review, should be supposed to have been produced with the special object of misrepresenting Western life for the particular benefit of Indians.

If the sacred Imperialist wants to preserve the whiteman's fictitious prestige at whatever cost, even at the expense of truth, then for aught that any self-respecting Indian should care, that prestige can go to the wall.

There is no nation whose life is ideal; no culture which is free of fault. And if sometimes in films producers have to depict the darker side of life then this should not cause panicky bureaucrats to put up danger signals. For the artist there can be no other consideration than truth, and if in its pursuit he is found out not to keep an overzealous and watchful look on "the fairest jewel in the crown" then he should be pardoned for the heinous sin. To a frequenter of the cinema, even if he be illiterate, western films are generally fairly intelligible. Censor on such lines would surely kill all art. Indeed, all Eastern people may complain that the boot is on the other leg. In films of an international or racial character there seems to be an insidious and untruthful propaganda, perhaps the result of an inherited prejudice, against all non-western nations.

As a commentary on the mentality of our officials, I may mention that while a film of patriotism like the "Orphans of the Storm" was censored and some portion of it was shunted out, Griffiths "Birth of a Nation," which is a sweeping and shameful vilification of the negroes, and a brazen faced justification of the Ku Klux Klan and some of the darkest practices of mob fury in American history, was allowed scot free.

Not that I wish such films to be banned for we know well enough to value such productions at their true worth, but this is by way of a reply to those who want protection for Imperialistic designs.

(b) I know of no particular film exhibited abroad which tended to misrepresent India. But this is the general complaint of those who have travelled extensively in foreign lands.

I recently came to learn of a certain topical film being shown in Germany depicting some Indians of the lowest class in such a manner as to bring into contempt the whole nation.

Even in films shown in India, Indian characters wherever depicted are usually brought out in an inferior and unfavourable light, in comparison to Westerners.

28. Some films are not suitable for young people, not because of any particular defect in them but because they are likely to be misunderstood and to be inferred in a way not intended. This remark applies to young people of all nations.

29. Yes.

30. For the same reason that I would not like young people to read books they cannot fully understand. I would suggest the age of 14.

31. Not absolutely. A standing defect is that the boards are dominated by officials and are under their virtual sway. They seek their cue and standards in the ante-rooms of the Government.

32. It should be predominantly un-official and representative of the various interests concerned. Its members should be very broadminded persons of culture and education.

Censorship.

33. An unduly strict censorship certainly would.

(b) To a great extent.

(c) Most certainly yes.

34. (a) No.

(1) Because local conditions differ.

(2) I don't think it can cause any remarkable inconvenience to the trade.

(3) The constitutions of a central board or a provincial board should be like this:—

1 representative of any union or unions of exhibitors and proprietors of cinema halls.

1 nominee of the film producing corporations and combinations.

1 official representative of the Education Department of the Government of India (in case of central board), and of the provincial Government in case of provincial boards.

2 members of the Assembly elected by the Assembly.

2 elected representatives of Indian Universities.

Duration of function of one board 3 years.

The right of election in item 4 to be vested in Legislative Councils, and in item 5 in the provincial colleges (in case of provincial boards).

(4) Bombay.

(b) Yes.

(c) The decisions of the boards should not be over-riden by the Central or Local Governments. The Provincial Governments, if they find a film objectionable even though it has been passed by the central board, may appeal to their respective Local Boards through the Commissioner of Police, who should be the *ex-officio* member of the Board of the Province without the right of vote. If the film thus appealed upon is judged objectionable on local grounds by two third majority of the provincial board, then that film should be suspended in the area of its jurisdiction.

(d) From the receipts of the amusement tax.

35. I have given my own views about the constitution of the boards in reply No. 34 (3).

(b) In case of Central Board there should be a well paid officer who should examine all films and then report to the Board. This officer should be only subordinate and responsible to the Board. On all films referred to by the Officer above the committee of the Board should sit in judgment and give its verdict which should be final.

In case of provincial Boards the duties of the special officer will be performed by the local Government through the Commissioner of Police as suggested in 34 (c).

36. (a) The reply to this is given in 35 (b).

The essential qualifications of the special Cinema Inspector should be a good education, broad cultural attainments, and a wealth of general knowledge. He should follow the lines formulated by the Board of his action.

37. (a), (b) I am not sure but if there are not, the Provincial Governments should be given powers of temporary suspension and the right of appeal to their Provincial Boards as suggested in reply No. 34 (c).

38. Many contradictory verdicts have been given by the Bombay and Calcutta Boards of Censor. The Punjab and the United Provinces Governments and the Delhi Commissionerate have given opposing verdicts on "The Wages of Sin" and "The Love Flower". There are of course some more instances of the same kind.

39. None.

Control over Trade.

40. If any posters or bills are ordinarily found objectionable by local authorities on general grounds the exhibitors should be warned. If they repeat the offence they should be proceeded against according to law. No special censor is required.

The vernacular titles given to films are not the literal translation of the original. They are of a sensous type devised for purposes of appeal to the low tastes of people. A minor point usually of a sexual nature is exaggerated so as to wholly overshadow the film and to give its trend and moral a completely perverted meaning.

41. As there was no particularly abnormal levity discernable formerly, no comparisons can be instituted as to the better moral tone of films produced in recent years.

42. It has been suggested in reply No. 34 (a), (3).

43. Not particularly. I believe though that the standards of our present official censor need change.

44. To a very great extent indeed if the public and the Press could be persuaded to actively help. There would be no need of formal censor at all in that case.

45. (a) Certainly not.

(b) The film-producing agencies may well be registered but they should not be liable to official inspections. We all know what undue intervention and corruption these inspections will lead to.

If however it is considered suitable for Censor Boards in Committee to visit film studios, once or twice a year, to report and advice as they deem fit on the work being done, the step, I feel sure, will be welcomed by the Public.

Written Statement of Mr. SHAM LAL MEHTA, B.A., Journalist, Multan City, dated the 12th November 1927.

THE POWER OF PICTURES—NEED TO DEVELOP CINEMA INDUSTRY—CALL FOR SUPPORT.

When we come to give a few moments serious thought to the subject does it not seem strange that an industry to which so much importance is attached in countries like America and England should remain unsupported in the East? It cannot be denied that the cinema plays a by no means unimportant part in enhancing the social and educational progress of the people; and this, coupled with the fact that India possesses certain advantages for picture production which other countries that have made so great progress in this line do not, provides us with food for a little serious thought.

WANTED SUPPORT.

It is a plain fact that if an industry is to make any headway it must receive the right kind of support and encouragement. What have we done in this direction? Practically nothing. A few small producing companies have been established in some of our principal cities, but most of these are lacking in resources and support, unable to undertake work of any class, practically devoid of capital. They usually select a play for production

which requires little or no capital in producing, and in which the characters have little to do beyond walking and speaking—a play which might conveniently be enacted in the back garden. The result of their labours is what tempts one to sleep the show through and wish it was over.

A player is regarded as a "common actor", and few persons who consider themselves respectable would ever think of taking up photoplay acting, no matter how much talent he or she may possess for the work.

AMERICAN PROGRESS.

Why has America made so much progress in the art of picture production? Simply because she has taken to the work in earnest, and because she has received the support of her people—because she has allowed neither expense nor prejudice to hinder her work. India, however, lacks all this and consequently the industry has remained practically at a standstill. While it must be admitted that the cinema, like everything else, possesses its own drawbacks, but it is an undeniable fact that the advantages it offers to the world are far in excess of these. It helps to link Nation to Nation by acquainting each with the others' customs and ways. It enlightens the minds and is of material assistance to education generally. And in addition to all this the cinema ranks as one of the foremost of the world's pastimes for young and old. In many respects it scores over the theatre. Can one imagine a real frothing water-fall on a stage, a heaving sea, a raging storm, a thundering express train, or a glorious equal-to-real sunset amidst the trees?

METHODS OF DEVELOPMENT.

India is unanimous in selecting films which depict characters of their national heroes, such as Lord Krishna, Rama, Buddha, and others. Mass education may be imparted by Municipalities and District Boards through films showing different methods of improved sanitation and duties of good citizens. But Press propaganda is most essential to develop cinema industry in this country. A separate department under the control of Education Ministers is needed and its expenses to be met by imposing taxes on professional cinema companies. Love films—kissing and embracing and frequent divorces do not appeal to Indian minds. Attacks on religions should be done away with; and a board of responsible people if formed to check objectionable films would popularise the industry. Services of good writers should be required to represent cinema films in its true colour.

SOURCE OF EMPLOYMENT.

And, apart from the above, just consider for a moment the vast number of people to whom the industry gives employment. Pay a visit to a studio and you will meet a regular army of workers, skilled and non-skilled, who help in the production of the play. There is first of all the Director in whose hands the whole business lies; there is the camera man, the scenic artist, the carpenter, the electrician, and the artists, besides a number of others. Then there are others who are directly or indirectly connected with the finished picture and who depend on it for their livelihood.

Of course, the cinema's greatest drawback is the absence of sound. But they tell us that this will in the near future be remedied and that the cinema of the future will be reality itself.

India, however, is still at the bottom of the ladder. How long it will be before she "wages up" and commences her climb upwards? Let us hope that this will not be long in coming, and that India will some day contribute her share to the list of masterpieces of motion-picture art.

Written Statement of Mr. NAZIR AHMAD KHAN, Vakil and Municipal Commissioner, Secretary, Muslim Co-operative Educational Association, Ltd., Montgomery, dated the 12th December 1927.

GENERAL.

2. (a) Both classes go to cinemas in very large numbers. The attendance is very much on the increase as is evidenced by so many new cinemas being opened in big cities which are always full. I refer to Lahore, Simla, and Rawalpindi.

(b) The educated audience is more often greater in number than the illiterate.

(c) About 20 per cent.

PART I.

Film Industry in India.

3. American action films.

4. Judging from the increasingly full houses I should think they are.

5. No.

(a) They are generally of very indifferent quality.

(b) Yes, some of them only.

(c) Some Indian films are more popular with illiterate audiences but Western films are the favourites of educated classes. A good Indian film is more profitable.

6. (a) Topical Indian films would be more popular with educated audiences. Films of Indian life would not be interesting; religious films will be more or less communal and will earn the popularity of the community, with whose saints, etc., they deal. The other communities will be indifferent to them, if not actually hostile.

(b) (1) Literature and history films.

(2) Mythology.

8. (a) No, it can hardly be called an industry at present.

(b) Capital is shy. There are no facilities for production. Actors, story-writers, scenario-writers, etc., are very difficult to find. Government aid is suggested so far as capital is concerned.

14. Yes, certainly.

No, there is very little demand but if some good films are screened a demand can readily be expected.

15. They are not yet favourable, but efforts should be made to develop the industry.

16. No. Training overseas with some good firms.

17. Not at present but certainly if the industry is organized.

18. Yes, Government should prepare demonstrative films dealing with education, agriculture, etc.

20. If for educational purposes it will be alright. Otherwise not. From the funds of department concerned.

21. I don't think it would be fair or advantageous for the development of the industry if this proposal is accepted.

Films of the British Commonwealth.

22. I think. Yes.

23. (a) Films can be a great factor in advertising this object.

(b) To form an Imperial Film Agency.

PART II.

Social aspects and control.

24. (a) There is no doubt some scenes in certain films are criminally suggestive but I should not think that we can set apart a class of films as demoralising.

(b) No.

(c) American crime films, revolutionary films and films depicting gambling, revelry and dancing.

(d) (1) (2) Should be more stringent so far as crime films are concerned.

(e) Not appreciable but certainly some crimes could be traced to the effect of cinemas.

(f) The facts of the theft of Punjab University B.A. Examination Papers from the house of one of the Professors make me draw the conclusion that the misguided youth got their idea from some crime film.

26. (a) Yes, more and more care. In fact the greatest care if we want that Indians may not cut each other's throats.

(b) There was some protest in some Muslim quarters against the "Ten Commandments" because it pictured a great prophet, viz., Moses. Personally I don't agree with the objectors. But communal films may be strongly objected and used as a handle for making mischief.

27. (d) No.

Yes.

Yes, stricter censorship and better judgment in choosing the films.

28. (a), (b) Yes, scenes in some of the films.

Scenes of dancing, revelry, and crime.

29. Yes.

30. Yes, but if films are more strictly censored and there are no objectionable scenes there is no harm in taking children to the regular shows.

31. (a) Yes, it is a great determining element.

32. The Film Committee should exert itself more and the censorship should not be left in the hands of an individual.

33. (a), (b) No.

(c) Should not be so.

34. (a) It would be difficult for the Central Board to work properly in India.

(b) That may be tried.

35. (a) No.

(b) Yes, if the non-officials are not non-entities.

40. It would not only be costly but hardly practicable because the posters are generally printed abroad.

Half nude pictures, etc., are certainly objectionable.

41. Not particularly.

43. The films are mostly imported. It would be difficult for the press and public bodies to do much good by criticism unless it was to bring any matters of urgent attention to the notice of the censoring authority. In home production press and public bodies could help by going to test shows and advising the producers as to what scenes should be cut out.

46. Yes.

NORTH-WEST FRONTIER PROVINCE.

Written Statement of Sheik ZAINUL-ABI-DIN, B.A., P.E.S., District Inspector of Schools, Bannu, dated the 29th November 1927.

INTRODUCTION.

1. No.

GENERAL.

2. My experience of cinema is limited to the Bannu Town. From what I have seen of it I can say that about 80 per cent. of the audience comprise of illiterate people and the rest including both Indians and Europeans consist of educated class.

The attendance depends upon the nature of the show. A new show of pictures generally draws a large audience. The numbers continue to fall off on the repetition of the same show.

About 15 per cent. of the audience consists of children under 14 years of age.

3. As the audience consists mostly of labourers, shop-keepers, and illiterate people, they generally like films illustrating stories of love or of war derived from religious books. Foreign films creating thrill and sensation are also liked.

6. (a) Yes.

(b) (1) Historical scenes.

(2) Love stories or stories dealing with religious mythology.

7-11. No. reply.

12. No amusement tax is levied in this Province.

13. No reply.

14. Yes. But the demand is not large yet.

15. Yes.

17. Yes.

19. The cost of film production in this country must necessarily be lower than it is in any other country.

21. I am in favour of the proposal.

23. The exhibition of cinema pictures on the conditions, resources and habits of the people has a great educational value and should be encouraged to a large extent.

24. (a) Yes.

(b) Not general.

(c) Films exhibiting love stories, with embracing and kissing scenes are harmful especially to young men as they excite in them evil passions.

(d) Yes.

(e) No.

25. Certainly.

26. (a) Yes.

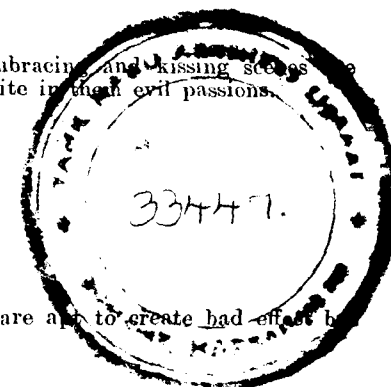
(b) Can give no example.

27. (a) Yes.

(b) No.

28. Cannot definitely say. Certain films are apt to create bad effect but I think it is temporary.

29. Yes.



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30. Yes. I would not like children under 16 years of age visiting cinemas excepting when the films have an educational value.

31-32. Yes.

33. (a) and (b) May interfere with the recreation of the people and involve a falling off in the attendance but it is most essential in the interests of the people.

(c) It will not interfere.

35. (a), (b) Yes.

36. (a) I would suggest Inspectors of Education for the purpose.

(b) Yes.

37. (a) Yes.

(b) No.

38-39. No.

40. I don't think it is necessary.

41. I have had no opportunity to notice.

42-43. No.

44. By their support or condemnation of good or bad films.

45. (a) I think the Government has already some control over film production, more is not needed.

(b) Yes, it is most essential.

Written Statement of Messrs. GANGA RAM & SONS, Proprietors, Frontier Cinema, Bannu, dated the 16th November 1927.

We are in receipt of your Questionnaire on the subject of the Censorship and Indian Film Industry.

It may be pointed out that this is a very small station and many of the questions do not come within our purview. The city numbers only about 20,000 inhabitants, mostly of the illiterate class and the average number of British residents in cantonment is only about 300.

However, we are pleased to answer the following questions of which we have intimate knowledge:

2. (a) Here, where there is little in the way of entertainment both educated and illiterate Indians patronise the cinema, but it is only the quality of the picture which affects the attendance. Given a good picture Indians of both classes will patronise the show.

(b) Our audiences generally average about 75 per cent. illiterates, for whose benefit we employ a demonstrator.

(c) Not more than 3 or 4 per cent. of our audiences are children.

3. In this station good quality of Indian films are the most popular. The only foreign films which they will patronise are serials, and then only for the thrills they expect to get, as the majority cannot read the captions.

4. We give as many exhibitions of Indian pictures as possible; but it would not pay us to present more than two or three in any one month.

5. There are plenty of films, good, bad and indifferent of Indian life on the market.

(a) And of late the quality has shown a marked improvement.

(b) In this district they are certainly the most popular.

(c) Although the cost of hire is more, it pays to show Indian films here; but not consistently. "The Light of Asia" is the most successful Indian film we have had here.

6. (a) At present it would not be possible to show Indian films consistently as the supply would not be equal to the demand. The popularity of Indian

films is undoubtedly strong but they require intermixing or the public would tire of them.

(b) To the educated classes anything of an historic character appeals whilst to the illiterate population stories dealing with religious mythology have the stronger attraction.

7. British troops do not like anything of a "sloppy" or sentimental nature. They want good strong fighting drama. So far as Indian troops are concerned we find them most interested in Indian films with historical detail.

8. (a) No.

(b) The Indian film industry has a long way to go to approach anything like the Western standard. Many more capable artists have to be enlisted and suitably trained. At present anyone seems good enough for the films and the salaries paid them are quite inadequate. Settings for films here are innumerable, but the artists are the failure.

9. For some unexplained reason, despite the facts mentioned in the reply to 8 (b), the cost of Indian films to renters is higher than for Western films. We know of no existing monopoly to account for this, although such a "ring" has been attempted without success. It would be almost an impossibility to create a monopoly in British, American, French, Italian and German films, and it only arises in the case of a firm like Messrs. Madan Theatre whose own circuit of theatres enables them to buy up the rights of a picture for India, Burma and Ceylon.

10. Except that in so far as Bombay and Calcutta as the ports of entry get first call upon all imported films we do not think the system exists in India. Nor would it be of any advantage to the trade to support the system of "block" booking.

11. With the exception of Bombay and Calcutta the film renter has no opportunity of previewing films. He has to take everything on trust, depending entirely upon the highly-coloured synopsis issued by the distributors who would make every hen a swan. We are unable to make any suggestions on the subject.

12. We have no amusement tax in the North-West Frontier Province.

13. The fact that we can hire imported films at a less cost than Indian productions goes to show that the tariff on imported films does not fall too heavy.

14. This is a technical question which we are not in a position to discuss, and is quite outside the ordinary exhibitor's purview.

15. The country is big enough and the scope large enough to warrant the expansion of the industry [see our reply to questions 5 (a) and 8 (b)].

16. The reply is as to question 15.

17. So soon as the investing public see that a real effort is being made to produce films of an equality with those produced abroad it will no doubt be willing to invest their money.

18. This question has already exercised the brains of the best men in the country, at Home and is beyond us.

19. We are not sure; but taking into consideration the small salaries paid in comparison to other countries we should think the cost is much lower here than in other parts of the world.

20. We are unable to reply.

21. We do not approve of State interference in any industry. The film industry requires moral support; but it should not involve a State monopoly.

22. The recommendations made at the Imperial Conference are no doubt very sound and desirable; but it has to be remembered that all goods in a foreign country have to stand upon their merits, and if the standard of films exported by Great Britain comes up to the standard set up by other countries then they will receive due recognition.

23. The interchange of films depicting the conditions, resources and habits of the various countries comprising the British Commonwealth of Nations is to be commended, especially if such films are shown to the younger generation.

24. The present system of film censorship in India and Burma seems to prove fairly efficient, and, although we do not often hear much of a banned film, the existing Boards of Censors seem to do their work very thoroughly. (b) Not to our knowledge. (c) The "sex" film, when carried to inordinate lengths is not calculated to improve the mind of the average Indian, nor does it give him an accurate insight into Western life. (d) The foregoing remark applies. (2) "Crime" films may have a demoralised effect in some instances, but (e) we do not think that any increase in crime could be attributed to it in this Province.

25. Undoubtedly.

26. (a) So far as we are aware the existing censorship is fairly adequate.

(b) We have not experienced any.

27. (a) Undoubtedly some of the more "highly coloured" American films have that tendency as they are unintelligible or misunderstood by the uneducated Indian. This may, or may not have some bearing on the present attitude of the average uneducated Indian towards Europeans; but we venture to think that this is more attributable to political teaching.

(b) We do not know of any.

28. We cannot say.

29-30. No.

31-32. Yes.

33. The censorship is strict enough as it stands. A more strict method would interfere unreasonably with the recreations of the people, involve a falling off in the attendance at cinemas and unduly interfere with the freedom required for artistic and inspirational development.

34. (a), (b) No.

35. (a) Yes.

(b) Yes, if such persons can be secured.

36. That police inspectors should be considered qualified to judge of the merits or demerits of a film is absurd. They can only act under specific instructions and in most cases not on their own initiative. The proper person to judge is a man of wide experience of the world and the stage, one who has no prejudices and is unbiassed.

(b) Yes. There should be a sufficient number of gentlemen available for the purpose.

37. (a) The present system of sending notifications from one province to another would appear to meet the requirement, although opinions may differ in some parts as to the desirability or otherwise of a certain film.

(b) No.

38. No; but we believe such cases have arisen.

39. No.

40. No. The law as it stands protects the public from the publication of indecent literature.

41. Whilst the moral tendency has inclined to deteriorate in the opinion of some in recent years, taking the present trend of things we do not consider that the moral standard of films exhibited in India has in any way fallen below the accepted standard.

42. No.

43. For import purposes the existing Board of Control in Bombay and Calcutta should be deemed sufficient safeguard; with regard to exports, it is difficult to say what authority can be instituted to control this branch.

44. Only by their generous support of severe condemnation as occasion demands.

45. We are entirely opposed to Government interference with any trade. Experience has proved it to be detrimental in nearly every instance.

(b) The registration, licensing and periodical inspection of film studies might be of advantage; but to what extent it is likely to bring about any improvement in the quality of production we are unable to conjecture.

Written Statement of DUNI CHAND DHEROO MAL, Government Auctioneers and House Proprietors, Peshawar, dated the 28th November 1927.

INTRODUCTORY.

1. I have been a cinema proprietor for 4 or 5 years and was running cinemas in Peshawar City called the Frontier Cinema Co.

GENERAL.

2. (a) In Peshawar City about 20 per cent. of the audience consists of the educated class and the rest illiterate. Cinema shows have become more popular.

(b) About 75 per cent. of the Mohammedan audience and 25 per cent. of the Hindu audience attend. Amongst these, the women class very seldom attend the cinemas.

(c) Amongst the above, 40 per cent. of the children under 14 years of age visit the cinemas.

INDUSTRY.

3. Here in Peshawar City I have experienced pictures of fighting nature more popular and profitable.

4. Yes.

5. Good Indian produced films depicting Indian life are few; hence the Indian produced films are not popular and less profitable from exhibitors point of view. Krishna Janma film and the Birth of Hanuman are very good films.

6. Some of the Indian films are very much liked both by educated and illiterate population. I mean to say films like Krishna Janma.

7. Regret, I have no knowledge.

8. I am satisfied but more improvement if made will prove beneficial both for the exhibitors and the film companies; as the charges of the film suppliers are very high.

9. Good films cannot be had at reasonable prices; if any improvement is made as explained in No. 8, I am sure good films will be procurable at reasonable prices. No doubt there is a tendency towards the monopoly of good films and it is profitable to both the parties.

10. Regret, I have no knowledge.

11. They have got facilities for improving films and if the trades are supplied it will help to some extent.

12. There has been no amusement tax.

13. Regret, I have no knowledge.

14. Yes, it will help, though no demand has been so far noticed.

15. I think so, as if films of very good quality from Indian history are produced and screened in this country there is every likelihood of favourable development of the Indian film industry.

16. I do, provided the proper training of the people of the country is done under the recognised firms in Europe and America.

17. I cannot exactly reply to this as, owing to slackness of business, money is short everywhere and capitalists are shy.

24. Some pictures with love scenes, I think, have an injurious effect on the public specially on persons between 15 to 25 years of age.

25. Of course, it does.

26. Yes.

(b) I cannot give any instances.

27. Of course, it causes misconception of sentiments specially in illiterate classes which form the bulk of the audience.

28. No.

29. Principle is good, but I think it will not be practicable in India.

30. I am not in favour of prohibition but special shows for children would be more advantageous.

31-32. Yes.

33-45. I have no knowledge.

UNITED PROVINCES.

Written Statement of the Honourable Mr. Justice E. H. ASH-WORTH, I.C.S., Puisne Judge, High Court, Allahabad, dated the 8th November 1927.

With reference to the questionnaire I only desire to give an answer under Question 24 (d) (2) regarding "Crime" films.

I consider that films which depict an advantage (even though temporary) obtained by breach of the law are dangerous to the young. In a recent case a young Eurasian abducted *in public* and seduced in a forest cave a young schoolmistress and the opinion of myself and my brother judge was that the offence, of which the circumstances were picturesque and sensational, was undoubtedly suggested to the accused by films. It appears to me that such a specific instance may be more useful to the Committee than mere opinion.

Written Statement of the Assistant Director of Public Health, in charge of the Hygiene Publicity Bureau, United Provinces, dated the 18th November 1927.

With reference to your questionnaire, I have the honour to answer questions which more or less concerns this Bureau.

14. Yes. There is a demand for such films.

20. Yes, and the expenditure is justifiable.

Written Statement of the Assistant Director of Public Health (Provincial Hygiene Institute), United Provinces, dated the 25th November 1927.

The Public Health Department, United Provinces, has undertaken the production of some films on health subjects for propaganda purposes. A special staff has been employed and is working under the direction of the officers of the Provincial Hygiene Institute since September 1926. The expenses are met by a special grant from the Board of Public Health.

So far three films have been produced.

Name of film.	Length of film.	Approximate cost of 1st copy.	Approximate cost of 2nd copy.
	Feet.	Rs.	Rs.
1 "Why die of Cholera"	5,800	6,000	900
2 "A Pilgrimage to Hardwar Kumbh fair, 1927."	5,300	4 000	...
3. "The Tragedy of Small-pox"	6,000	5,000	...

Besides this, an initial expense of Rs. 6,000 for apparatus was incurred. These films are of particular value for demonstration to school children, for, in addition to providing a healthy recreation, they produce lasting impressions and lead to the inculcation of healthy habits of life.

Reply to Question No. 14 of the Indian Cinematograph Committee's questionnaire.—Yes, the increased use of the cinema for Educational Hygiene Publicity purposes would help the growth of the film industry in this country.

The public health films produced abroad are of little use for propaganda work in India as they do not depict Indian conditions.

Besides, production of such films in India would help in the furtherance of the film industry by—

- (1) Creating an interest in cinema performances amongst the inhabitants of the rural areas.
- (2) Training a number of men in the technique of film production.
- (3) The removal of the camera shyness of the actors and actresses who might thereby discover their capabilities as film actors.

It has been found that free shows of films instead of encroaching upon the clientele of the regular cinema houses tend to increase the interest of the public.

There is no demand from the cinema houses at present for these films but a number of them have in our experience agreed to give free shows of health films or include them in their regular programmes at the request of the Medical Officers of Health in these provinces.

Written Statement of Mr. BHAGWAT PRASAD, M.A., LL.B., Subordinate Judge, Lucknow, dated the 16th February 1928.

THE PICTURE HOUSE.

Its popularity, usefulness and influence.

A few years ago there was only one Picture House in Lucknow which screened English films and was frequented mostly by Europeans. Now there are two more and in these both Indian and European pictures are exhibited. Though the programmes are performed twice daily the house is often full and certain gentlemen are known to frequent the Picture House every day. Obviously the Picture House is growing in popularity by leaps and bounds. It is truly destined to wield a powerful influence in the near future over the lives of the people.

The Picture House possesses all the attractions of real life. We find ourselves in the midst of the people in the screen and become interested in them. Our tears for their sorrows and our delight at the successes are immediately called forth. The effect which is produced in our minds is instantaneous and it is not soon effaced. We hear an orator and are impressed. Modern novels move us by their reality, but the greater reality of this vivid presentation of everyday life before our eyes moves us more readily and almost more deeply. Certainly, the Picture House is an institution which can be turned to great advantage to the people. In short, pithy stories it can teach the public the lessons of good citizenship, patriotism and such other qualities which books or speeches cannot do so effectively. It can also have a degrading influence by scenes appealing to the passions and lower instincts of man which are sooner grasped by young and easily impressionable minds than stories involving restraint, abnegation and sacrifice. The idea of the Kakori train dacoity seems to have been taken from the scene of a train dacoity exhibited in a Picture House. I have heard some people saying so. How a dacoity could be committed in a running train—was a

matter foreign to the Indian mind before. It is the duty of the Government to guard against the mischief which wicked and degrading scenes are likely to cause. It is time that mere fiction, impossible stories, voluptuous intrigues and inhuman barbarities which are sometimes screened on the stage of a Picture House were stopped for good and in their place were substituted scenes of golden deeds, scientific discoveries, anecdotes from the lives of great men, real love stories and such ennobling and refreshing deeds. There should also be a touch of humour in each performance to make it pleasant. Some films of educational value are exhibited in Italy at the order of Monsieur Mussolini, the Dictator of Italy, at each performance in Picture Houses. The example is very much needed to be copied in India at the present day. The Picture House can be well utilized for ingraining in the minds of our young men ideas about benefits from education, pleasure from service, satisfaction from doing one's duty and encouragement from philanthropy and patriotism and thereby making them good citizens.

Written Statement of Miss G. M. REID, Inspectress of Girls' Schools, II Circle, Meerut, dated the 9th January 1928.

In my opinion only censored educational films really suitable for school children of all ages will be useful.

Written Statement of the Manager, Elphinstone Picture Palace, Kaisarbagh, Lucknow, dated the 15th November 1927.

INTRODUCTORY.

1. Yes, we have first hand knowledge of the film industry in India as importers, exhibitors and producers. The organisation of Madan Theatres, Ltd., is conducted by Joint Stock Company registered in the year 1919. Prior to the formation of this Company, the present Managing Agents had considerable experience of the running theatres and cinemas since about 1902.

GENERAL.

2. (a) Indians of the educated classes frequent cinemas in larger number than Indians of the illiterate classes. The attendance of neither class is on the increase. This refers practically to all centres.

(b) Cinemas in the European quarters had a larger proportion of Europeans than Indians, while those in the Indian quarters are patronised only by Indians.

(c) The proportion of children under 14 is about 5 per cent., adolescents of impressionable age represent about a fourth of the audience.

PART I.

Film Industry in India.

3. With Indian audiences the classes of film that are most popular are Indian subjects produced in India, serials and wild West dramas with plenty of action.

Speaking of India in general big spectacular films are liked best.

4. Yes, the exhibitors are catering adequately for educated Indian audiences. As for the Indian masses they can only follow serials, Wild West Drama with plenty of action and Indian dramas; but the output of Indian pictures is not adequate.

5. Indian films, depicting Indian life, are not readily available because of paucity of output.

(a) They are not always of good quality.

(b) They are popular with Indians only but do not appeal to the Europeans.

(c) It is more profitable to show an Indian film to a purely Indian audience than a foreign made film, but European audiences and educated Indians prefer foreign films to Indian made films because of the poor quality of the latter. A few of the successful Indian films amongst Indian audiences are as follows:—Ramayan, Vishnu Autar, Pati Bhakti, Jaidev, Krishna Kanta's Will, Shiva Ratri, Nurjehan, Lanka Dahan, Krishna Janam, Toorkey Hoor, Leila Majnu, Naladamayanti, Dhruva Charitra and Patni Pratap.

6. (a) Yes.

(b) Mythological films would appeal most strongly to both educated Indian and Indian masses in general; but Indian historical and social subjects have a greater appeal to the educated Indian audiences than the illiterate classes.

7. No difficulty is experienced in obtaining suitable films for exhibition to British troops. Conditions are different with Indian troops who can only follow Indian subjects, Serials and Wild West Dramas with plenty of action.

8. (a) There is yet room for improvement.

(b) The difficulties in production are absence of co-operation of Government and public departments to help the Indian producer with facilities for staging scenes in which, e.g., soldiers, railway trains, steamers, aeroplanes, etc., are necessary. Then again we have no proper up to date lighting equipment and modern studios.

As regards exhibition protection should be given to exhibitors against film piracy. Exhibitors holding exclusive rights on films for which heavy royalties have been paid sometimes find that used prints of the same are imported by unauthorised people and exhibited to the financial loss of the holder of the exclusive rights of exhibition. This nefarious practice should be stamped out altogether by bringing legislation.

9. There are good many foreign films obtainable at reasonable prices. But British producers demand more for their productions than the foreign competitors, although not of equal merit. As far as Indian films are concerned there are many good films obtainable. This is due to lack of proper lighting equipment and modern up-to-date studios. There is absolutely no monopoly or tendency to monopoly of the supply of exhibition of films. A representative of an American-owned concern remarked in his evidence before the Committee in Bombay that Madan Theatres in a centre like Bengal enjoyed a monopoly and did not encourage the production of companies other than a favoured few. This is absolutely a false and incorrect statement. Madan Theatres enjoy no such monopoly in Bengal or for that matter in India or Burma. Besides the theatres owned by Madan Theatres in Bengal there are other cinemas other than our own. As regards the charge of taking films from favoured few this we must emphatically state is totally false. We can prove from our records that Madan Theatres have been taking select pictures from the following producers:—Paramount, Warners, Producers Distributing, Fox, Metro-Goldwyn, United Artists, Richmond and other independent American, British, German, French and Italian producers. In addition to this Madan Theatres are also taking films on a rental basis for certain centres from First National, Pathe and Universal. Regarding Indian productions Madan Theatres likewise hire films from several Bombay and Burmese Producing Companies although we produce ourselves. It is true we have a chain of branches of theatres same as in any other line of business but this does not constitute a monopoly.

10. Provided the pictures are good and suitable for the market it is necessary to buy certain number of films in order to keep going the various theatres that may be situated close to one another. First run or key theatres

exist in India. It is chiefly from these houses that the exhibitor gets a substantial return and the public also enjoy a better type of entertainment.

11. Yes.

12. Receipts would be higher without the amusement tax as more people would visit cinemas. Since the tax has been taken off theatres there is no reason why it should continue to be levied upon cinemas.

13. Owing to the present customs tariff, amusement tax, censorship fees and heavy advertisement expenses the exhibitor is making smaller profit (if any). Its usefulness in promoting the indigenous production of films is not apparent, as Europeans and educated Indians will insist on seeing Western films. A lower tariff all round and abolition of the amusement tax would be greatly beneficial to the cinema industry in India.

14. Yes, it would help the industry to a certain extent. But the demand for this class of films should be created by Government and other agencies by carrying out propaganda necessary in this behalf.

15. The conditions are favourable for film production in this country because of cheap labour, good light, scenic beauty, ancient buildings, temples, etc. What we need is proper up-to-date lighting equipment, modern studios, and co-operation of Government and Public Departments to help the producer with facilities for staging scenes.

16. No; more money must be put into the film producing industry, properly equipped up-to-date studios should be built, schools founded as has been done abroad for teaching scenario-writing, photography, directing, acting, etc. Talent will have to be imported from abroad. In any case, expenditure of vast sums of money would be involved in the creation of the necessary organisation.

17. No, not for a long time.

18. Yes. Government and Public Department should co-operate and help the producer with facilities for staging scenes. There should be special cinema school to train up our boys on this side. A modern studio with up-to-date lighting equipment installed by Government and let out to producers who can ill afford to go in for such big expenditure would help the film production industry considerably and improve the standard of films.

19. The cost of film production in this country is far less than that of other countries. At the same time on comparison as regards quality the value of the film produced in India is very poor.

20. Yes, it would involve expenditure in the beginning but the Government can realise the amount gradually from the producing companies in turn. We consider this expenditure is justifiable as it would create employment for many and give a fresh impetus to the cinema industry in general.

21. With the exception that we agree that Government should do all in their power to have propaganda films in connection with their own departments of Education and Agriculture, we are of opinion that it is not only undesirable, but also against all acknowledged principles of legislation to endeavour to control the pleasures and amusements of the people. The existing safeguards are quite satisfactory. In this connection as an exemption to the general principle, we would even suggest the Government undertaking the management and distribution of such propaganda films in their own interests, though even the Government would find it more economical and more useful to entrust the exhibition to private existing agencies. There is free competition so far as the import as well as the manufacture of films in this country is concerned.

Films of the British Commonwealth.

22. Provided that the British Empire films are of a high standard themselves and the prices compare favourably with other foreign productions there is no reason why we should not patronise them.

(a) It will not assist in the development of Indian film industry.

(b) Owing to the poor quality of Indian film there is no room for reciprocity as such films would be totally rejected outside India even within the British Dominions.

(c) No.

23. (a) To a certain extent.

(b) By reciprocity or interchange of locally produced films.

PART II.

Social Aspect and Control.

24. (a) No.

(b) No.

(c) Immoral films depicting the nude should not be allowed.

(d) (1) Yes.

(2) Yes.

(e) No.

We certainly challenge the suggestion that a few people with morbid tendencies should be immediately led to a career of crime in imitation of the exaggerated and practically impossible artifices displayed in motion pictures. To take the case most prominently suggested of motor car dacoities, which it is said came into vogue only after the exhibition of motion pictures depicting some dacoities, we only ask the question as to whether anyone can imagine that after the ease with which motor cars are now obtained in this country, the criminal bent of mind of a shrewd dacoit would not take to it as one of his instruments as he would take to his regular set of house breaking tools. We do not think that the correct cause is attributed to the effect and we believe it might be as well to say that Western motor cars should not be allowed to be imported into the country, because once in a way automobiles are used for the purpose of daring crimes, just as to say that the Western film depicting a motor car robbery should not be exhibited in public, because in India people have begun to practise motor car dacoities.

This does not arise.

25. To a certain extent; but the existing censorship covers such cases.

26. Care should be taken.

(b) There have been a case or two where pictures had to be withdrawn because a certain class of audience objected thereto.

27. No, we do not think it had a tendency to lower Western ideal before Western eyes. The majority of the audience seeing the Eastern films are intelligent enough not to form these incorrect impressions.

(b) We have no information.

28. No such films as having a bad effect on children and adolescents are allowed to be shown.

29-30. No.

31. Yes.

32. Yes, provided we have a broadminded censor.

33. An unreasonably strict censorship would undoubtedly interfere with the recreation of the people.

(b) It would adversely affect the business and would ultimately involve a falling off in the attendance at cinemas.

(c) Yes.

34. (a) There should be two Censor Boards, one situated in Calcutta and the other at Bombay with powers to pass or ban a film finally in such cases, the decision of any one Board should be considered as final. In other words films passed in one centre should not be banned in other.

(1) Calcutta and Bombay are the two large importing centres, and a Censor Board in each of these important places would save the exhibitor time and money in sending over his films for censorship purpose.

(2) As stated above it would save the trade a lot of inconvenience if there were two Censor Boards in the centres named.

(3) Each Censor Board should have a mixed body of representative Indians and Europeans both officials and non-official.

(4) Calcutta and Bombay.

(b) No.

(c) This question does not arise.

(d) As at present by censorship fees on films examined.

35. (a) Yes.

(b) An experienced broadminded censor assisted by an Advisory Board of non-officials at each centre would be the best arrangement.

36. (a) The system is not objectionable provided the right man is appointed. What we want is a broadminded censor with knowledge of the world.

(b) No. As it would be too compressed to be feasible and the cost also is bound to be prohibitive.

37. (a) Yes.

(b) No.

38. Yes.

39. No.

40. It is neither necessary nor advisable nor practically to censor posters, handbills and advertisements of cinema films. The Press Act is quite adequate for this purpose.

No.

41. Yes.

42. Yes. We suggest their inclusion in the Advisory Board.

43. (a) Yes. Pirated copies of films for which an exhibitor may have the exclusive right should not be allowed to be imported into the country.

(b) Exhibitors holding exclusive rights of exhibition on films for which heavy Royalties have been paid sometimes find that pirated or stolen prints are imported by unauthorised people and exhibited to the financial loss of the holder of the exclusive rights of exhibition.

(c) Pirated or stolen copy should not be allowed to be cleared from the Customs nor should a Censorship Certificate be given to such copies in question.

44. The usual write of public criticism would go some way towards keeping up the high standard.

45. (a) No, the censorship takes care of all films produced and nothing more is necessary.

(b) This will restrict private enterprise.

Written Statement of the Manager, The Universal Picture Palace, Agra, dated the 21st November 1927.

1. No. Simply we get film to screen.

2. 40 per cent. educated and 60 per cent. illiterate (Agra).

(b) Hindus and Mohammadans and a limited number of Christians.

(c) 10 per cent.

3. Mythological and social.

4. Not sufficiently on account of small number of producers.
5. Not sufficient.
- (a) Some of them.
- (b) Some are popular.
- (c) Yes. (Madan Theatres, Ltd., "Jaidev," "Patibhakti.") (Kohinoor, "Shirin Farhad.") (Imperial, "Girl Mad" and "Alladin and Wonderful Lamp.")
6. (a) Yes.
- (b) Mythological and Social. And to both classes.
7. No experience.
8. (a) No
- (b) Low rates. Film of good quality cannot be had at.
9. No. Owing to a limited number of film producers.
11. No.
14. Yes.
16. Not sufficient.
17. No.
18. Yes.
19. Cheap
- 22-23. By co-operating the different film industries of the Empire.
24. (a) Yes.
- (b) Yes, serials generally give a tendency towards criminality.
- (c) Serials are harmful to illiterate and teaches them criminality.
- (d) No.
- (e) No view.
25. Yes.
26. (a) Yes.
- (b) "The Ten Commandments" which offend the Hindus and "Moon of Israel" to Mohammadans.
27. (a) Yes, there are.
- (b) No.
28. (a) and (b) Yes.
- (1) and (2) Films dealing with love and criminality which are harmful to the children.
29. Yes.
30. They affect their character and give a bad impression.
- Ten.
- 31-33. Yes.
36. The men who are in this line or trade may be appointed.
38. Yes.
40. Yes.

Written Statement of Mrs. D. AIKIN, Proprietress, Olympia Cinema, Dehra Dun, dated the 30th November 1927.

GENERAL.

2. (a) (1) 60 per cent.
- (2) 40 per cent. and 50 per cent. increase. Dehra Dun.
- (b) 400.
- (c) 40 per cent.

PART I.

Film Industry in India.

3. Social and Comedy.
5. Yes.
- (a), (b) Yes.
- (c) More Indian.
6. (a) Yes.
- (b) Literature and Mythology.
- (1) Literature and History.
- (2) Mythology.
8. (a) Yes.
9. Good films are obtainable at very high and unreasonable hire.
11. I don't think so. If Government gives her assistance, there would be immense improvements.
14. Decidedly.
15. I think so.
16. Yes, if combined with Anglo-Indians.
18. Yes, Government should open a studio.
20. (a) Yes, as film exhibition is an advancement of education.
- (b) No.
21. I quite agree with this proposal and consider it very wise. Films of the British Commonwealth.
22. (a), (b), (c) Yes.

PART II.

Social Aspects and Control.

24. Yes.
- (c) (1) Historical.
- (2) Lower classes.
- (3) When a Mohammedan overpowers a Hindu and vice versa, or when one speaks ill of the other.
- (e) No.
31. (a) Yes.
33. (a), (b), (c) Yes.
38. Yes.
40. No.
45. (b) Yes.

Written Statement of the Manager, The Empire Cinema, Agra.

1. No.
2. (a) Increasing by 10 per cent.
- (b) 250—300 audience daily average approximately.
- (c) Only 5 per cent.
3. Fighting American pictures and Indian.
4. Yes. We do.

5. (a) Yes, but not always.
- (b) Yes.
- (c) Both are equal according to merits.
6. (a) Yes, if taken excellently.
- (b) (1) Social.
- (2) Fighting and religious.
7. Fighting.
- 8-9. Yes.
14. Yes. Yes.
15. Yes. Indian pictures becoming popular more and more.
24. (c) No.
26. (a) Yes.
29. Yes.
36. (b) Yes.
40. No.

Written Statement of Mr. SAM. ERNEST DEVA-LAL, B.C.S. (N.Y.U.), c/o Professor P. G. Abraham, B.A. (Oxon.), The College, Meerut.

In reply to your introductory question No. 1, I wish to state that I have several years of experience in the Motion Picture Industry in the United States as a producer and a dealer in films.

After completing my University education I attached myself to various producing companies and ultimately established myself as an independent producer. My being in the industry brought me in touch and close association with some of the leading producers such as Famous Players Alasky, Cosmopolitan, Distinctive Picture Corporation, Fox and distributors such as Paramount, Goldwyn, First National, Arrow, F. B. O. and others. At the same time I had to know all the big exhibitors and theatre owners, with whom the pictures were placed for the first run before release.

I was Secretary and Treasurer of the Basic Enterprises Incorporated, a Delaware State Corporation. I was directly in charge of the productions and distributions of the pictures. This experience gave me facilities and opportunities to study the entire organization, administration and finances of the industry as a whole. I have also dealt in Continental pictures in the American market.

In India I have travelled from Ceylon to Kashmir and from Pindi and Bombay to Calcutta to study the possibilities to start motion picture producing company in India. I have also during my travels visited most of the theatres in the big towns and cities, which gave me a fair idea about the workings of different companies and the scope for a distributor of pictures.

GENERAL.

2. I write from my observations during my stay in India and I mean to include all India for the answer of your question No. 2. To have an idea about the composition of cinema audience in India you would have to divide the cinema halls in different classes of theatres, as to their seating capacity with subdivisions of their individual class of seats as Boxes, 1st class, II Class, III Class, Pit, and so on. I cannot but remark here that in India cinemas are a luxury and not a necessity of life, hence people frequenting cinemas are not from a class who are far from being included in that class of literate or nearly literate. Educated does not necessarily mean a person who can read and write English and an illiterate in all cases is not free from culture.

Written Statement of the Chairman, Municipal Board, Lucknow, dated the 18th November 1927.

1. No.
2. (a) (1) and (2) small extent. This refers to Lucknow City.
- (b) Male adults.
- (c) Very small proportion.
3. Films dealing with daring acts and adventure.
4. No. Very few films are in vernacular characters.
- (a) No.
- (b) Yes.
- (c) More profitable. Films dealing with religious subjects are very popular.
6. (a) Yes.
- (b) (1) Dealing with social life.
- (2) Dealing with mythology.
12. There is no such tax in Lucknow.
14. It is doubtful. Not at present.
15. Yes. The public now appreciate it better than theatres and nautch parties.
22. Yes.
- (a), (b) Yes.
- (c) Yes. The importation of American films be stopped.
23. (a) To a great extent.
- (b) Give preference to such films as compared with other films.
24. (a), (b) Yes.
- (c) Films showing "Broadway" life and criminal actions and cleverness are harmful. The former excites youthful passions and the latter criminal tendencies.
- (d) (1) and (2) No.
- (e) Not to appreciable extent, but in one or two cases the criminals have taken lessons from such films.
25. Yes.
26. (a) Yes.
- (b) No.
27. (a) Films which may be innocent from European point of view owing to social differences are not suited for exhibition in a mixed gathering of Indian males and females. They also lower the status of Western people in the eyes of illiterate.
- (b) No.
28. (a) and (b) Films showing love scenes, divorces and nude dances.
- (1) and (2) They excite passions prematurely.
29. Yes.
30. Yes, 14 years.
31. (a) Yes.
32. Yes. It can be improved if hard and fast rules are laid prohibiting films which are considered indecent from Indian point of view.
33. (a) (b) No.
- (c) It may.
34. (a) Yes.
- (1) To have uniform standard.
- (2) No.

(3) It should be constituted by leaving at least half the number of the Board, to the Indians of good repute and religious minded if available.

(4) Bombay.

(b) No.

(c) Local Government should be made to bow to the decisions of the Central Board by sending its representatives in the Central Board.

(d) From amusement tax.

35. (a) At least three-fourths should be non-official.

(b) Yes.

36. (a) No. The persons employed should be above temptation.

(b) Yes.

40. Yes. Yes, they depict that life which is considered indecent in India.

41-42. No

43. (a) Yes.

(b) Indecent films may be excluded.

44. To great extent.

45. (a) Yes. The story should first be approved.

(b) Yes.

Written Statement of Professor P. SESHADRI, M.A., Head of the Department of English, Benares Hindu University, and President, All-India Teachers' Federation, dated the 26th November 1927.

1. The knowledge of the cinema I possess is only by my frequent attendance at the exhibition of films and my general interest in literature and art. As one concerned with the influence of the cinema on the young and its position as an art, I have endeavoured to study some of the issues connected with the subject.

2. (a) The cinema habit may be said to be a growing one in India. With the educated classes it has become a fashion and even the illiterate classes are taking to it in larger numbers. The only limitation in the latter case being economic impossibility and inaccessibility of cinema theatres. In many cities where admission can be got for a few annas into the lower classes, the illiterate people are found in large numbers at cinema shows and sometimes are even more numerous than even the educated people. The habit is undoubtedly on the increase. I refer to practically all parts of India, where I have had occasion to travel, particularly to the urban areas. If the habit has not spread very much into rural areas, it is only due to want of facilities.

(b) In the three cinema theatres of Benares, the average audience is as follows:—A few ladies and gentlemen of culture and a large number of young men from the classes of *raïses* in the upper classes; quite a large number of students, though they have not appeared much recently, owing to an order of the authorities of the Benares Hindu University banning cinema going; and the remaining audience, labourers and people of that social rank admitted to the theatre on payment of 2 annas or 4 annas each. The audience generally includes a handful of *pardanashin ladies*.

(c) The proportion of infants and adolescents is of course a varying quantity, but it may not be wrong to say that the adolescents are about 45 per cent. of the audience and children under 14 probably constitute another 5 per cent. People of this class may therefore be said to form 50 per cent. of the total audience, a figure indicating the need for a serious consideration of the problems relating to the cinema in the country.

3. There is considerable variation in the class of films which make a special appeal to Indian audiences. Films relating to Indian mythology may be

said to be particularly popular, though in the bigger cities, where the educated classes abound, there is a demand for well-known historical and literary films. The cinema habit has however spread to such an extent in the country, that films in which well-known Western actors and actresses appear also draw large audiences. Films representing the well-known comedians of Europe and America sometimes meet with considerable appreciation.

4. The exhibition can be said to be adequate only with serious limitations. There are a large number of areas still not covered by cinema-supplying agencies, where no provision exists for cinema theatres at all. Some of the better films are only rarely imported, due to want of enterprise as well as adequate economic resources and the average cinema has to be satisfied with the cheaper variety of films. The absence, yet, of many high-class films relating to Indian life and civilisation is a serious void without which the supply cannot of course be said to be adequate.

5. (a) I presume that such Indian films as exist are available easily, but they are not sufficient. The quality of Indian films is not very high, though there has been considerable improvement in recent years.

(b) As I have said already, Indian films are more popular, though many educated people who are familiar with the higher standards of Western films in acting and background, prefer the latter. I know a cultured Indian lady who avoids Indian films as a class, on the ground that they are generally productions of poorer intellectual and artistic value.

(c) It is more profitable to show a good Indian film than a Western film, but Indian films have not much chance against well-known Western films with a high reputation. *The Light of Asia* is an example of a successful Indian film, but there are also a number of less known but popular Indian films, relating to Krishna and characters in Indian mythology like Sita, Savitri, Dhruva, Abhimanyu and others. Stories from *Ramayan*, *Mahabharat* and *Bhagawat* attract large audiences even when the quality is not very high, like dramatic performances on similar subjects.

6. I have no hesitation in thinking that films of Indian life, topical Indian news and scenes depicting stories from the national literature, history and mythology would be more popular with the Indian audiences than the prevalent Western films, though with the gradual spread of education, intellectual tastes should become more catholic and there should be equal appreciation of the great scenes relating to Western history and literature—in fact, to the entire story of man's life on earth.

7. I have no special knowledge of the films available to British and Indian troops. The bulk of them come to the ordinary theatres and the cinema, being largely amusement and relaxation, the soldier or sepoy should appreciate the things which appeal to the average man. Their difference in mentality from the rest of the population is not so great as to need special catering. The British soldier however has a keener appreciation of hilarious mirth and boisterous activity as exhibited on the film.

8. (a) No, I am not satisfied with the present state of the cinema industry in India, my dissatisfaction being much keener with regard to "production" than "distribution" and "exhibition." There is almost an entire absence of high class Indian films comparable with design and execution with the best specimens of the West. There is practically a monopoly in the distribution of films by one well-known company in India which has a network of branches all over the country. The exhibition of films is also unsatisfactory, as the theatres are not attractively built and furnished and in many cases, at least in the smaller cities, are not inviting at all. An attempt should also be made to work up to higher standards of cleanliness and sanitation.

(b) Want of commercial enterprise and absence of adequate knowledge and experience of cinema production are the main reasons. Much capital has not yet been attracted to the cinema industry as to many other industries in the land. The profession of acting has not yet developed in the country

and is largely in the hands of a class of people devoid of education. High-class actresses, capable of intellectual appreciation of delicate dramatic situations and full of grace and charm do not exist. A class of literary writers and cinema producers trained for the creation of high-class films have yet to come into being. The remedies are not easy. The spread of education, rise in the economic level and changes in social customs are all necessary before great progress can be achieved, though to some small extent, improvement may be possible by the offering of bonuses and prizes by the Government of India, or some such central body, to high class Indian films produced in the country. The effort must be to encourage the industry in all its branches, by rewarding high class intellectual conception as well as technical finish of execution. It must be the concern of some department of the Government of India to keep a kindly eye on the industry and encourage, if necessary by suitable titles and other means, the really successful producers, writers and actors concerned with the business. I am a strong believer in the development of art and literature independently of State aid and I should ask only for very limited financial support, in the special circumstances of the case.

9. I am not sufficiently familiar with the rates paid by cinema proprietors for films, to be able to answer the question. It is, however, obvious that economic reasons must be responsible for the absence of better films in the average Indian cinema.

10-11. I regret I am not in a position to answer these questions.

12. The Amusement Tax now exists only in a few of the larger cities where the average cinema goer is in a position to afford it, but in view of the backwardness of India in facilities for high class amusements, its abolition may help the progress of the cinema as of the drama.

13. I have not sufficient knowledge of the details of the tariff rules governing the import of films and cinema materials. I would, however, advocate a liberal policy with regard to both, laying more emphasis on the latter than on the former.

14. An increased use of the cinema for educational purposes in schools and for adult education in Agriculture, Public Health, etc., by Government will undoubtedly help the growth of the cinema industry in the country to some extent, though the cinema cannot flourish very much on such material. There is not a large demand for such films yet in the country, though I have known them meeting with considerable appreciation, when exhibited as a small part of the evening's programme. The effective combination of the educative with the spectacular aspect must be aimed at. I have often seen popular outbursts greeting exhibitions on the film of naval manoeuvres, massed drills of soldiers and children, gymnastic displays, musical bands and so on which have all an educative value and a large audience of students at my own university followed with rapt attention a film exhibited by a distinguished scientist on some tropical diseases. A demand could be created for them by the preparation of good specimens.

15-18. These are covered by answers to earlier questions.

19. The cost of film production ought to be cheaper in the country than in the West, except where actors and actresses are imported on high salaries. With indigenous talent in designing as well as in acting, India should offer admirable facilities, with its wonderful natural scenery and great monuments of architecture supplying effective backgrounds.

20. (a) I should not hesitate to recommend the expenditure of reasonable sums of money by the Government on the encouragement of the cinema in the country on the lines suggested already. The enrichment of the life of the people, by improving the amusements and pleasures open to them, is as much the duty of a Government as attention to their economic and other needs. The sum to be expended must, of course, be very small. More than the actual amount spent, this kind of State recognition will give an impetus to the industry and firms will be anxious to obtain the distinction of exhibiting films which have won prizes bestowed by the Government.

(b) From the general resources and not from any special fund. I have no idea if the licensing fees paid by films come to any considerable amount and any balance is left after meeting the censorship expenses.

21. It is surprising that any suggestion could have been made in the year of grace 1927, that the State should undertake any monopoly of the film industry in the country. A State monopoly in art is fatal to its development and it should not be countenanced at all. State interference should not extend to anything beyond recognition and encouragement.

22. As a member of the British Empire, though not a member equal in status with the others and though subject to serious disabilities which have provoked considerable discontent in the country, I say India can be reasonably expected to participate in such a scheme at least in a limited measure. But any over-insistence on Imperial Preference in the matter is likely to discredit all the recommendations of the Committee and had therefore better be avoided. It is very unlikely that such a measure will assist the development of the film industry in India or improve the standard of Western films here. It may be of some slight assistance in making India better understood in the Empire and thus in the Western world, but the past history of the attitude of other parts of the Empire to India does not offer much encouragement even to such a belief. While the rest of the British Empire will benefit by such preference, India is not likely to have much advantage. The Government had better aim at making the cinema industry in India live on its own intrinsic accomplishments, rather than on the somewhat uncertain and inadequate sustenance of a system of Imperial Preference.

23. Any facilities decided upon for making known the conditions and resources and habits of the peoples and the activities of the various Governments of the British Commonwealth of nations to each other, should be open to India also. The Governments can co-operate in such a scheme by the obtaining of suitable films from each country concerned and making them available for the rest of the Empire. Private agencies will be glad to supply the films on adequate remuneration and on the attraction of prizes and similar rewards.

24. The films which have an injurious effect are not confined to a particular class. I have known bad films among the American, the English, as well as the Indian. It cannot be said that there is any general circulation of immoral or criminally suggestive films, but there are undoubtedly some which should not have escaped the censor at least with reference to some details. I have just seen an Indian film called the "Wild Cat of Bombay". The heroine is an expert in pick-pocketing and stealing, though she is represented as spending her deals on charity; there is a scene in which ladies are more or less openly searched for a pearl-necklace which they might have stolen at an evening party and scenes of violence are numerous. There was a brutal scene the other day, in an Indian film again, in which a drunken father stabbed his wife in the presence of his little daughter. I do not refer to the pernicious films from America or Europe as they are well-known. I have witnessed scenes suggestively or shockingly immoral, while scenes of gruesomeness are even more common. Such films may be said to be injurious to the aesthetic and moral susceptibilities, not merely of children and illiterate people, but also of educated adults. I feel that censorship has been fairly adequate, but more attention to details in some cases may be possible with advantage. That the representation of the activities of "crooks" on film should have a demoralising influence on children as well as low-class people is obvious, though it will be very difficult to prove by investigation the connection between the cinema and crime.

25. It is possible to exaggerate the special considerations necessitated by differences in social customs and outlook between the West and the East. The greater freedom of Western social life is, it is true, often liable to be misunderstood by illiterate Indian audiences, but it is no use attempting to censor them, as it is desirable that the representation of truth should not be shirked and after all there are numerous other agencies like illustrated social

journals, picture-cards, etc., through which they are advertised on a fairly extensive scale in India. Even a scene of wooing or a dancing party of the West is likely to produce an unfavourable impression on an average Indian audience, but surely cinemas are not going to be censored to avoid such possible misunderstanding! It is bound to disappear with the progress of education.

26. Films which are likely to offend religious susceptibilities have to be watched with special care in a country like India, where religious bigotry still reigns supreme and where people are apt to take offence on fancied insults to religion. The Board of Censors must invariably have an Indian gentleman thoroughly familiar with the religious susceptibilities of the people. The Hindu does not mind gods and goddesses being shown on the film, but care will have to be taken to see that it is done in a spirit of reverence and the representation does not bring them down to contempt of any kind. In the case of the Mohammedan, any representation of Mohammed will of course have to be avoided and as a community the Mohamedans had better be treated with greater care. The Mohamedans of Delhi objected very strongly the other day, to a film which they thought was very offensive to their community: if I am not mistaken, the Buddhists of Burma objected to the *Light of Asia* being shown anywhere in the province.

27. The cry that the prestige of Western civilisation has been lowered in India by the exhibition of certain films is one in which I have no faith, nor have I any personal knowledge of films relating to India having similar effect in the West. If there are any of the latter class, I don't imagine they have been produced in this country.

28. Lurid scenes of crime and scenes of sensual life are the two classes of pictures which have to be watched with special care in their effects on children and adolescents. They instil ideas which are likely to have a pernicious effect of psychological suggestion on them.

29. While providing for the certification of films "for adults only", I should use it in a very few instances indeed. My own inclinations are generally in favour of having a uniform system for all classes, rather than provide for such distinctions. There will be considerable difficulty in administering the provision by cinema authorities. Certification of the kind may also have the two evil effects of rendering censorship lax and advertising films which are not particularly desirable.

30. I am not in favour of such prohibition. Children had better absorb the numerous educative ideas found generally in films.

31. For the present I should be satisfied with mere censorship and think of more drastic steps only later, if this safeguard is not found adequate.

32. I have no opinion to offer on the present "systems", but I consider the results fairly satisfactory.

33. An over-strict censorship would obviously interfere with the development of the cinema. The possible adverse effects on cinema proprietors by the falling of attendance should not deter one, but I should take every care to see that there is no undue interference with artistic inspiration worthy of encouragement. The history of censorship of plays in England should furnish useful guidance in the matter.

34. A Central Board for all India with its headquarters at Bombay would be desirable for the sake of uniformity of censorship. If necessary, arrangements can be made for censorship in Calcutta and later, at one or two centres such as Karachi and Madras. The Board should be presided over by a censor, probably an Indian gentleman of broad culture who should be assisted by an Advisory Committee of members of all the main communities, care being taken to see that they are not narrow-minded representatives of their religions or communities. If the Censor has to hold his sessions at other centres like Calcutta, he should be assisted by similar non-official committees at these places also. This arrangement will ensure a more satisfactory system of censorship and the special experience which will be acquired by the officer will be of great advantage to the Government in dealing with all

problems connected with the cinema. I do not know if, as I have mentioned already, the licensing fees will cover these expenses, but the influence of the cinema on national life is so important, that a Government should not grudge the little expenditure that may be involved in its regulation into proper channels. The Censor will be a full-time officer on a salary of about Rs. 2,000 to Rs. 2,500. The non-official members should receive an honorarium of Rs. 50 for each sitting and should be three or five in number. Only doubtful cases should be brought before the Board and the Censor should have the discretion of passing the average film which conforms absolutely to the general principles already laid down by the Board. If he is to visit Calcutta a certain number of times in the year, the necessary travelling allowances will have to be provided. Being a full-time officer, he should be expected to be visiting cinemas constantly and to be making a special study of all problems connected with the subject. A high class officer of such type would seem to be very essential in the machinery of the Government of India.

35. The answer to this question is covered by the answer to the last.

36. I regret I am not in a position to furnish an answer to this question, as I have no knowledge of the qualifications of the Inspectors now employed by the Board of Censors.

37-39. I am not in a position to answer these questions either.

40. Some of the posters are certainly objectionable by the pictures, they contain and also by the offensively suggestive titles they sometimes have. Titles like *Watch Your Wife* exhibited on big posters in the streets cannot have a very elevating influence particularly on young people. But the practical difficulties of censoring posters and notices are so great that I do not suggest it. Local authorities may be expected to deal with posters and notices which may amount to a public nuisance. Even the requirement that a copy of every cinema poster should be sent to the Censor for information will cause a hardship and may not be workable.

41. I have not noticed any special improvement in recent years in the moral standard of the cinema in India, but I must say in fairness to the Censors that I have not noticed any shockingly immoral films either.

42. The Board of Censors can always provide for one representative of the trade wherever possible and desirable and any representations from cinema producers should receive sympathetic consideration. No closer co-operation seems possible.

43. With regard to the import of films, I should be satisfied with censorship. I have no knowledge of the exportation of Indian films to other countries.

44. Public bodies and the press are really more qualified for maintaining a good standard for films than any other agency in the country, but there will have to be more progress of education and enlightenment in the country before full advantage can be derived of them. Public interest should be maintained by the annual publication of a full and interesting account of the censorship of the film and the progress of the industry in the country.

45. It is desirable to register all film-producing agencies, though for the present the licensing and inspection of the studios for the purpose does not seem to be necessary. When the industry develops extensively some day in the future, the latter can be introduced advantageously to prevent some possible abuses as in the cases of factories employing labour. I do not also recommend the control of film production. There is no reason why films may not be produced for private entertainment without a license for public exhibition. It will be a long time before the production of private films can assume such proportions as to become a danger in this country.

In view of the inherent tendency of all governmental censorship to become mechanical and soulless, it is only necessary to say, in conclusion, that any remedial measures with regard to the subject should err on the side of freedom rather than on the side of limitation.

Written Statement of Mr. GANGAPRASAD GUPTA, Benares, dated the 6th December 1927.

1. I have been very intimately connected with various cinemas during the last fifteen years, as business director, etc., and both as a journalist in the past and a cinema director in the present, I have vigilantly watched every progress that the cinema industry has made in India as well as in the foreign countries during the recent years. Details of whatever little experience I have gained will be had from my answers to other items of the questionnaire below.

2. (a) If the term "illiterate" be applied to persons who know vernaculars but do not know English, I would say that those frequenting cinemas are generally 70 per cent. non-English knowing and 30 per cent. English knowing. The same percentage is on the increase as the taste for cinema spreads. My answer refers to the City of Benares in particular and the cities of Bombay, Calcutta, Delhi, Lahore and almost all large or small places in India in general.

(b) In the cities: 2 to 10 per cent. non-Indians. In cantonments: about just the reverse. I refer to para. (a) above for details, in case of city cinemas. Among Indians the percentage of persons above 40 to 45 years of age is generally very low.

(c) In city cinemas: children under 14 ten per cent. and adolescents below 20, twenty-five per cent.

3. Indian productions based on most popular Indian or Eastern subjects, with plenty of illusionary effects, fighting, falls from a precipice, various other thrilling scenes, played by popular stars and with titles in Hindi and Urdu in all parts of India, besides English, and with titles in Hindi, Urdu and Bengali besides English, in Bengal and Assam, are always very popular.

4. No; owing to their not getting a large number of Indian subjects at all times and at popular prices.

5. I refer to item No. 4 above.

(a) No.

(b) Yes.

(c) It is more profitable to show an Indian picture. Films like "Shirin Farhad," "Alladin and the Wonderful Lamp" (Bombay Imperials), "Pati Bhakti," etc., have been very successful all over India.

6. (a) Yes.

(b) (1) With the addition of topical Indian news and also with improved pictures to the educated and (2) to the masses even in their present condition.

7. British troops would not like Indian pictures; similarly Indian troops, American or British pictures. The latter, however, can tolerate if exclusively foreign pictures are thrust before their eyes.

8. (a) No, but the industry is making rapid progress and I am very hopeful about the working of the existing Indian film producers and distributors. New concerns are likely to spring up and they are quite welcome. This addition will help the exhibitor a good deal.

(b) The industry is still in its infancy in India and hence there are too many difficulties, though not of a hopeless character, and to avert these difficulties I will suggest the starting of new film producing concerns, at least one in each province, with a large outlay, in addition to the present ones. I do not at all suggest centralization or the adaptation of such measures as would mar the independence of the existing Indian film producing concerns.

9. Not sufficiently, owing specially to the supply not adequately coping with the demand. The number of productions is very limited, no concern producing more than two films a month, and when the exhibitor of a particular town wants to monopolise the productions of one particular producer for his town, the same producer or none of the producers can monopolise the trade anywhere for obvious reasons. The Madan Theatres, Limited, who are

also producers, having got a long chain of theatres under their control all over India, can in a way monopolise the trade, if they expand their film producing business at least ten-folds and at various centres with experts and men of penetrating business acumen at each centre.

10. "Blind" booking in the present state of Indian productions in India is impossible and I do not know of any "key theatres." About ten years ago Mr. Phalke, the famous producer of "Sree Krishna-Janna" told me of his experiences of the West and of the difficulties of producers in India. But things have very much developed since, only better organisations are needed. The question of "first run" is however always important and universally approved.

11. Yes.

12. A good deal.

13. The indigenous productions have a different class of market and hence the present customs tariff on imported films does not, in my opinion, affect them vitally. I suggest that the tariff generally on all materials connected with the film industry should be reduced by not less than 50 per cent.

14. No, as they would make the public cinema audiences thinner. There is, however, a demand for good educational, agricultural, hygiene and scientific films and topical on Indian subjects with vernacular titles, as one or two small reels only, at present, along with the general Indian dramas.

15. I refer to paragraphs 8 and 9 above. But I would abhor the idea if it leads to the destruction of the existing film producing concerns or ruins their independence.

16-17. Yes.

18. No.

19. There can be no comparison. India is far cheaper.

20. No.

21. The proposal is wrong and would deprive India of producing really Indian pictures and of variety, involve heavy expenditure and perhaps result in renewed taxation. We do not want westernizing the Indian life through Indian pictures under a State agency. And such a monopoly would be worse.

22. No.

24. (a) Films depicting purely Western customs such as excessive use of cigars, cigarettes, wines, causes and scenes of frequent divorce, unusual kissing and embracing, abductions by motor, holding up and wrecking of trains, etc.

(b) No, Indian films showing better morale are gradually yet rapidly replacing them.

(c) Films mentioned in paragraph 24 (a) above.

(d) Stricter censorship is needed.

(e) No.

25. Yes.

26. (a) Yes.

(b) A film, produced abroad, was recently going to be shown at one of Madan's cinemas in Delhi and Mahommedans raised a tremendous cry, threatening to burn the theatre.

27. (a) Yes, some films released in Germany and America. Yes. Yes. Censor should be vigilant in this connection.

(b) Yes. I refer to paragraph 26 (b) above. Such films were not produced in India.

28. (a), (b) (1), (2) I refer to paragraph 24.

29-30. No.

31. Yes.

32. Each Provincial Board of Censors should have a paid or unpaid representative with defined duties in each town and this representative must not be an "official."

33. No, if the censorship is both strict and wise.

34. No.

35. (a) At least three-fourths must be non-officials and Indians.

(b) I refer to paragraph 32.

36. (a), (b) It is half satisfactory. Experts from amongst the public should be invited to co-operate and there must be no dearth scarcity of them.

37. Yes.

38. "Vir Durgadas" was banned for exhibition in these provinces, yet, perhaps, not in all the provinces.

39. No.

40. Never.

41. Yes.

42. I refer to paragraph 32.

43. For reasons mentioned in paragraph 26 (b) above.

44. They could assist a good deal, but they are not assisting sufficiently now.

45. (a) No.

(b) No, it would be quite premature. Better censorship will do at present.

Written Statement of Mr. S. DURSHAN LAL, Honorary Manager, Mahadevi Kanya Patshala, Dehra Dun, dated the 15th December 1927.

INTRODUCTORY.

1. No.

GENERAL.

2. (a) (1) Ten per cent. of the educated classes and (2) one per cent. of the illiterate classes frequent cinemas. There is no appreciable increase amongst the educated classes and very little amongst the illiterate ones—whatever increase there is it is only in the case of Indian pictures. (This only applies to the Bazar or the City area of Dehra Dun.)

(b) Mostly adults of the male sex of the working class or the lower middle class.

(c) Hardly one per cent.

PART I.

Film Industry in India.

3. Indian pictures depicting Indian life.

4. In Dehra Dun there are two cinemas—one of these called the Olympia cinema caters adequately for Indian audiences.

5. Yes.

(a) Yes, those produced by the Imperial Film Company of Bombay.

(b) Yes.

(c) It is more profitable to show an Indian film. Krishna Jananam, Missing Bracelet and Bhulbhulayan were very successful.

6. (a) Yes.

(b) (1) Films depicting Indian history and topical Indian news appeal to the educated classes.

(2) Films depicting stories from mythology appeal more to the illiterate.

8. (a) No.

(b) Want of enterprise and good actors. I would suggest getting a few men in the trade from America for supervising the production of pictures and also some Western actors until the Indians can achieve the high standard of acting found in America and Western countries. For few years a subsidy may be granted to encourage the industry.

9. There is not enough supply of good films.

12. Does not exist in Dehra Dun.

14. Yes.

15. Yes, cheap labour, splendid scenery, variety of subjects, climatic conditions, demand for cheap amusement and large population.

16. Not at present but there is enough scope for those who have the necessary qualification. Same as in question 8 (b).

17. Yes, in time but it will be necessary for the Government to subsidise the industry for sometime.

18. The only suitable Government action is the grant of subsidy to approved Indian film producers in India.

19. Favourably.

20. (a) Yes, on moral and educational grounds.

21. I should allow full scope to private enterprise. Censorship is necessary. Government or State Agency will not be beneficial at the present stage. Monopoly should never be allowed. Competition is healthy for the industry.

22. Yes.

(a) Very little.

(b) Yes.

(c) No.

24. (a) No.

(b) No.

(c) Western sex films are likely to prove harmful to the illiterate classes who are ignorant of the social customs of the West. Such films are likely to lower the standard of Western morality in their eyes.

(d) There has been no increase of crime due to the cinema in this district.

25. Present censorship seems to be quite enough.

26. (a) It is desirable.

(b) No.

27. (a) Uneducated Indians who are ignorant of the Western social customs and outlook are likely to misunderstand certain sex films but no seriously undesirable results have followed so far.

(b) I was in England for about 9 years and my experience is that the majority of films exhibited there did misrepresent Indian civilisation. I am sure they were not produced in India.

29. Yes.

30. No.

31. Yes.

32. Yes, quite satisfactory.

33. Yes.

34. No.

35. (a) Yes.

(b) No.

36. (a) Yes.

(b) No.

37. (a) Yes.

(b) No.

40. Not necessarily.

41. Yes.

45. (a) In face of a good system of censorship no Government control is necessary over film production.

(b) Yes.

Written Statement of Mr. RAM PRASAD TRIPATHI, M.A., D.Sc.
(Lond.), Reader in Modern Indian History, Allahabad University,
dated the 7th March 1928.

A. I have been deeply interested in "Pictures" and following the proceedings of your committee I take the liberty of writing to you uncalled for. From the report dated (New Delhi) February 20th of the Associated Press I learn that in reply to Mr. Green, Sir John Marshall expressed his inability to get special articles written for the film industry even on good payment. Personally I do not see why really competent men cannot be found to write for the film industry. I feel sure that if suitable episodes from Indian history be presented to the public in proper historical setting and artistic requirements much good is likely to result both to the film industry and our country. Such films will be at once popular and educative. They will contribute to a better understanding of our civilization, life and thought by the masses of our own countrymen and people outside India. I thoroughly agree with the observations under current topics of the *Times of India Illustrated Weekly*, dated 4th March 1928. I can well remember the enormous interest created in England by the film "Light of Asia". I was then in London and had myself seen the film. Although it was neither good nor correctly historical it had a pretty long run in London and was much talked of.

As I am as keen a picture goer as student of Indian history and culture, I shall be glad to be able to do whatever I can in the direction of helping or intellectually co-operating with the production of Indian historical films. I will be pleased to come into touch with any decent producer or producers who are genuinely desirous of producing good Indian historical films. I hope I shall even find time to write special historical articles and stories for the film industry. I hope that my experience of pictures and intimate knowledge of Indian history and culture will enable me to supply even the minutest available details of the various periods contemplated in the historical articles and stories connected with the social life, manners, mode of living and dresses, etc.

CALCUTTA.

**Replies to the Questionnaire by the Publicity Officer, East Indian
Railway, dated the 9th November 1927.**

INTRODUCTORY.

1. Railway Cinema Car Organisation.

GENERAL.

2. (a) Difficult to gauge but safe to assume an increased attendance of illiterate classes (over entire E. I. R.) system.

(b) No.

(c) 25 per cent.

FILM INDUSTRY IN INDIA.

3. Comics, viz., Charlie Chaplin, Harold Lloyd, Films containing thrills, viz., Eddie Polo, King of Wild Horses, The Four Horsemen of the Apocalypse.

4. Yes, but not with the right class of Film.

5. Yes, but in limited numbers.

(a) Some are, others of poor standard.

(b) The good ones are.

(c) Western films more attractive. Yes "Kashmir Sundari".

6. (a) If well produced they would undoubtedly appeal, but would not outclass the Western Films in photography and setting.

(b) (1) Mythological, Comic.

(2) Comic, Adventure.

8. (a) No.

(b) Monopoly prevents healthy competition.

9. Yes, direct from U. S. A. Yes.

10—11. No knowledge.

14. Yes, yes.

15. Not unless it was organised by experts from U. S. A. or the U. K.

16. No. Training them in U. S. A. or England.

17. Yes.

18. Advancing the Customs Duty on Imported Films.

19. Very favourably.

FILMS OF THE BRITISH COMMONWEALTH.

22. Yes, certainly.

SOCIAL ASPECTS AND CONTROL.

24. (a) Yes.

(d) (1), (2) No.

25. Certainly.

26. (a) Yes.

27. (a) (1) Yes, mostly the American Films.
 (2) Yes.
 29. Yes.
 30. Yes, 12 years.
 31. (a) Yes, if done properly.
 33. (a), (b), (c) No.
 38. Yes, "10 Commandments" passed in Bengal and disallowed in United Provinces.

**Written Statement of Mr. S. B. BANERJEA, Representative in India
 of "The Cinema News," Author and Scenario-writer, Calcutta.**

INTRODUCTORY.

1. I acquired practical knowledge of the Industry so far back as 1911. I worked a travelling show in partnership with a friend. On his death in 1912, I gave up business, but worked out a practical scheme of building up a chain of cinemas in the principal cities of India. Certain Marwaris promised to finance me; but backed out on the excuse that "the thing was new" and there "was no knowing what would happen". While I was the Calcutta correspondent of the New York "Moving Picture World", I came across two American parties, who took up my scheme, enthusiastically; but, after some interesting correspondence had passed, they informed me that they preferred to stick to their "home trade", but might take up my scheme later on, if "political and industrial conditions" in India improved. The matter rests there at present.

In connection with my scheme, I secured valuable data, which satisfied me that good returns on investment were assured. I have no practical knowledge of the Industry abroad.

GENERAL.

2. (a) In connection with my business, I have visited Bombay, Jubbulpore, Benares, Delhi, Allahabad, etc., and found that illiterate classes generally visit the travelling anna and two-anna shows, which educated Indians usually avoid. The higher priced shows are visited by the latter, mostly in the proportion of 80 per cent. (in the case of the higher priced shows) and 20 per cent. (in the case of the lower priced ones). The attendance of educated Indians increases when a particular film favourite, like *Palo* or *Ford*, or *Fairbanks*, or *Lloyd*, or *Pickford*, for instance, is starred.

(b) Two shows are given daily, with extra shows on Saturdays, Sundays and Public holidays. There is good attendance at the matinee shows, in the abovementioned proportion; but at the night shows the proportion seems to be 75 per cent. and 25 per cent. respectively.

(c) Children under 14 number 5 to 10 per cent. in the afternoon shows; while the adolescents number about 25 to 40 per cent., their number rising when a film star is advertised to be screened.

PART I.

3. Serials; films starring well-known actors and actresses in adventure and sex films; and laughter films are usually popular.

4. I should say "Yes" for the Indian audiences have become used to the types of films screened before them. But since the past three or four years, I have noticed a sort of grumbling amongst the visitors on account of the sameness of films presented. Indian films almost always draw good audiences; for the subjects being more or less familiar, these can be followed

easily, by the illiterates even. I hold, therefore, that exhibitors are now catering adequately for Indian audiences.

5. Since the late Mr. Phadke started filming Indian stories, a number of Indian film manufacturing companies have sprung up in Bombay, Madras, Calcutta and Rangoon. Their output is readily available at reasonable prices.

(a) But 95 per cent. of the said films are not of good quality. I mean, these have technical defects; the acting is indifferent, sometimes bad, and, no wonder, these are commented upon by the vocal sections of audience in uncomplimentary terms. Still, they are seen, because they deal with familiar subjects.

(b) Yes and No. Yes, because the subjects are familiar, more or less; No, because the defects referred to vex not a few visitors; and I have heard a desire expressed by many to witness foreign films in preference to Indian ones.

(c) It pays to screen Indian films for these are not subject to the imports on Western made films. They are let out or sold at reasonable rates. "The Soul of a Slave", "Singhagar", several Bunkim Chatterjee's films, and a few Phadke and Madan films are, to my mind, examples of successful Indian films.

6. (a) I hold that films of Indian life and scenes, depicting stories from national literature, history and Mythology, would be more popular with Indian audiences than 70 to 80 per cent. of Western films usually screened here. Topical news do not interest many. I have heard people grumble when a "Gazette" is screened, though others like them.

(b) (1), (2) Films of the above types would appeal to the educated and illiterate classes. Hindus do not object to the picturisation of their Gods and Goddesses; but Musalmans get annoyed if any reference be made to Mahomad, for instance; and the Buddhists to Buddha Deka. I may mention here that a Colombo meeting protested against Pathes Buddha films, the other day.

7. I cannot answer this question, for I have very little first hand information on this subject, but at Jubbulpore, I have seen British soldiers enjoying serials and love and sex films. I cannot say what type of films interest Indian troops, but have an idea Indian films will appeal to them for they will be on familiar grounds.

8. (a) No.

(b) Considering the population of India, the number of cinemas here is very small. One firm has control over 25 per cent. of the cinemas in India. Several other cinemas depend upon this firm for their film supply. There are ambitious persons who are ready to produce films, but they find little scope for seeing their output—want of funds, indifferent productions and other cause being the main difficulties in their way. If these can be removed, the native industry will receive an impetus.

9. Not many good films have so far been produced. I should not be surprised if producers of really good films asked a stiff price. I know a film, the producer of which was offered (for the world rights) a price lower than what he and his friends—most of whom had charged nothing for their services—had spent in its production. It has a good chance of success in Europe and America; but the producer has not the necessary funds to visit those countries to exploit it there. To my mind, if producers of good films receive financial backing, they will be induced to produce better films and the actors and actresses, if well paid for their services, will gladly stick to their jobs, to the advantage of all concerned. A firm which controls a number of cinemas will naturally seek a monopoly over the supply and exhibition of films, for it knows that it offers the producer a good advertisement for his "stuff", which a non-monopolistic company give him. Such a monopoly has its good and bad points.

10. The system of "block" booking exists in India and is a stumbling block in the path of big cinema proprietors. The latter get a number of

good, bad, and indifferent films. The audience grumbles when bad or indifferent films are screened. The price paid for the good films works out high, when these are separated from the lot. The Trade is affected; for, if the public find they are being treated to rubbish, they cease to patronise the cinemas where the same is screened. Madan Theatres, Ltd., are sometimes able to screen films before these have been screened in U. K., because they buy films in large quantities and pay well. "First runs" pay in the West, but, in India, the audience is not "tuned up", owing to want of cinema papers, and so is not keen on first runs. Scoops look well on paper; but they cut large holes in the pockets of the scoopwalas. "Block" and "blind" bookings are to be condemned by all means.

11. No, so far as foreign made films are concerned, the exhibitors have to depend upon their foreign agents' reports which deal with their "selling aspect" mainly. Considering the fact that Censors in India are guided by certain rules and instructions, we not un-often see films, with money in them, turned down. Take "The Triumph of the Rat", for instance.

12. The Amusement Tax is paid by the visitors and so it cannot be a handicap to the exhibitor who collects the same on behalf of the local authority concerned. It brings in a revenue which is not to be treated as negligible. It should be levied without any fresh addition to the same.

13. Previously film importers used to pay 7½ per cent. duty. It was then increased to 11 per cent. In 1922 it was 20 per cent. for exposed standard positive films, new or used. It is now 15 per cent. Considering the fact that exhibitors have often to pay a stiff price for good films, and in addition have to meet heavy overhead charges, including censorship fees, license (both police and municipal), rent, etc., the present tariff is high. Naturally the profits are not enormous, as outsiders are lead to believe from "glamour of shouts". Indigenous films have to pay an excise duty; and as these are to be had cheap, even though indifferently produced, in many cases, they appeal to visitors. The present tariff is useful in promoting indigenous production. From the Indian aspect alone, it can be supported; but not otherwise. For everything necessary to produce a film in India, a manufacturer has to look to the West. Naturally if he has to pay a heavy duty on film accessories, apparatus, etc., he is considerably out of pocket. The cost of production of a film goes up. I would suggest that the duty on all materials connected with the industry should not exceed five per cent.—preferably, it should be done away with for a decade at least.

14. I do not think American financiers will hasten to open studios in India in the near future. Lastly Players opened one (in the Bombay Presidency) sometime ago, but closed it as they were not satisfied with the local talent. I hear of other big American manufacturers contemplate the opening of studios here; but I do not think they will do anything in a rush. Even if they do, their competition need not be feared. Rather they will help in raising the standard of native manufacture to its good. Personally, I would like to see films of the type referred to in the question produced by the State or by a State aided agency; but I am afraid there will not be much demand for them—the public being indifferent in such matters. So any such production is not advised at present, unless the Government of India can, by an Act, force school authorities and others to screen such films in institutions under their charge. But the country needs films of the types referred to in the question. I hold, therefore, that a State or State aided agency should be created, which should produce films of the types referred to in the question; and every cinema owner should be bound to purchase and screen, at least, 5,000 to 10,000 feet of the types of films in their cinemas, under pain of a heavy fine in case of refusal. Then only the country will be benefited. No amount of lectures will produce any effect on the masses or the classes. There is no demand at present for such films; but for the country's sake, it should be created by the State. As recommended above, the cinema owners should be compelled to screen films of these types regularly. The production of such films will mean time and money. I would suggest, therefore, that films of these types only, produced in the West, should be admitted, duty free, in

India, on the distinct understanding that their prices must be low and their screening guaranteed by the cinema owners, regularly, every week.

15. Yes. I have stated above that Indians find themselves "at home" when Indian films are screened before them. Some of Bunkim Chatterjee's novels, for instance, have already been filmed. There are other novelists; but most of their books are unsuitable for film production. If stories of Indian life, religious, social, etc., are written by persons, who have a knowledge of their subjects, these are sure to appeal to thousand. I know several people who have ceased visiting cinemas because foreign films are screened there, and attend them only when Indian films are exhibited. The success which many Indian made films have met with, supports my statement to the hilt. The question, however, is "Where is the money to produce films on a large scale to come from"?

16. I do. But I will qualify my statement by saying that while we have several good Indian producers and directors, the actors and actresses are mostly no good. Bengalis often make good actors, not so non-Bengalis. The latter have mannerisms, which annoy cinema-goers not a little. The actresses are mostly not good. They are mainly recruited from an undesirable class and their acting is often fifth rate. If poor, but respectably connected, educated women are offered decent salaries and taught how to act they will turn out excellent artists. Those who have seen the acting of ladies who take part in Tagore's plays in Calcutta theatres, must have noticed how high class acting talent is dominant in the land. These ladies are well educated and very highly connected. I wonder if some of them cannot be prevailed upon to go in for film-acting? There is nothing derogatory. High-born European ladies in the West do not think it beneath their dignity to act for a film company, why should not their Indian sisters take a leaf out of their books? I feel certain that if films, in which really good actors and actresses have taken part, are produced in India, these will sell in Europe and U. S. A., at good prices, and yield decent profit. Now to a personal matter. My name is not unknown in British and American literary circles owing to my books, published in London, and my contributions to British, Continental and American Papers. When I formed the project, referred to in item one above, I wrote some stories and submitted them to the Universal Film Corporation and other producers. They spoke well of them, but did not purchase them for causes which were reasonable. In introducing a personal matter, my object is to point out that some of the films, specially those which are to be sold in foreign countries, must have a touch of the white element in them. I am not in favour of a cinema acting school; for I do not know who is going to finance it. The Indian Universities may, however, take a leaf out of the books of the Columbia University (U. S. A.) and start scenario courses. They will then open out a new source of living. Hundreds of young men and women will be provided for—to the good of the land. The teachers, who should be of both sexes, should be engaged from American and British studios for a term of years. They will have to teach their art to Indian teachers, both male and female, in the first instance; and these teachers will be the pioneers of an Industry which has vast potentialities, specially in a land like India. All this will mean heavy funds. It is hopeless to expect private parties to supply the same. The State will have to come to aid the enterprise. A start may be made with 25 lakhs; but later on, a crore may be found to be insufficient. Still, half a loaf is better than no bread. In brief, I advocate a State monopoly for a number of years—say 10 to 15—to begin with. The money will come back, with good profit, within the same period. Monied people will then cease to look askance at the enterprise; and I should not be surprised if they joined hands and arranged to take over the same from Government hands. In other words, then, the Government will have to give a thing a start. Otherwise, there is no hope of success.

17. No. Not at present. I have dwelt on this question above.

18. Answered in item 16.

Yes, I do, most emphatically. Government action must be both legislative and administrative.

19. Americans produce films on a lavish scale, because they have the sinews of war. Britishers also spend a lot, but not on the American scale. In India, overhead charges (including salaries of artists, cost of production, etc.), are bound to be low. Naturally the profits are sure to be excellent. In India the total cost of producing a ten reeler should not exceed Rs. 25,000 to Rs. 30,000, at the most. A similar film will cost not less than a lakh in U. K. and 3 to 5 lakhs, or more in U. S. A.—I need not explain why.

20. (a) I have given my reasons above. Personally speaking, I think such expenditure is justifiable. But "many men, many minds". I fear those who are always on the look out for a "case" against the Government, will start a crusade against it, in papers of their own and try to make out "a serious charge", though knowing in their heart of hearts that the Government is doing the people immense good—finding employment for hundreds of un-employed and starting an Industry with immense potentialities, for the good of the country. I for one hold that unless Government moves in the matter, the Industry will drag on a miserable existence—doing little good to the country and its people.

(b) I cannot advocate levy of a cess, but would advise the floatation of a State or State guaranteed loan of fifty lakhs to a crore of rupees. As the Government will lay its cards open, its debentures will be readily taken up by the public. In the prospectus, it may be stated that after, say 10 to 15 years, the Government would hand over the business to Indian and European financiers who may feel sufficiently interested to carry it on with their money.

21. I support that proposal most cordially. My views will be found in items 16 to 20 above. I would repeat that the State monopoly should be limited to say, 10 to 15 years.

22. (a) I am in favour of such a measure for the simple reason that unless India and the other parts of the British Empire pursue a "Policy" of give and take, Indian's films would not find a market outside the Peninsular. I would suggest that films made in any part of the Empire should be allowed to enter in other parts of the same, duty free. I advocate a quota system also. Say 15 per cent. of films to be screened in any Indian cinema must be of Imperial origin; 30 per cent. of Indian; and the rest may be of foreign manufacture. Gradually there should be restrictions on foreign made films, by the imposition of a heavier duty, for instance, so that, in course of time, an Indian programme may be composed of say, 75 per cent. of Indian and Commonwealth films and the rest of foreign films.

(b) The point needs to be emphasised that India is now paying out. If the proposal referred to in the question be put into execution, she will make tons of money. She will become better known and understood throughout the Empire and the rest of the world. Her trade will be immensely benefited. Indians will no longer be treated with scant courtesy in foreign lands and the political good that will accrue from the measure will be immense.

(c) I do hold that the measures referred to above, if adopted, will be reflected on Western films whose standard is sure to be improved by their producers. The "give" and "take" policy advocated above will have to be preceded by a Press campaign in papers issued in all parts of the Empire. Europeans will have to be associated with the measures, otherwise their success will not be certain. The expenditure thus incurred will be more than repaid by the "takings" which the campaign will ensure.

23. (a) and (b) Briefly put, a policy of "give" and "take" and a vigorous Press campaign will ensure the desired result.

24. Yes, I do. Serials, Love and Sex films of Western, particularly American production, have a demoralising effect upon the public. Years ago, when I was connected with the "Moving Picture World" N. Y., I discussed the matter several times, in its columns, but without effect. I addressed certain leading manufacturers on the subject; but they poohpooled my suggestion, remarking that Indian cinema goers were intelligent enough to believe that they were witnessing "stories" merely, which could not have any "reality

basis". I have also referred to the matter in the columns of the "Cinema News" of London and shall continue to fight against objectionable films as long as I shall be interested in the Industry.

(b) No, not at present. In pre-censorship days I witnessed several immoral films and wondered how these could be publicly shown without any protest "The Governor's Wife" "How a young lady bathes" (this I saw in a travelling cinema show), etc., may be cited as examples. "A Daughter of the Gods" as I saw it first, was objectionable. I understand its objectionable portions have now been taken out; but I remember the scene when it was screened at a local cinema. An Anglo-Indian school master who had come with a number of pupils to see the film, left immediately with them, directly the "daughters" began their aquatic sports, naked. I referred to this matter in an article contributed by me to an American paper. Films, in which Indian characters are misrepresented whether produced in U. K. or U. S. A., could be stopped by threatening their importers to impose a heavy fine on them, running to four figures, and in case of repetition of offence, to cancel their license. "Damaged Goods" is another objectionable film. I can cite others, but do not do so for obvious reasons, and would only add that a fairly comprehensive list of objectionable films was published by the Government of Bengal in the Calcutta Gazette last year.

(c) Love and Sex films produced in U. S. A. mainly. Serials next. They are harmful to immature minds of both sexes, students specially, who flock to the cinemas in their hundreds regularly, specially in Calcutta and Bombay cinemas. Their morals are vitiated. They discuss the films with their friends and the latter are induced to see them.

(d) A more rigorous censorship is still required in cases of films of the above nature. "Crime" films are no longer screened as before—I mean films which glorify a criminal like "Raffles" for instance. They should be rigorously put down.

(e) and (f) No. I have been a student of criminology for some time now and have already produced a work on the subject, namely "Thieves and Swindlers" (Indian Press, Allahabad). I have been watching the effect of films on the public and am satisfied that the cinema has not done any harm so far. A man here or there may have been lead astray; but we must not generalise from an instance or two.

25. Yes. But care will have to be taken that the censorship is not made so strict that all future films being heavily censored, these cannot be followed fans intelligently. If this be done, many cinemas will have to be shut down for want of patronage—resulting, perhaps, in the death of an Industry, which has immense possibilities for the good.

26. (a) In view of the present tension existing between Hindus and Musalmans in India, I think care should be taken to censor films likely to offend religious susceptibilities.

(b) Pal's Buddha film has offended Buddhists in Colombo; but Buddhists and Hindus here have not seen anything objectionable in it. Religious films so far produced in India have not, to my knowledge, offended any Hindu caste or sub-caste. The Biblical films so far screened have been O. K. Films objectionable to Moslems have not been screened in India; though some time ago, certain Delhi Moslems objected to a film which was screened at a local cinema, without taking care whether there was really anything objectionable in it or not. Religious fanatics do not possess the sense of discrimination and should be ignored unless they transgress the bounds of the law.

27. (b) Yes. The list published by the Government of Bengal last year, of films uncertified by them, proves the fact. The subsequent additions to the list prove the same story. I may mention other films, viz., "The place of honour", "The Triumph of the Rat", "Who pays", etc.

Yes, films representing Western life are generally unintelligible to an uneducated Indian and are misunderstood by him. It is natural to infer that the uneducated take the films as true pictures of Western life and form conclusions, to which they give expression in the cinema halls in language not fit

to be reproduced. This I say from personal knowledge because I have sometimes taken my seat in the classes patronised by them to hear what they say in regard to sex and love films. I would therefore suggest that sex and love films and serials should be banned from all cinemas which admit the uneducated. It may be urged that as love and sex films fill every feature programme, if these be banned, the cinemas will have to be shut down. I would suggest that the cinema proprietors should not sell tickets when such films will be screened, to young men and women below twenty, to the uneducated who can easily be picked out, and the "chokras". Let them be screened to Europeans and educated adult Indians only. No difficulty will arise in giving effect to this proposal.

(b) In several serials, exhibited at a Calcutta cinema, Indian civilisation has been misrepresented. What is sad is that in one of them an Indian took part and he at any rate should have taken care to put the director right. I suggest therefore that the serials which have so far been certified should be reviewed once again and all objectionable portions in them deleted. The "Sabitri" and other Indian films produced in foreign countries should be reviewed by a Hindu censor.

28. (a) Yes.

(b) Yes. Please see my reply above.

(1) Serials, love and sex films.

(2) They vitiate morals, lower Westerners in the eyes of the Indians and European women's characters are besmeared.

29. Oh yes, irrespective of colour—love—and sex films in particular.

30. Yes, all below 18 in the case of Indians of both sexes and 16 in the case of Europeans and Anglo-Indians. Reason for prohibition is given in item 28.

31. Yes. But as I have remarked above, censorship may be overdone in certain cases. This should be avoided.

32. No.

The censors in Bengal are drawn from a class who are not in touch with the actual needs of the country. Had this been the case, then films like "Pati Bhakti" (Madan), "Andhare Alo" (Taj Mahal), "Bilwamangal" (Madan), "Tara the Dancer" (Madan), etc., would not have been passed. In these films we see scenes in the life and career of prostitutes. Why have these films been passed? I drew attention to this matter in my "Annual Review" contributed to the London "Kinematograph Year Book" for 1923, see p. 43. I wrote also:—

"To my mind the Boards should have more Indian members on them and care must be taken to have a representative of the Brahma Samaj on each Board as he will then be able to eliminate films which show scenes in the house of public women, etc., I beg to draw the attention of the Government of India and the Secretary of State for India in this most important matter affecting the morals of a nation".

Here I would like to be a bit personal. Last year, I wrote to the Bengal Government offering to serve as a film censor. A high Government official sent for me and discussed the position with me; but when I looked into the Gazette I found that the old policy of selecting censors had been followed. If I am put on the Board I shall review *all* Indian films screened so far, ruthlessly cutting out all objectionable features in them. I would also review several American films which were screened years ago but have not been screened of late, and may be screened if desired and delete all objectionable portions in them. I would have certain films like the "Black Pirate" (Fairbanks) "The mark of Zoro" (Fairbanks) "1 A.M." (Chaplin), etc., which glorify vice and should not be exhibited in India at any rate. I give a few examples only. I have others in view. A strict censor should not be awed by big names.

I would have a Central Board located at Delhi, to which all films, both Indian and foreign, must be submitted for examination. Three Hindus should always be on the Board; as also a Musalman; two persons nominated

by the central European Association; and a lady (Hindu or European). Care should, however, be taken not to nominate *big wigs*. The Board should be annexed to the Education Department and the Police Department should not have anything to do with it. The Central Board's decision must be final; but any cinema owner who may feel aggrieved against any decision may appeal to the Government for a review. A Central Board will be able to stop the anomaly of one province of passing a film and another banning it. Take the case of "The Ten Commandments" for instance. I can write a few more instances.

But should a Provincial Board be decided upon, even then the present system of nomination should be done away with and the procedure advocated above should be followed. There should be *no officials* on the Board. The President should be chosen by the Members themselves. They will be remunerated on the present scale and their decision will be final. The Board will form part of the Provincial Education Department. The Police will have to carry out any orders which the President of the Board may pass.

33. (a) Yes, but under proper safeguards mentioned above, no such fear need be entertained.

(b) Yes; but please see 33 (a).

(c) This is an academic question, which, in a country like India does not arise—at least—at the present moment and need not be worried about.

34. (a) Yes.

(1) Please see item 32 above.

(2) No; rather the trade should feel at ease.

(3) Please see item 32 above.

(4) At Delhi.

(b) No; for then the burden on cinema owners will be very heavy.

(c) A Central Board will pass final orders to which Local Governments will be bound to give effect. If a Provincial Board be decided upon, it also will work in the same way as at present, with the modifications suggested above. Its orders will be final so far as its province is concerned.

(d) As at present.

35. (a) I would modify the existing laws, as suggested above.

(b) No. The suggestion will not work satisfactorily.

36. (a) I would do away with the Inspectors altogether. The Boards will be enough for all purposes. (I would urge the Government of India to advise the Native States to fall into line with its scheme of censorship. State policy demands interference.)

36. (b) Yes. Certainly I do. If a reasonable remuneration be paid, conscientious men will be available.

37. (a) No. The law should be so amended as to make any film banned in a Province uncertified in the other Provinces, *automatically*. This will put a stop to the present anomaly under which a film like "The Ten Commandments" for instance, is allowed to be screened in Calcutta, though banned elsewhere.

(b) Yes.

38. Yes; please note the instances mentioned above.

39. No.

40. Yes. These should be submitted to the Boards for their approval, so that the censors may see that parts of any film cut out by them have not been referred to in the posters, etc., as having been passed by them. I object to advertisements in which kissing and hugging are pictured, sometimes vividly. Such advertisements may be seen in the European Dailies, frequently. They

tend to excite youthful minds—an excitement which should be deprecated by all means.

41. No. The same old grove is being pursued as before.

42. The Trade should be asked to insist on their foreign agents not to purchase films which are likely to be objected to by censors here. The Local Boards have a list of prohibited subjects. This list should be in the hands of the said agents, who should take particular care to see that the censorship requirements are being carried out to the letter. Thus the trade will be able to prevent loss. "Blind" booking can thus be effectively checked to the advantage of the trade. In cases where the agents have sent out any films which they thought would not be objected to, but are banned for some reasons or other, the same can be returned. There should be a clause covering all sales to the effect that sellers would be bound to take back all films banned by any censorship Boards and refund payment made for them.

43. (a) Yes.

43. (b) To prevent objectionable films coming in.

(c) Please see item 42 above.

44. The Press is apathetic. It levies a heavy toll, in the shape of high advertisement charges on cinema proprietors, and, very seldom, give them value for money in the shape of publicity. It publishes whatever puff cinema owners send them and thinks it has done its duty towards its patrons. I expect no good from the Press. As for Public Bodies like the European Association, they can do a lot of good; but busy bodies are to be deprecated. The latter get alarmed at trifles and rush to complain to the authorities over small details, even, which 99 per cent. of audience overlook. I myself have been able to restore two good films by agitating in the press, which had been banned on the complaint of certain busy-bodies in Calcutta. I would suggest that a general invitation be extended to the Public to point out any film in which they may find anything objectionable. I believe the Lahore authorities have issued such an invitation. There is better than listening to the Puritans who are a public nuisance everywhere.

45. (a) No. Some over-zealous official may needlessly interfere with a production and friction would arise between the producer and the said official—to the injury of the former; nay, of the trade. Let the Censors have their say on films. To my mind, producers, being fully aware of the restrictions imposed by the Boards, will take care to produce nothing objectionable.

(b) Yes. They should be registered and licensed; but periodical inspection of studios is to be deprecated as needlessly interfering with individual liberty.

**Written Statement of Mr. G. H. LANGLEY, M.A., Vice-Chancellor,
University of Dacca, dated the 20th December 1927.**

I herewith enclose two copies of replies to the questionnaire issued by the Indian Cinematograph Committee which have been compiled respectively by Professor A. Siddiqi, Provost of the Muslim Hall, and Professor R. C. Majumdar, Provost of the Jagannath Hall, of the Dacca University. Professor Siddiqi as Provost is in charge of the residence of a very large body of Muslim students and Professor Majumdar is in charge of a correspondingly large body of Hindu students. I personally have very little experience of the Cinematograph in India, but from the few films which I have seen I agree emphatically with the reply given by Professor Siddiqi to 24 (a). I think the type of films to which he refers certainly give to an audience of young Indians a very perverted view of life in other parts of the world and have a harmful effect.

I generally agree with the views expressed by my Provosts.

**Written Statement of Professor R. C. MAJUMDAR, Provost of the
Jagannath Hall, University of Dacca, dated the 13th December
1927.**

1. No.

2. (a) I have some knowledge of students in Calcutta and Dacca. I think the number of men belonging both to the educated as well as to the illiterate classes, attending Cinemas is steadily on the increase.

(b) The average Cinema audience in Calcutta and Dacca is primarily composed of 85 per cent. of the educated classes and 15 per cent. of the illiterate classes.

(c) The number of children under 14 or adolescents attending the Cinemas does not probably exceed ten per cent. of the total number of the audience except on special occasions when an educational institution arranges for a special show for its students.

3. The films which contain good natural scenery of foreign countries and stories of remarkable adventures seem to be most popular in this country.

4. The answer is in the negative. The principal reason seems to be that the films are imported from the foreign countries where the conditions and environments are totally different.

5. Very few Indian produced films are available.

(a) Very few of them are of good quality.

(b) They are very popular.

(c) A good Indian film would be more profitable, e.g., the film of "Joy Deva" at one time drew large audience.

6. (a) Yes.

(b) (1) The educated classes would mostly like historical or romantic plots.

(2) The illiterate classes would mostly like mythological scenes.

7—12. I have no special knowledge of these matters.

13. I think in the infant stage of films in this country a heavy tariff should be imposed upon foreign films, but the tariff on all materials connected with the film industry should be so regulated as to encourage film industry in this country.

14. Yes.

15. Yes. My reasons are that all the conditions necessary for a suitable film industry such as beauty and variety of natural scenery, good actors and actresses are available in India if capital be forthcoming. As I have already said good Indian films would always be more attractive in India. They would also command a large market in the outside world as there is a general curiosity about India and Indian affairs in the west.

16. The materials referred to are at present wanting but given proper encouragement they may be available.

17. I believe so.

18. Yes.

19. The Government can encourage the industry by tariff reform as suggested above and also by producing films for educational purposes.

20. (a) Yes.

(b) A small reduction in the estimates for general administration may easily meet the expenditure.

21. I am against this proposal.

A monopoly, particularly a government monopoly, is not the best way of encouraging an industry.

24. (a), (b) Yes.

(c) The film which lays too much stress on the sexual relations is harmful to young men and women. Films depicting daring criminal acts are also harmful in as much as these novel ways are often imitated by criminals.

(d) No.

(e) Yes, particularly the motor dacoities.

25. Yes.

26. (a) Yes.

(b) I know that the Buddhist community in Calcutta took very much offence at the film "Light of Asia".

27. (a) The answer is in the negative.

(b) No.

28. No. (See answer to Question 24.)

29-30. No, as it will have no practical effect.

31. Yes, if the Censors are selected from the right type of men.

32. No, the Censors do not seem to have taken adequate care and I can only suggest that the Board of Censors should be enlarged and include representatives of different classes of Public men.

33. (a) No.

(b) Probably it would.

(c) It depends on the good sense of the Censors.

34. (a), (b) No.

35. (a), (b) No.

36. (a) No.

(b) Yes.

38-42. No.

44. I do not think much can be expected from Indian public or press at the present moment.

45. (a), (b) No.

Written Statement of Professor A. SIDDIQI, Provost of the Muslim Hall, University of Dacca, dated the 16th December 1927.

6. (a) Yes, provided the pictures are well chosen.

6. (b) (1) All.

6. (b) (2) Stories, History and Mythology.

14. Yes, even if there is no demand at present it may be created by a supply.

17. Yes, capital may be forthcoming to an appreciable extent.

22. (a) Not much.

22. (b) To a great extent.

23. An attempt must be made to introduce pictures of domestic, social, industrial and agricultural life in European countries and America, which would give to the audience an idea of those advanced countries and nations.

23. (a) To a very large extent, provided the pictures are properly chosen.

24. (a) Love pictures and the like which would not have any bad effect in a European country might have a bad effect in this country on account of the difference in the manners and customs of the two countries. This however, would not mean the exclusion of every European or American love story.

(b) Some films do affect the morals of the people.

(c) To all, because they create a wrong impression generally upon those who are not well acquainted with the conditions in foreign countries.

25. Yes.

26. (a) Yes.

27. (a) Refer to my reply to Question No. 24 (a).

(b) Yes, I am unable to say whether they were produced in India.

29. Yes, but it would be extremely difficult to control it.

30. I do not agree to this sort of prohibition, as it will be very difficult to have proper control in the matter and the prohibition can never be effective. It is not effective even in European countries.

33. (a), (b), (c) The question would not arise if the office was entrusted to people who are broadminded and can exercise a sound judgment in the matter.

36. (a) All films should be examined by members of the Board. I hope there will be no difficulty in finding out suitable gentlemen to examine the films for a reasonable remuneration.

37. (b) None, if the Board is well constituted.

40. Yes, they should be censored.

45. (b) Yes.

Written Statement of Mr. KHAGENDRA NATH MITTER, Presidency College, Calcutta, dated the 11th December 1927.

I quite agree that the cinema has come to stay. It is exercising a powerful influence on Indian mind and I think it desirable to turn this into a potent instrument for good, before it can be a potent instrument for evil.

It will appear from my answers to the questionnaire that I consider it beyond doubt that the cinema is having in many ways a deleterious effect on the imagination of our youth. It will produce a far graver effect when the problem of unemployment becomes more and more acute and the political relations more and more complex.

Then there is another aspect of the question. The cinema is working far more insidiously in this way that the western modes of life—particularly the seamy side of it—are being directly introduced among people who are still in an impressionable stage. So long western civilisation directly affected the upper classes to some extent and a few others who went to foreign countries for purposes of education, commerce, etc. Now the cinema is exposing with all its characteristic vividness the manners and customs, the prejudices and passions, the vices and crimes of western peoples. To my mind the sub-conscious influence of the cinema is far more mischievous in potentiality than even the conscious influence. I venture to suggest therefore that this should be particularly impressed upon the Boards, Central or Provincial, who will in future be entrusted with the Censorship of the cinema films. It is not only sex stories, not even anarchical or revolutionary crime stories that count so much, but it is the undercurrent of insidious influence which has to be dreaded most. For in the long run it may so modify our own culture and traditions that all that is best in them may be swept away by that undercurrent.

This tide which has already commenced can only be stemmed by properly mobilising the forces of the country—industrial and moral. Mere public opinion will not, I think, be of much avail.

ANSWERS TO QUESTIONNAIRE.

2. (a) To a fairly large extent; the educated and the uneducated classes being almost equal. In the northern section of Calcutta there is a preponderance of the uneducated class; about two-thirds being composed of them, particularly when Indian films are shown.

(b) Generally speaking more than one-third illiterate; less than one-third school and college students; the rest clerks and other people. The percentage of ladies is small.

3. (a) Thrilling and sensational plays.
(b) Indian subjects.
4. More than adequately in some ways. But the plays are not always the sort of things which should be exhibited to Indians. For they are not in touch with the Indian mode of life and besides good Indian plays, *i.e.*, of the same quality as the other films are not available.
5. There are very few Indian films.
(a) Fairly good; passable.
(b) Yes.
(c) Not less profitable, *e.g.*, Jaydeva, Krishnakanta's Will (of Bankim Chandra Chatterjee).
6. (a) Yes; when Indian actors are adequately trained.
(b) (1) Mythological to the illiterate population.
(2) Historical and social to the educated classes.
8. (a) No.
(b) Want of proper facilities for the training of Indian actors, and want of public confidence in joint stock companies due chiefly to failures of Indian concerns lately.
12. It is certainly a handicap.
14. (a), (b) Yes.
15. Yes. There is a great demand and it is increasing steadily.
16. Yes. Proper encouragement will supply the deficiency if any.
17. Yes.
18. Protective tariff and strict censorship of imported films.
20. (a) No; no.
21. I am not in favour of a state agency.
24. (a) Yes.
(b) Yes; in spite of censorship.
(c) Sensational sex topics; crime films—they are harmful to young men and women of impressionable age.
(d) The Calcutta Board is perhaps more rigorous than other boards in respect of both these kinds of films.
(e) I think so. Taxi-cab dacoities very possibly owe their prevalence to films.
(f) *e.g.*, Sankharitola Post Office murder case.
25. Yes.
26. (a) Yes.
(b) I think a film had to be stopped at Delhi some time back.
27. (a) Yes. The worst side of western life is some times exaggerated. The uneducated can follow the thrilling adventures, but are likely to misunderstand the features so exaggerated. This has inevitably undesirable results. For India, Indian films should be encouraged.
28. Yes; (1) Pictures verging on the obscene.
(2) So far as children are concerned, these pictures have a demoralising effect.
29. No.
30. Yes. There is at present no restriction as to the kind of films exhibited at a performance.
- 31—32. Yes.
33. (a) No, if it is not unnecessarily strict.
(b), (c) I do not think so.
34. (a) No.
(b) It would be better.

(c) The Central Board may be entrusted with the first sifting work and the work of co-ordinating the Provincial Boards so as to secure uniformity of standard.

35. (b) It would be better.

36. (a) No; the inspectors should be qualified men and independent of the Board. Intelligence, fairly high academic attainment, and artistic sense—essential.

(b) No. The Secretary or convener of the Board and the Inspector should submit their joint report to the Board, and in cases of difference of opinion or difficulty the members of the Board should have the right of inspecting films; such inspection being honorary.

37. (b) Yes.

39. Yes.

45. (a), (b) Yes.

Written Statement of Mr. NARES C. SEN GUPTA, Advocate, High Court, Calcutta, Author and Playwright, dated the 29th November 1927.

INTRODUCTORY.

1. None except as a frequent visitor to cinemas and a student of its character.

2. (a) My experience is limited to the city of Calcutta. Indians of all classes visit the cinemas. Cinema houses in some areas in the Indian quarters where seats are cheaper are largely visited by illiterate classes. Houses on the Chowringhee site are almost exclusively visited by Europeans and educated classes.

(b) See answer to the last question.

(c) A fair number of the audience in the matinee shows are children, in the night shows children are scarce. But the large majority of visitors are not children or adolescents.

PART I.

3. I can offer no decided opinion but I have an impression that the most popular films are elaborate stories, specially those full of thrills.

4. In a sense yes, for they are giving what they want and pleasing them. But I should like to have exhibited many more really good story films in Indian setting and foreign films which are of a more informing nature. I do not mean educational films, but films which have the effect of widening their outlook and developing a truer appreciation of art. Most of the story films now exhibited are hackneyed and poor specimens of the art of story-telling. They mostly provide cheap excitement and low melo-drama and seldom rise to high levels of art.

I think good Indian films are in great demand. Some of them have had a tremendous run in Calcutta, though in point of excellence none of them rose to the level even of an average American film.

5. I should think not (a) I have seen some of the most popular Indian films, but in my judgment their production was poor in quality and, except in one or two cases, the photography was very unsatisfactory. Their themes too were seldom of a high artistic level.

(b) I should think they are.

(c) I am not in a position to judge. But in the houses exclusively visited by Indian audiences I have seen enormous crowds witnessing these films.

6. (a) I should think that films of Indian interest would be at least as popular as Western films, provided their themes are good and they are well

produced and well photographed. Already the popularity of such films as exist is very great. I do not think that topical films, except where they show events of very great interest, such as for instance the funeral procession of C. R. Das are very popular. But films of Indian life and stories from national literature history and mythology would assuredly be popular if they are well chosen and well produced.

(b) Judging by the experience of Calcutta Theatres I should say that mythological and historical romances, more or less melodramatic would make a strong appeal to Indians of all classes. High class dramas of Indian life would also be very popular with educational classes and there are some which would also appeal to illiterate classes.

8. (a) No.

(b) So far as I can judge, the chief difficulties of the industry are,

(i) absence of high technical skill,

(ii) absence of good producers,

(iii) difficulty of obtaining wide distribution of films,

(iv) want of adequate capital.

To some extent all these causes react upon one another. If really first class films are produced, the question of their world-wide distribution would only be a question of time. And if a good market is assured capital would naturally flow in. On the other hand the production of a first class film and securing adequate technical skill is ultimately a question of capital and enterprise.

(i) and (ii).

Absence of high technical skill of producers.

The technique of cinema production falls broadly under two heads--

(1) Production of the play and (2) its photography. So far as the first part is concerned, there is no lack of local talent, at any rate in Calcutta. The best talents however are seldom drawn into the work on account of poor emoluments and when they are, they are considerably handicapped by want of resources. With regard to the second head however there is a real lack of knowledge.

To improve the production of films I should suggest a few of the best Indian producers and photographers should be given an opportunity of getting training and experience abroad. I should prefer men who have done good work in the line to be sent out with technical scholarships to promising young men with no experience.

(iii) Indian films are confined exclusively to the Indian market. To some extent this is due to the comparative weakness of their production, but even with really good films it would be difficult for Indian producers to find a market abroad. The creation of a world-wide market would be largely the work of advertisement and propaganda, and ultimately a question of finance. The only way in which I think, this can be promoted by Government would be by procuring the assistance of British Consuls abroad in pushing Indian films abroad. Even with regard to the Indian market there is a considerable handicap on independent enterprise in the fact that the bulk of the cinema houses in India are in the hands of a single firm. This monopoly makes the producer entirely dependent on the good graces of the Madans for the exhibition of their films. The only way of getting over this difficulty seems to be to find some means of compelling Cinema Houses to show a certain percentage of Indian produced films.

(iv) The production of an outstanding film requires a large outlay and there is a great element of risk that the film produced may not have a great run. Capital therefore is very shy in taking up this venture. While capital is easily available for small productions, no film producer has yet ventured on a really expensive film.

The Government cannot, in my judgment do anything directly in this matter. For though I should have no hesitation in suggesting that the Government should pioneer this industry by producing great pieces and having its own cinema houses, if there was money for it, I feel there are other greater and more insistent demands on the funds of the Government if they were available on behalf of more important industries.

But I think the Government can help the industry indirectly by undertaking the production of educational and scientific films. The great value of the cinema as an educational and propagandist agency has not been properly exploited yet. The Government cannot disseminate knowledge on many matters on which information should be made available to great masses of people more effectively than by cinemas and by broadcasting. Besides the use of the cinema in educational institutions also is likely to do a great deal of good. Moreover films of a scientific value, such as geographical and anthropological films which are bound to have a world-wide market also, may be directly produced by the Government.

If Government takes up the work of production and distribution of films of this character they may entrust the technical work of production to a few cinema companies. I take it that this would give them a considerable volume of work which will keep the companies going. With an assured income from this source and a studio fitted out for this work it would be possible for these companies to venture on more ambitious work in the production of first class photoplays with less chances of loss.

14. Yes. See my answer to question 8 above.

There is at present no effective demand for such films in the cinema houses which are exclusively devoted to amusement and are frequented solely by those who seek amusement. But scientific films such as geographical anthropological and archaeological films of a really entertaining character would assuredly be welcome even in these places. I think however that when educational films are produced, arrangements should be made for their exhibition in schools, villages and towns at the instance of local public authorities. If this is done on a large scale I am sure the work will be found to be remunerative.

15. Yes. Because high dramatic talent is not wanting in this country. Film acting can easily be developed among actors and actresses in Calcutta and I feel sure that high wages which a large scale industry would be capable of paying would attract much better talent even than as usually available to the stage. As regards technical skill it would be easily secured if trained workers are sent to finish their training abroad.

16. On the whole yes. Calcutta has more than one first rate dramatic producer and director who have only to direct their talent to this line and gain a little experience abroad to compete with the best men in the world. Calcutta has also several very good actors on the stage and there is a great deal of amateur talent of a high order whom the cinema industry would be able to draw upon. Good stage actresses who could be trusted to do well on the film are rarer. But the film would draw a much better class of women who would not care to go on the public stage. And, the absence of the language difficulty which restricts the scope of recruitment for the stage it would be possible to draw actresses from all races and nationalities. As a matter of fact fine cinema actresses from among Anglo-Indians are already on Indian films. There are passable scenario writers already, and with proper remuneration it would be possible to secure the services of the best literary talents. There is a great body of fiction and dramatic writers in Bengal, some of whom may well aspire to an international reputation with proper opportunities. It is only a question of their diverting their talents to scenario writing to get first rate photo-plays.

The only thing needed for turning out absolutely first rate work so far as these classes of persons is concerned is a little experience and technical skill. If the producer and director finish their training abroad, the rest can easily be turned out in this country.

17. The capital would be forthcoming if there is a reasonable assurance of profit. The difficulty lies in the pioneering work.

18. I have suggested above some of the things that the Government can do. I shall summarise the Government action which I suggest as follows:—

- (1) Giving scholarships to producers, directors and photographers to get a training abroad.
- (2) Subsidising cinema producing companies for producing educational and scientific films (see answer to question 8).
- (3) Imposing protective duties on foreign films.
- (4) Making the materials for film production free of customs duties (See also my answer to question 22.)
- (5) Compelling cinema houses to show a certain percentage of Indian produced films.
- (6) Giving facilities to producers to use the resources of the Government under the control of the Army, the Archaeological Department or in other Departments.

20. Yes. The first proposal involves no extra expense. If only some of the technical scholarships now awarded are given to producers and directors that would serve the purpose. The subsidising of scientific and educational films would involve some expenditure. But at least a great part of it would be recoverable by hiring out the films for show to local bodies and schools. A part of these films would also be absorbed by the world market.

Having regard to these facts I think the outlay justifiable.

The extra income from the customs duties in the third suggestion would cover the loss of income on the fourth head.

21. Some of these suggestions have already been dealt with in my previous answers. I have no opinion to offer on the other aspects of these proposals.

22. I should agree that India should participate in the proposal provided the conditions are such as to ensure benefit to the Indian industry.

India wants (1) proper training and experience of her own producers and technical experts and an adequate propaganda for the distribution of Indian films. India would therefore participate in an Empire organisation, if English producers are willing to give training to a certain number of Indians and if the Empire organisation is constituted an Agent for the distribution of Indian films. In addition, there may be a certain measure of co-operation with English producers actors and actresses and Indian producers in the production of expensive films. If a genuine co-operation on these lines is secured, I think it would be advantageous for India to join the Empire organisation.

The only way in which India could reciprocate for these advantages from England would be to give a preferential reduction of customs duties to British Empire films.

PART II.

24. (a) There have been a few objectionable films, but I do not think that the films as a whole are in any way demoralising.

(b) There is no general circulation of such films. Occasionally there are such films.

(c) Films which suggest clever schemes for crimes are very objectionable. In fact, it has been said with considerable justice that motor dacoities in Calcutta were suggested by films. Films which are immoral and suggestive would be objectionable specially for the young. But with regard to this it is necessary to be on our guard against excessive prudery which would take an absolute stand upon an old world standard of morality. To admit that would mean the ruin of art.

To children and adolescent youths films of weak and enervating love stories and films involving complicated problems of sex relations are harmful.

There is some tendency in films to an inordinate departure from modesty in dress. Nudes in artistic environments which negative prurient suggestions are not in themselves objectionable, but for impressionable youth even these should be banned.

(d) I should think that so far as crime films are concerned the censorship is quite adequate. With regard to sex films also I consider the censorship adequate for adult audiences. But it is hardly adequate for young people. Even films which are not strictly "sex" films sometimes become objectionable to young people on account of a needless exhibition of nudity.

(e) Not in recent times. But some years back motor dacoities were attributed to the inspiration obtained from films.

25. I do not think so. I do not think that Indian audiences find it difficult to get the proper orientation of mind in judging foreign films. And in any case I think that the exhibition of Western films as they are have a great educational value in familiarising the Indian mind with social conditions and values in the West. The appreciation of differences in these is stimulating to thoughts on social problems.

26. (a) I do not think.

(b) I do not know any of such.

27. (a) I do not think the films have any effect of lowering Westerners in Indian eyes. The films do misrepresent Western life if they are looked upon as the whole picture of the West, in as much as the luxuries, licenses and excesses are probably given too strong a relief. But on the whole I think Indian audiences are capable of appreciating the pictures in their true bearings. I do not think that pictures of western life are unintelligible to Indian audiences or that they are misunderstood as a rule. I do not know of any undesirable results following from this. But films of equal merit dealing with Indian life would surely be better appreciated.

28. See my answer to question 24 above.

29. Yes.

30. Not exactly. For reasons given in answer to Question 2 I should exclude children from some performances but would not have performances exclusively for children. So far as Calcutta is concerned the object could easily be gained if the films certified for adults only are not shown in the matinee shows and children are absolutely excluded from the night shows.

31. Yes.

32. I have no serious complaint against the quality of censorship.

But I think that the present censorship organisation could be improved by having a Board consisting of the Commissioner of Police, a high educational authority a few first rate literary men and artists, and insisting as a condition of passing a film that the film should be certified by a Committee of the Board.

33. This depends on what is meant by strict censorship. A strict censorship by men who are, above all, artists and literary men would be a very different thing from one by a body of moral prudes. In the latter case all the effects suggested would follow. In the former case the result would be elevating.

34. No. A Central Board could not take account of local conditions which might have an important bearing. And it seems to me that it is unnecessary. It is not very necessary to my mind that there should be a rigid uniformity of standards everywhere. And each province may surely be trusted to take care of its own people.

35. (a) I do not think so. The Boards ought to be wholly non-official with *ex-officio* seats for the Commissioner of Police and the Director of Public Instruction.

(b) I think that the Board as a whole should be responsible and not merely advisory. The Chairman may be a whole-time officer if the quantity of work demands a whole-time officer.

(c) No. 1 should have the films examined by Members of the Board in Committee.

(d) Yes. The proper type of men would be easily available in Bengal on reasonable remuneration.

40. Yes. Photographs of these ought to be placed before the Board.

Yes. Some advertisements were unseemly and verging on the obscene. And what is worse they showed pictures which had been cut out from the film by the Censor.

45. I do not think that there should be any Government control except in so far as the ordinary laws enable them to interfere. But I think that producers may be given an opportunity of having their scenarios pre-censored by the Board on payment of a fee to avoid loss of money.

**Written Statement of Mr. RAJANI KANTA SARKAR, Accountant,
Office of the Executive Engineer, Electrical Division, Writer's
Buildings, Calcutta.**

I beg to state my views on the films shown in India. Most of the pictures shown are not fit to be seen by young men inasmuch as they show subjects which it is highly desirable that young men should not see and know before they finish their educational career. They supply ample temptations to lead the mind of young students far away from their studies. As the bulk of the bioscope-goers are the students here it would be difficult for the majority of them to preserve their moral character if this state of things is allowed to continue. I would, therefore, suggest that no films containing pictures of girls being kissed by men, of girls dressed almost naked, or stark naked, in fact no films likely to excite the passions and lust of young men should be permitted. It should also be ruled that if such pictures as mentioned above are occasionally allowed no students are to be allowed admission. Further students between the age of 9 and 21 should not have access to films showing love scenes (between men and women). As a guardian I find it very difficult to dissuade the boys and girls from going to the Bioscopes, but I am experiencing practically the baneful effect on the character of the present generation of boys which the present films are producing in India.

**Written Statement of the Friend's Union, Calcutta, dated the 23rd
December 1927.**

In addition to the Replies which are submitted by the Members of the Publicity Campaign of 21 Brindaban Bose Lane, Calcutta, Members hold same view with them and their replies are same, so separate replies as to the questionnaires Nos. 24 to 45 (Part II) are not submitted but regarding questionnaires Nos. 3 to 32, the following brief notes are submitted below:—

PART I.

3—22. The amusement tax should be abolished at once as this is handicapping the exhibitors and also cinema goers and this tax is a bar to many cinema lovers in going to cinema shows.

Custom duty was first imposed, it was at the rate of 5 per cent. on the cost of film. It is now 15 per cent. (or annas 4 a foot on the entire footage).

Not only do Negative and Positive films pay 15 per cent. *ad valorem* duty but coloured posters and all the literature dealing with the films pay 15 per cent. *ad valorem* duty. Indian negatives and films and papers relating to them also sent from India when re-entering pay the same.

No foreign company should be allowed to establish studios in this country or to build cinemas and film showing agencies.

The indigenous production side in Bengal at least had been hopelessly neglected for the reason that financiers were averse to investing their capital in picture producing if the return on their outlay was to depend on terms dictated by theatre-owning monopolies.

There is a danger of a monopoly in the cinema industry in India.

PART II.

N.B.—Above the replies submitted by the members of the Publicity Campaign the following points on suggestion regarding item No. 41 is given below to elucidate the facts:—

The enterprise of some Indian Railways in instituting travelling cinemas is commendable and has created a good effect on the industry and trade of the country. The films depicting Indian farm life are greatly appreciated by the cultivators. The Indian industry is showing a healthy activity. Government should encourage such enterprise by entrusting them with the publicity work of nation-building Department.

**Written Statement of The Publicity Campaign, 21, Brindaban Bose
Lane, Calcutta, dated the 23rd December 1927.**

INTRODUCTORY.

1. The members have no special knowledge of cinematograph industry in India or abroad but they are interested in it and have some knowledge and experience in cinema as they frequent to cinema houses and some of the members have advantages of having cinema houses in Calcutta.

GENERAL.

2. (a), (b) and (c) In their experience the educated Indians very often frequent to cinema houses. They patronize cinema shows much more than any amusement. The modern educated class mainly youths are fast lovers of films and cinema shows. Following the paths of these youths, some 30 per cent. of illiterate Indians pay visit to cinema shows taking them to be a funny amusements. For these reasons, these people have begun to make a bargain over the shows and they are in the habit of selling tickets to a nice prize prices and they often as a nature, make row and some feats of goondaism which much be condemned. To the view of the members, strict measures should be taken against these sorts of goondaism.

Coupon ticket suggestion.—They suggest that like the coupon system of the Calcutta Ice Association and Great Eastern Hotel, Cinema should issue such coupon of Rs. 5 and Rs. 10 to the general public to their advantages.

PART II.

24. (a), (b) and (c) Sexual plays are more objectionable in the East than in the West due to Indian outlook upon demonstrativeness being such as it is. Parts of films depicting public houses, night clubs and night life of Western cities as well as pictures in which the villain attained his objects should be eliminated from cinema shows. Revolutionary subjects and mob violence might lead to undermine the British prestige and interest. It is an insult to the intelligence and are affront to moral instincts to be continually alleging that Indians could see nothing but evil in a pair of dainty, tripping ankles and nothing but devil himself in arms that may be undraped. The average Indian is neither prurient in mind nor putrid in thought. The Savitris and Sitas of old still inspire his thoughts and ideas.

Sensational films which the criminal hero had gave a demoralising effect in India. Novels and epic dramas and religious legends should be shown more frequently than any other books; detective books and thrilling stories should be totally avoided.

Strict censorship should be taken against "crime" films, detective books, and thrilling should be administered.

Before the cinema shows being established, motor robbery or theft at the point of revolvers or pistols and plucky feats followed by the criminals in India was a matter of ideas and fancies.

These shows have propagated and have produced a stimulant effect to these crimes and incident of such crimes are increasing day by day by these shows and novel method of avoiding detection is followed after the picture and shows of cinema show depicted.

25—26. Pictures depicting customs, manners, family life of foreign nation and the habit of living should be given a preference to cinema as cinema goes may be master in following different custom of different nation and can avoid evil practice, social and religious prevalent in their societies or circles.

Regarding religious films, films depicting legends on Indian epic and life sketches of Indian sages should be screened more readily and frequently in India. "Jaidar" commands the greatest sale of tickets and attracts much more persons to the cinemas than any other films even screened in India.

Agricultural, health and such other films would be a distinct help to the growth of the industry and general upkeep of health in the country.

The committee advocate such cinema shows in trains, steam vessels, etc.

These shows must be shown free to every passenger taking advantage of such trips.

27. (a) and (b) Many films exhibited in India tended to misrepresent Western civilization and lower in the eyes of India. Except to the highly travelled and educated Indians. Many films are generally unintelligible and mostly misunderstood by them with inevitably undesirable results. The only remedy lay in a more adequate censorship on a basis of mutual co-operation between the Indian and European.

28. (a) and (b) There are many pictures shown at present which had been causing harm to the students. Criminally suggestive and romantically adventurous films are harmful to the boys and adolescents.

29. Practicably impossible.

30. No, this suggestion cannot be effective at all.

31. Yes, certainly.

32—33. Present system of censorship appears to be rather particular than general. It would pass a film which was obviously objectionable in its general tone and purpose. The censorship should rather be sensible literary critic who would appreciate the moral and artistic effect of the film as a whole than the policeman or lawyer. The law should be so framed that a film might be excluded as generally detrimental in its purpose.

Lack of co-operation between the industry and the Board was another defect.

The Bengal Board should be remodelled. It must consist of representatives of different association and of Presses with nominee of the Government. The suggestion for the personality of the Board runs thus:—

Different Associations	10	(Ladies 2) 8+2
Press	5	
Police	5	
Government	5	

In case of foreign films, foreign members should be invited for censorship and in case of Indian film, Indian members should be well represented in the Board.

A show of the proposed film will be screened before its censorship. During the show public should be invited in conjunction with cinema proprietors.

34. (a), (b), (c), (d) There should be a Central All-India and Burma Board consisting of Europeans and Indians male and female for the purpose of dictating policy and to receive reports from.

35. (a), (b) Provincial Boards and to hear cases of appeal made by cinema proprietors and film owners if the films in question so censored or wrongly censored and should have a controlling power over all Provincial Boards so that there must remain a chain of harmony among all Provincial Boards in respect of censoring the films and passing them for show. Provincial Boards should report monthly on film censored and passed.

The Central Board should of the following personnel:—

(1) Ladies—

(a) Representing Associations	5
(b) Government Nominee	5
(2) Members of Indian Legislative Councils	5
(3) Members of State Council	5
(4) Members of Executive Council	2
(5) Public bodies:—	
(a) Representing Associations	15
(b) Government Nominee	5
(6) Representatives of cinema houses	3
(7) Press (Local)	2
(8) Lawyer	3

50

It should be situated at Delhi, being the capital of Indian Empire and centre of all trades and place of importance.

For each town where cinema houses are situated adequate number of persons paid and to be called Inspectors of film censor should be appointed to inspect film dealers' shop and their studios and also cinema houses and should report if any foul play is detected in respect of films' censor. They should exert their executive power over such prohibited shows or films and also of advertisements.

36. (a), (b) Explained in item No. 35.

The qualifications of such Inspectors should be literary taste and of having a touch with the industry or its plays.

They may not be a member of any Board. But Honorary Inspectors if so appointed should present in the sitting of the Boards' meetings in conjunction with paid Inspectors. These Inspectors (Paid or Honorary) should be vested with adequate powers executively like Police Inspectors.

37. (a), (b) Films passed by one Board are refused by another Board. There is no harmony at present in Censoring films. Sometimes it happens that films duly passed and certified by the Board are stopped after a few days' exhibition; or sometimes, films are so passed are ordered to stop their shows on reports received from Public or Press.

38. "The Triumph of the Rat." "Neptune's daughter."

39. Not to the knowledge.

40. Strict measures should be taken against publication of such Posters and hand-bills which contain some scenes or pictures of immoral subjects and speaking of some points of immorality or immoral languages. Newspapers

as the Statesman and Englishman, Bengali and Amrita Bazar Patrika exercised great care in the selection of the blocks and letter press employed in cinema advertisements.

The Press-Editors should be so instructed as regards publishing advertisements.

All advertisements before publication or circulation should be placed before the Inspectors for sanction.

41. Not perceptible.

42. Fully explained before.

43. (a), (b), (c) Practicably impossible.

Not necessary.

Not necessary.

44. Fully explained before.

45. (b) Yes, film producing agencies and cinema house proprietors and exhibitors (private or public) should be registered and a fee will be levied. Explained before.

Written Statement of Mr. LALIT KUMAR MITRA, Calcutta.

INTRODUCTORY.

1. I served as the Corporation of Calcutta's representative in the Bengal Board of Film Censors for 2 years.

GENERAL.

2. (a) A very large number of Indians, both educated and illiterate, in Calcutta visit cinemas which have become very popular of late. The student community and the educated people belonging to all strata of society frequent cinemas and their popularity is on the increase. People who used to frequent theatres before now prefer to go to cinemas. It is of course difficult to say exactly the percentage of increase in the number of cinema goers; but it can be said without any fear of contradiction that their number is increasing daily. The conclusion I have drawn from the rush of cinema-goers of North Calcutta and South Calcutta as well as from Central Calcutta Theatres.

(b) Students, Middle class *Bhadralokes* belonging to all walks of life and also the labouring classes in Calcutta as well as in Mofussil towns are the general composition but their proportion differs according to the nature of the films.

(c) Between 8 and 10 per cent.

PART I.

3. A religious film draws huge crowds of both male and female visitors. Then comes the Indian social plays, comic and adventure films come next best and attract more Indian audience.

4. Yes, now-a-days they are catering to some extent. Since, the exhibitors from experience have found that Indian films, specially scenes of Indian life and characters from Indian mythology, are more popular with an Indian audience and draw record crowds.

5. (a) Yes. There are some nicely acted pictures except in respect of photography and colour exhibition, but it is gradually improving.

(b) Yes, they are very popular especially where the artist or the author of the book is well known, and the titles and subtitles are in Bengali, Hindi or Urdu.

(c) It is not possible to say whether Indian films are more profitable than films depicting Western life, but it is well known that successful Indian films

in Calcutta attract the largest number of visitors and run for weeks, but it also depends on the locality where such films are shown.

6. (a) Yes and it has been proved by recent experience.

(1) Films depicting stories from national life, history and mythology, pictures of Indian homes full of pathos and the struggles of human life appeal most to the educated visitors who appreciate the psychological portion of the show.

(2) To the illiterate visitors themes religious and mythological are more popular. Serial films with adventure and thrilling scenes come next best.

8. No. The present state of the cinema Industry is not quite satisfactory. There are defects in all its branches where perfections are needed.

9. There is a tendency of monopoly of exhibition of films by a very big firm in Calcutta and elsewhere.

12. The amusement tax has not in any way handicapped the exhibitor, but the exemption of the tax in case of the theatres, causes great heart burning to the exhibitor.

14. Yes, cinemas will be very helpful as educative agencies and they will bring forth direct result.

15. Yes, there is enough scope for it. Films depicting Indian life will be very attractive, moreover Indian news films and other films of India socio-religious ceremonies will be more attractive.

17. Yes, provided there are reliable men as Directors.

18. Yes, cinemas if used for educational purposes in schools and for education in agriculture, public health, temperance, etc., by Government and other public bodies and a concession rate is charged for examining films will give a great incentive to the Industry in India.

20. Government should not advance money.

21. Films produced under the conditions will be of a stereotype nature and are not likely to be popular at all. Cinema shows should never be utilised as means for the diffusion of the codified morality. I am afraid the idea of the State monopoly in any Industry.

Films of the British Commonwealth.

22. India should not participate in the policy which is primarily meant to give back-door preference to British productions and not to give any help to the Indian production. The Indian film industry ought to grow up without any foreign capital or otherwise.

(a) and (b) The participation by Government along with other Governments within the British Empire in this matter will result in State Monopoly of the film industry. Considering the various needs of the country I am adverse to any expenditure from Government for an industry of this character which is not of much great importance for the moral and material advancement of the people.

(c) The standards of Indian socio-religious conditions and morality are altogether different from those of the Western countries including America. Our basic principle of morality differs altogether from that of Europe or of America and we do not make much distinction between the American, Indian and European films as regards their moral tone.

23. Cinemas may be very usefully utilised for the purpose provided they are shown in its true colour.

24. (a) Yes, there are many films the exhibition of which are not therefore demoralising.

(b) No.

(c) Films depicting pictures of unrestrained and highly passionate life and pictures exhibiting low standard of sexual morality are harmful to the student community.

(d) (1) Not quite satisfactory from the Indian point of view of society, otherwise they are all right.

(2) Yes.

(c) Very likely—It is the impression of the general public, and I am also of that opinion, that now-a-days scientific way of robberies are due to the screening of detective films like *Portia*, *Exploits of Elaine*, etc.

25. Yes.

26. (a) Yes.

(b) No.

27. No. But it is a matter of opinion regarding the uneducated. I am of opinion that nothing undesirable can follow. It is nothing but over-suspicion.

28. (1) Yes, "Sex" films and "crime" films.

(2) They create a bad impression on the mind.

29. No, on the other hand they attract the attention of the young men and women more and the box office experience difficulty and they do more harm than good.

30. No.

31. Yes.

32. Not quite satisfactory, since the largest percentage of cinema-going persons are Indians, but the censoring is done by a Board constituted, mainly, of European members with the Western outlook on life. Furthermore the Inspector who inspects all the films for certification is an European. There is an Assistant Inspector who is an Indian but very little power has been given to him. He has to see that provisions of the Cinematograph Act are followed with respect to storage of wines, etc. Films are generally censored from the European standpoint and much stress is given to the subtitles. In order to remedy the above defects I would suggest the following:—

(i) The constitution of the Board should be so changed that there be a clear majority of non-official Indians.

(ii) There should be an Indian Joint Inspector with equal rights and status with the present European Inspector—they will jointly examine all the films and submit their report jointly or separately according to their agreement or disagreement. In case of differences of opinion, the Board will appoint a joint sub-Committee of Europeans and Indians to decide the case.

33. (a), (b), (c) Yes.

34. No.

(a) It will not in any way augment the efficiency of the Board.

(b) A Central Board in addition to the Provincial Boards is not necessary. But a Central Board can be formed only as a sort of arbitration Board to deal with the differences between Boards.

35. No. (Please refer to my answer to question 32.)

(a) The efficiency of the Provincial Board often suffers by constant change of Members.

(b) No, the present system can work well provided there be another joint Indian Inspector with equal rights and status with the present one.

36. (a) No, only one European Inspector examines the films and it is not possible for him to know the Indian standard of socio-religious customs and conditions; adult men of good education and social standing should be in the Board. Inspectors should be recruited from better class of people with education and be given better emoluments.

(b) Yes. This is a better way, provided the Membership are fixed for a larger period in order to ensure a fixed standard which will not be possible, if the Members are constantly changed.

37. (a) Yes.

(b) More safeguards than what at present exist are not necessary.

38. There are several instances, "*Turkey Hoor*", "*Two little Vagabonds*", "*The Triumph of the Rat*", "*White Rose*", "*Where the Pavement Ends*", and "*Orphans of the Storm*".

40. Yes, posters and advertisements can very well be examined by the Inspector at the time of the exhibition of the film and that will facilitate matters for the exhibitors. Posters dealing with sex and religious subjects should be examined carefully.

41. No, on the other hand, the moral standard has been lowered. There is no fixed standard in the films that we have now-a-days.

43. (a) No.

44. Public bodies take very little attention except in the case of religious films. As regards the Press it cannot condemn any film since they receive large amounts of money from the exhibition by way of advertisements.

45. No. There is no such need at present; moreover unnecessary interference will hamper to a great extent the future development of the industry.

Written Statement of the Central National Muhammadan Association, Calcutta.

1. We have been constant spectators and as Indians interested in the great prospect of this nascent industry in India.

2. (a) Indians of the educated classes frequent Cinemas in larger numbers than Indians of the illiterate classes.

(b) Cinemas in the European Quarters have a larger proportion of Europeans than Indians, while those in Indian Quarters are patronised only by Indians.

(c) The proportion of children and adolescents of impressionable age represent about 20 per cent. of the audience.

PART I.

Film Industry in India.

3. With Indian audiences the classes of film that are most popular are Indian subjects produced in India, serials and Wild West Dramas with plenty of action. Speaking of India in General, big spectacular films are liked best.

4. Yes, for educated Indian Audiences, Indian masses can only follow serials, wild west dramas with plenty of action and Indian Dramas.

5. (a) Indian Films depicting Indian life are not readily available because of paucity of output.

(b) Immensely so with Indians, but not with Europeans.

(c) We cannot say anything about profit or loss but believe that such Indian films as "*Ramayan*", "*Patibhakti*", "*Krishna Kanta's Will*", "*Nurjehan*", "*Incarnation*", "*Durgesh Nandini*", "*Sankaracharya*", should draw a full house.

(a) Certainly, yes.

(b) Mythological films would appeal most strongly to both educated Indian and Indian masses in general; but Indian Historical and social subjects make a greater appeal to the educated Indian Audiences than the illiterate classes.

8. (a) There is yet room for improvement.

(b) The difficulties in productions are absence of co-operation of Government and Public Departments to help the Indian Producer with facilities for staging scenes in which Soldiers, Railway Trains, Steamers, Aeroplanes, etc., are necessary. Then again there is no proper up-to-date lighting equipment and Modern Studios. In other countries such advantages are available on payment but in India nothing is obtainable for love or money.

9. We suppose so, otherwise so many differently owned flourishing picture house would not have been seen in Calcutta to-day. From the fact there are so many differently owned Cinema show places in Calcutta and elsewhere we conclude that no Monopoly exists.

11. We suppose so.

(b) No.

12. Greatly. The Bengal Legislative Council supported by Europeans and Indians of all shades of opinion passed a resolution some three years back recommending the abolition of the Amusement Tax. But strange to say, the Tax was taken off the Theatres but not off the Cinemas. This was done on the urging of the Europeans as good European and Continental artists were refusing to come out so long as the amusement Tax existed. It is a most unjust and inequitable thing to take off from one and leave it on the other. This has greatly set back the production side.

14. It would help the Government as well as the Country and Industry if educational, Sanitary, Medical and co-operative shows were made compulsory in all schools. All exhibitors should be compelled to show five minutes after interval films of first-aids in drowning, snake-bites and poisoning cases.

15. The conditions are favourable for film production in this country because of cheap labour, good light, scenic beauty, ancient buildings, temples, etc. What is needed is proper up-to-date lighting equipment. Modern Studios and co-operation of Government and public departments to help the Producers with facilities for staging scenes.

16. We have no doubt that good material is available in India but the only question is where to find it. Government should strive through the Trade Commissioner and the Commerce Department to give an impetus and proper advertisement to Indian produced films in England, America and other Centres.

17. In view of the vast possibilities there is no reason why capital should not flow in.

18. Yes, Government and Public Departments should co-operate and help the Producer with facilities for staging scenes. There should be special Cinema schools to train up our boys on this side. A Modern Studio with up-to-date lighting equipment installed by Government and let out to Producers who can ill afford to go in for such a big expenditure would help the film production industry considerably and improve the standard of films.

19. The cost of film production in this country should be far less than that of other countries.

21. This is not a practical proposition as any tendency towards this would be interpreted as undue interference by Government in the amusement of the people. But surely government can make the best use of propaganda and teaching films to which there would be no objection.

Films of the British Commonwealth.

22. Provided that the British Empire Films are of a high standard themselves and the prices compare favourably with other foreign productions, there is no reason why we should not patronise them.

(a) It will not assist in the development of the Indian Film Industry.

(b) Owing to the poor quality of Indian films there is no room for reciprocity as such films would be totally rejected outside India even within the British Dominions.

(c) No.

23. To a great extent.

(b) By reciprocity or interchange of locally produced films.

PART II.

Social aspects and Control.

24. No.

(b) No.

(c) Immoral films depicting the nude should not be allowed.

(d) (1) and (2) Yes.

25. To a certain extent; but the existing censorship covers such cases.

26. (a) Every care should be taken.

(b) "Moon of Israel" had to be withdrawn at Delhi owing to protest by Moslem audience. "Durgesh Nandini" has given offence to the Moslems. Moslems also object to the showing of half prayer films in which they are shown as prostrating and kissing the ground.

27. (a) No. We do not think it has a tendency to lower Western ideal before Eastern eyes. The majority of the audiences seeing the Western Films are intelligent enough not to form these incorrect impressions.

(b) We have no information.

28. We do not know.

29. All films should be beyond suspicion of any bad taste, and fit for all.

30. No.

31. Yes.

32. We would only suggest a revised Board of Censors consisting of Europeans, Hindus and Moslems.

33. (a) It would adversely effect the business and would ultimately involve a falling off in the attendance in the Cinemas.

(c) Yes.

34. (a) There should be two Censor Boards, one situated in Calcutta and the other at Bombay with powers to pass or ban a film finally. In such cases the decision of any one Board should be considered as final. In other words films passed in one centre should not be banned in another.

(1) Calcutta and Bombay are the two large importing centres and a Censor Board in each of these two important places would save the Exhibitor time and money in sending over his films for censorship purposes.

(2) As stated above it would save the trade a lot of inconveniences if there were two Censor Boards in the Centres named.

(3) Each Censor Board should have a mixed body of representative Indians and Europeans, both Officials and Non-Officials.

(4) Calcutta and Bombay.

34. (c) This question does not arise.

(d) As at present, by censorship fees on films that are examined.

35. Yes.

(b) The present arrangement is quite satisfactory.

36. (a) We do not know any of them but a responsible, well educated and enlightened person should be appointed.

37. We suppose so.

(b) Perhaps not.

38. We have read of them in the papers.

39. We don't know.

40. (a) It is neither necessary nor advisable nor practicable to censor posters, hand-bills and advertisements of Cinema films. The Press Act is quite adequate for this purpose.

40. (b) No.
41. Yes.
42. Yes, we suggest their inclusion in the Advisory Board.
43. (a) Yes, pirated copies of films for which an Exhibitor may have the exclusive rights should not be allowed to be imported in this country.
- (b) Exhibitors holding exclusive rights of exhibition on films for which heavy royalties have been paid sometimes find that pirated or stolen prints are imported by unauthorised people and exhibited to the financial loss of the holder of the exclusive rights of exhibition.
- (c) Pirated or stolen copy should not be allowed to be cleared from the customs nor should a Censorship Certificate be given to such copies in question.
44. The usual right of public criticism would go a great way towards keeping up the high standard.
45. (a) No, the censorship takes care of all films produced and nothing more is necessary.
- (b) This will restrict private enterprise.

Written Statement of Khan Bahadur M. AZIZUL HAQUE, M.L.C.

2. (a) Indians of the educated class as also the illiterate classes who frequent cinemas are gradually on the increase. It is very difficult to make any correct estimate as to the extent of such attendance, but I have always found that Cinemas are the most popular shows now-a-days even in out of the way places.

(b) The composition of the average Cinema audience are mostly young-men, children and the labouring classes who generally serve town life with amenities like hackney and motor traffic, petty shop-keepers, middlemen, etc.

(c) In my estimate, children under 14 or adolescents of impressionable age form not less than 50 per cent. of the total audience and even more.

3. The question of popularity of any particular class of films arises only in Metropolitan towns, as up till now the films business has not spread into mofusil places. What I have noticed in cities is that sensational, historic and classic films are the most popular with Indian audiences.

4. The exhibitors do not generally cater for Indian audiences adequately. As yet the film business has not much advanced in India and naturally Indian life and picture do not find any adequate representation in film pictures.

5. Indian produced films depicting Indian life are not readily available.

They are—

- (b) much more popular than similar foreign scenes.
- (c) I believe it will certainly be more profitable.

6. (b), (1), (2) The films that would most strongly appeal to the educated classes as also to the illiterate population will be the historic places of interest in India, of natural sceneries—jungles, foliage, animal life, magnificent water-falls, mines, industrial workshops and factories, of melas and congregation like Janmasthan procession of Dacca, Rash mela procession of Santipur in our district, of Mohurram procession of Lucknow, Delhi or Hughli or Murshidabad, picturesque Darbars. Life and sceneries in India are so picturesque and magnificent that with a careful selection, the industry is bound to be remunerative.

12. I do not consider the Amusement Tax to be any handicap to the exhibitor. I have never known any case where a man who could pay 8 annas would fall back if he is asked to pay 9 annas.

14. I am decidedly of opinion that this would help the growth of film industry in this country. There are certainly very great demand for educational films, for films depicting agriculture and public health. I have been impressed by the keen necessity and even absence of such films. I have been Secretary of two successive District Exhibitions and am this year proposing to run a touring exhibition in public health, agriculture and Veterinary sections. I can say that there is very great demand for such films, and I am now feeling it.

15. The conditions in this country are certainly favourable to development of an Indian film producing industry on a large scale.—Film actors may be had on very moderate terms. Life and pictures are variegated and diverse and that for long time to come, you can produce magnificent films on very little initial cost. At the same time this is an industry where men will readily invest their money, as it is the general impression and for very good reasons too, that the industry will be profitable.

16. It is true that there are yet no such in abundance, but there are people who can do this and the deficiency can only be rectified if an extensive business is really started.

17. That is my impression that capital would be found in India.

21. I am not in favour of a state agency in film industry as a monopoly concern of Government for the reasons stated, but I would have monopoly through state agency for the following reasons:—

- (1) It would quickly ensure a larger field of employment of able men.
- (2) It would be a profitable source of indirect taxation of the people who can spend money in amusement, and which government can utilise in public good.

24. (a) Yes. Specially to children and youths of impressionable age.

(c) As I have said it is harmful to children and youths of impressionable age also men of undeveloped minds.

27. (a) In my opinion films representing Western life are generally unintelligible to an uneducated India and are misunderstood. People certainly get wrong impression of Western life—not knowing its real tenor. I believe such films do lower a people in the eyes of another.

28. (a), (b) Both crime and sex films have a very bad effect and I certainly say that I have always hesitated to send my boys to films for these reasons. It generates a loose sex morality as also makes the child catch impression of criminal habits.

29. Yes.

30. Yes, if the present day arrangements stand, I have given reasons above. I would suggest 14 years.

34. (a) I would have Provincial Boards.

Written Statement of Mr. R. RAY, M.A., A.C.A., F.R.E.S., of Messrs. Ray & Ray, Chartered Accountants, Calcutta, dated the 21st December 1927.

2. As far as I know the educated classes form the majority of those who attend Cinemas. This is true both of Calcutta and Bombay. A small number of children also attend Cinemas, and they are mostly of the educated classes.

3. In my opinion the most popular Films are (a) Comic, (b) Dramatic and (c) Historical. These are chiefly American Films, as undoubtedly they are the best.

4. As far as I can make out no special attempt is made to choose Films to suit the audience. Films which are available in the usual course are shown.

It appears that Films are manufactured for American and European audiences, and these find their way out to India.

5. Indian Films are not readily available, and as far as I have seen the quality is not good. Some of these appear to be fairly popular in Bombay and Madras, but do not appeal to the Bengal audiences, as the latter appear to be more critical.

6. If Films depicting Indian life and stories are properly Filmed, no doubt, they would be as popular as the American Films. In my opinion, educated classes would prefer Historical and social Films and illiterate classes Mythological Films.

14. There is no doubt that the increased exhibition of Films for educational purposes in School, Colleges and in the villages by Government or by other Agencies would be great help to the growth of the Film Industry. There appears to be a demand for such Films all over the country.

21. I do not think that State control or a State Agency controlling the distribution of Films would be of any use to this country.

22. Having in view the present standard of the British Empire Films available, I do not think any preference should be given for exhibiting these. The question of preference can only be considered when standard of the British Empire Films is as good as American Standard.

23. I do not think any action should be taken for the exhibition of the British Empire Films in particular.

24. I do not think that the Films generally exhibited in this country have a demoralising influence. Occasionally a Film may be unsuitable for public exhibition, but I think that under proper censorship the exhibition of any Film of this nature could easily be controlled.

I do not think that there is general circulation for immoral Films, and in my opinion censorship is quite adequate in both sex and crime Films. I think there is no connection between Cinemas and crime in this country.

25—26. I do not consider any special censorship is necessary.

27. (a) As far as my experience of Western Civilisation goes there is no misrepresentation.

(b) Not to my knowledge.

28—30. As far as my experience goes there are only a few films that may be objectionable for children, but I think it would be better to leave it to the judgment of parents and guardians as to which Films children should see and which they should not.

31. I think censorship is an effective method of guarding against misuse.

32. The committee should consist of more Indian members as the majority of audiences is made up of Indians.

33. I think a too strict censorship would interfere unreasonably with the recreation of the people.

34. I think the present provincial boards should be continued, and no central control board constituted.

35. There should a majority (at least) of non-officials. I am not in favour of a whole-time paid official.

36. I think that the members should view the films to be exhibited, and if a sufficiently large committee is chosen then there should be no difficulty in each Film being viewed.

40. As far as my experience goes I have seen nothing objectionable in posters or advertisements.

41. I have not noticed any difference in the standard of films in the last few years.

44. There is no doubt that the press and public bodies could assist a good deal in preventing undesirable Films from being exhibited.

45. I do not think any Government control is necessary.

Written Statement of Mr. SUSHIL KUMAR DUTT, Calcutta, dated the 20th December 1927.

PART 1.

1. My opinion regarding the cinema Industry is based on my personal experience as a regular cinema-goer. I have no special knowledge about it nor am I connected with it. But I have gained some experience as a regular cinema-goer. From my very boyhood I have been visiting cinemas and I have seldom missed any film that has been exhibited in Calcutta in any cinema house. I have witnessed all sorts of productions, viz., American, German, British, Italian, French, Swedish and Indian. It is my habit to be present at every show.

2. I think (i) about 80 per cent. of the educated people frequent the cinemas and (ii) about 20 per cent. of the illiterate class go to the cinemas. Though I frequent generally every cinema house in Calcutta yet my answer should be restricted to North and Central Calcutta.

(b) About 600 people go to the cinemas. And in the case of a good film, the attendance of the audience increases very high and the hall is filled to its utmost capacity. Even many people cannot get themselves accommodation.

(c) I think about 15 per cent. of the audience consists of children under 14 and about 65 per cent. consist of adolescents of impressionable age.

Film Industry in India.

3. Yes, in my opinion, historical, social and athletic films are popular in India and when these films are screened the number of audience increases perceptibly high. As for example, "Richard the Lionhearted", "Over the Hill", "Mark of Zorro", etc., etc.

4. No, not satisfactory. Oftentimes good films are not screened in the cinemas situated in the Indian quarter though the profits would be greater if such films are shown in the Indian quarter.

5. Formerly they were not readily available but now-a-days Madan Theatres, Limited, are producing some films which are very popular among the Indians such as, "Jaidev" produced by Madan Theatres, Limited, which had been exhibited in Calcutta for 25 consecutive weeks. "Krishna Kanta's Will" produced by Madan Theatres had a record run in Calcutta in every cinema house. There are also several other films. "Prafulla", "Dharma Patni", "Durgesh Nandini" are worth mentioning.

(a) Yes, these films are considered as good as the foreign films.

(b) Yes, they are very much liked as was evidenced by the great rush of attendance.

(c) In the Indian quarter films are generally more profitable such as "Jaidev", "Krishna Kanta's Will", "Sree Krishna Janma", etc.

6. (a) Yes.

(b) Religious, historical and social films, viz., "Jaidev", "Durgesh Nandini", "Pati Bhakti" are appreciated very much.

(1) The educated class like all these films.

(2) The uneducated people generally like religious films.

8. (a) I am not quite satisfied with the present condition of the Industry.

(b) It is very difficult to find out good actors and actresses. There are very few actors and actresses suitable for films. Moreover really suitable persons are not attached to it owing to the very low salary offered. I suggest that proper training should be given to them. A school should be established in India for this purpose. Government should help in this matter in every way.

9. I do not think that good films are readily available owing to various difficulties which stand in the way of producing films in large numbers.

10. No, the block booking system should not exist in India.
12. I do not think that the present tax has done any harm to them.
13. I do not think that the present customs tariff on imported films has affected the exhibitors in any way. It is a very effective measure to prevent large number of films from being imported to India and thus it helps the Indian Industry to some extent.
14. Yes. Educational films are necessary and there is a great demand for these films.
15. I think that if proper care is taken it will not be difficult to produce films on a large scale. As I think there are more profitable conditions for film production.
16. At present there are very few on whom the country can depend. I would suggest the taking of proper care to train these persons.
17. I do not think so.
18. Yes, I think that Government can stop foreign films being imported in large numbers.
19. The cost of production in this country is very low.
20. (a) Government should help financially to some extent. Some expenditure for this purpose is justifiable as people should be provided with amusement.
21. I don't think this idea is reduced to practice, with help in any way. It would rather make matters worse.

Films of the British Commonwealth.

22. In my opinion India should not participate in the policy suggested by the Imperial Conference so long as India is not treated with equality.

Special Aspects and Control.

24. (a) There are some films that have a demoralising effect upon the public. This is due to the lack of good censorship. The Censorship in India is not good and proper. Some really good films are censored while some objectionable films are passed. Such as "Orphans of the Storm" and "Paris and London Cabarets" respectively. Though the former is based on political matter yet the play is very good. "The Hunchback of Notre Dame" may be mentioned. It is really a good play. Serials have a demoralising effect.
- (b) Yes, there is a general circulation of immoral and criminally suggestive films.
- (c) Serials and some obscene dramas are harmful. From the serial the goondas learn how to kidnap girls in motor cars and sometimes they are led to attempt it. It is also harmful to children under 14 years of age. The children should not see these films. I do not think it will do any harm to the young folk. It will be harmful to those young men who are lustful. I do not mean that it does not harm at all. The objectionable and obscene pictures and certain exposures of hideous motive should be censored or omitted otherwise the illiterate classes may draw some bad conclusions.
- (d) Yes. (i) Sex films and (ii) crime films are both harmful to society.
- (e) I cannot definitely say whether there has been any increase in crime due to the cinema. But as far as I know some ruffians have tried to do so after "The Gray Ghost" had been exhibited.
- (f) I cannot exactly say when this event occurred but as far as I can remember it was in Bengal—perhaps in Calcutta.
25. Yes, the difference in social customs and outlook between the West and the East necessitate censorship in some cases. The uneducated people may draw some bad conclusions from "Paris and London Cabarets", "Merry go round", etc., which may be looked upon by the Europeans or by the educated Indians with indifference but the uneducated people may draw some undesirable conclusions.

26. (a) Films that offend the religious susceptibilities should be censored.
- (b) "The Light of Asia" has offended the Bhuddist community of Ceylon. "The Ten Commandments" has also offended the Mohammedan community of Delhi.
27. (a) Yes, some of the films misrepresent the Western civilisation in the eyes of the uneducated people. The educated people are fully aware of the Western civilisation so they do not draw any undesirable conclusions.
- (b) No, I cannot say so definitely.
28. Yes, there are some classes of films which had been shown in this country that have a tendency to corrupt mostly (a) the children, (b) the adolescents to some extent.
29. Yes, I suggest to keep some films for "Adults" only.
30. Yes, I am in favour of prohibiting all children below a certain age from visiting cinemas. There should be special children's performances, at least once a week. The children must not be allowed to see the sensational and love scenes. I suggest the age should be below 14 years.
31. Yes, proper censorship is an effective method to some extent.
32. I am not at all satisfied with the present system of censorship.
33. (a) Though I cannot exactly say, yet I think too much censorship would interfere to some extent.
- (b) As far as I can understand there may not be falling off in the attendance by strict censorship.
- (c) It will interfere with the freedom required for artistic and inspirational movement but that should not be considered.
34. (a) No, I do not think the replacement of the present Provincial Boards by a Central Board will be helpful. It will make the matter worse. There should be a (c) Central Board composed of strict and impartial men who will help the Provincial Boards. The Provincial Boards must have power to deal with petty things in compliance with the Local Governments. If there be any disagreement and dispute and in case of complicated matters the Central Board must be referred to for final decision.
- (d) The Board may be financed by Amusement Tax.
35. (a) The present constitution of the Provincial Boards is not satisfactory. Yes, there must be at least half the Members non-official Indians.
- (b) Yes, I would prefer whole time experienced and well paid officers as Inspectors.
36. (a) No, I am not at all satisfied with the system under which film are ordinarily examined by the Inspectors. The Inspectors are not well qualified for the work they have been entrusted with. They do not know how to censor the films.
- (b) Yes, all the films should be examined by able men and well qualified men. Yes, gentlemen of suitable standing will be available if required.
37. (a) Yes, in India any film may be objectionable to any community though it can be exhibited to other places in India, (c) "The Light of Asia" was not allowed in Ceylon although it had been exhibited in Calcutta.
- (b) Yes, I consider that safeguard in some cases is needed.
38. Yes, "The Light of Asia" which had been screened in India was not allowed in Ceylon as it was objected to by the Buddhist community.
39. As far as I can remember, I have never come across any instance of films disapproved or banned from exhibition in the country of its origin or in Great Britain.
40. Yes, posters, hand-bills and advertisements should be censored to some extent. I have seen some obscene pictures in the posters and hand-bills. These pictures should be censored.
41. It is a very difficult question to answer. Yes, to some extent it has improved.

42. If a large sum of money is required from the exhibitors for showing obscene pictures, the exhibitors will suffer loss for this and thus they will not bring these pictures. It requires strict censorship.

43. (a) Yes, for import only.

(b) The bad films that have a demoralising effect, should not come to India.

(c) Strict censorship is the only method that can be adopted for this purpose.

44. The Public bodies and the Press can speak against objectionable films.

45. (a) Yes, the Government should exercise some control. Strict censorship will be an effective measure to control the objectionable films.

(b) Yes, all the film producing agencies should be registered and licensed and the studios should be inspected by responsible officers.

Written Statement by Mr. S. BANERJI, dated the 16th December 1927.

1. Yes. I have been following the Cinema and visiting the various shows for the past 15 years.

2. (a) Educated classes frequent the cinema more than the uneducated.

(b) A majority of Europeans in the European quarter and Indians in the Indian quarter.

(c) Very small.

3. Indian subjects, serials and cowboy dramas.

4. Yes.

5. (b) Yes, with Indians but they do not appeal to Europeans.

(c) Profitable with Indian audiences but not with Europeans. The successful Indian films are "Pati Bhakti", "Leila Majnu", "Krishna Janam", "Adooray Challay", "Ramayana", "Harish Chandra", "Bilwa Mangal", "Mahabharata", "Jaydev", "Durgesh Nandini".

6. (a) Yes.

(b) Religious films are popular with all. Social films and those dealing with history appeal to educated people.

7. No difficulty is experienced for British troops but the Indian sepoy is poorly paid and cannot afford to go to the cinemas.

9. There is absolutely no monopoly nor any tendency to monopoly. Increasing one's chain of theatres does not mean monopoly. In fact exhibitors should be encouraged to build more and more theatres, thereby providing employment for the Indians. An oil company having 2,000 branches in India does not mean that they have a monopoly. The American Express Co., with 27,000 offices in the United States of America does not mean a monopoly. Madan Theatres, Limited, are the only Indian concern here that has a reputation second to none. They have done a lot for the encouragement of the cinema industry and provided employment to thousands of our Indian brethren. But for the enterprise of this Company the cinema would not have obtained its present high position. Their business ability and honesty of purpose are well known and every encouragement should be given them by Government to promote this industry still further. Madans are the only people capable to do this task.

12. Amusement tax should be totally abolished.

13. Customs tariff whether increased or not cannot help the local industry for the people will see Western films.

14. No.

15. Yes, owing to labour being very cheap and good oriental settings.

16. Yes, but there is room for improvement.

17—18. No.

20. (a) No.

21. (a) There should be no State agency.

22. No.

23. By exchanging Indian films with British films.

24. (a) and (b) No.

(c) Obscene films only are harmful.

(d) Yes but it must not be made very strict.

(e) No.

25. No. The Indians know the customs of the Europeans.

26. (a) Yes.

(b) No.

27. (a) No.

28—29. No.

31. Yes, but the Censors must not abuse their power.

32. Yes.

33. (a), (b) and (c) Yes.

40. No, the Press Act is quite sufficient.

41. Yes.

45. (a) and (b) No.

Written Statement of Raja Bahadur BHUPENDRA NARAYAN SINHA, of Nashipur, M.L.C., dated Calcutta, the 15th December 1927.

Questionnaire.

INTRODUCTORY.

1. Fairly good knowledge in India.

2. (a) A very large number of Indians, both educated and illiterate, visit cinemas which have become very popular of late. The student communities and educated people belonging to all strata of society frequent cinemas and their popularity is on the increase. In towns, people, who used to frequent theatres before, now prefer to go to cinemas. It is of course difficult to say what is the exact percentage of increase in the number of cinema-goers; but it can be said without any fear of contradiction and their number has enormously increased within the last 10 years.

(b) Students, middle-class people and also the labouring class and uneducated class do not take interest in English or American films.

(c) Not more than 5 per cent.

FILM INDUSTRY IN INDIA.

3. A religious Indian films draw huge crowds of visitors and also films of thrilling adventure.

4. Most of the films exhibited in this country represent life of the West or of America. Indian films are few and far between. Scenes of Indian life and chapters from Indian Mythology, which are expected to be more popular with an Indian audience are rarely exhibited.

5. They are becoming more readily available.

(a) and (b) Yes.

(c) Both are popular. "Krishna Kanta's Will", etc.

6. (a) Yes.

(b) Adventure and Historical.

6. (1) Films depicting stories from National life, History and Mythology, pictures of Indian homes full of pathos and struggles of human life and adventures appeal most to the educated visitors who appreciate the Psychological portion of the show.

(2) To both.

7. I cannot say.

8. (a) The present state of Cinema industry in India is far from satisfaction. There is room for improvement.

(b) I cannot say.

9. (a) I cannot say.

(c) No.

10. (a) and (b) I do not know.

11. (a) I do not know.

(b) No.

12. A great handicap.

13. Not much.

14. Yes, Cinemas will be very helpful as educative agencies.

(b) Yes.

15. Yes; films depicting Indian life will be very much attractive.

16. Yes. There will be no deficiency.

17. Yes.

18. Yes; the cinema, if used for educational purpose in schools and for education in agriculture, Public Health, etc., by Government.

19. Not favourably.

20. (a) Something may be paid by Government.

(b) I cannot say.

21. Films produced under these conditions are not likely to be popular. Cinema shows should never be utilised as means for the diffusion of the codified morality. Our Association is against the idea of the State Monopoly of any industry.

22. (a), (b) and (c) Yes. I cannot say.

23. (a) To a great extent.

(b) The Governments should suggest this.

PART II.

Special aspects and control.

24. (a) Immoral films or criminal films.

(b) Yes.

(c) Immoral films and criminal films are harmful to children under 14 years.

24. (d) (1) Yes.

(2) Yes.

(e) No.

(f) Figures not available.

25. Yes.

26. (a) Yes.

(b) There may be such films.

27. (a) Yes.

(b) Yes, sometimes.

28. (a) Yes.

(b) No.

(1) Immoral and criminal films.

29. Yes.

30. No.

31—32. Yes.

33. (a), (b) and (c) No.

34. (a) Yes.

(1) It would co-ordinate things.

(2) No.

(3) Representatives of all interests.

(4) In Calcutta or Delhi.

(b) Yes.

(c) A Central Board working with Provincial Boards.

(d) I cannot say.

35. (a) and (b) Yes.

36. (a) and (b) Yes.

37. (a) Yes.

(b) No.

38—39. No.

40. No. No.

41. Yes.

42. I cannot say.

43. (a) Yes.

(b) For improvement.

(c) I cannot say.

44. In every way.

45. (a) Government should also control.

(b) Yes.

Written Statement of Mr. NILRATAN MAZUMDAR, Calcutta, dated the 15th December 1927.

My views concerning Cinema Industry are not the views of a specialist, to begin with. Frankly I have neither any connection with it, nor do I pose to have some special knowledge about it. The views, therefore, shall be just those of an amateur. From the days of my infancy it has been one of my hobbies to be present at every show and I have witnessed all sorts of production,—American, British, German, Italian, French and Indian. Being a regular cinema-goer, I have seldom missed any film and I am not quite sure if cinematography has not played any part of my life. My personal experience, let me venture to say, has not been an unnatural one and my answers are based on what I have seen through my unprofessional eyes.

I have been to many a cinema house in Bengal, but my special field of observation may be restricted to Northern and Central Calcutta. I think about 80 per cent. of the educated people are more or less cinema-goers. As for the illiterate mass, I have no very clear idea, but I think not more than 15 per cent. or 20 per cent. do really care for it. As to attendance, it is very difficult to say anything definitely. The number fluctuates perceptibly almost every night. When a very much popular film is exhibited the house is generally packed to suffocation. Otherwise, there is not a very great rush and the number falls low. One thing, however, is clearly noticeable that the

number of attendance becomes greater and greater every time. The average cinema audience in our locality are composed of 500 persons, 150 in the 4th class, 100 in the 3rd class, 150 in the 2nd class, 75 in the 1st class and a very few in the boxes and orchestra. About 20 per cent. of the audience consist of children under 14 and 75 per cent. are adolescents of impressionable age.

SOCIAL ASPECTS AND CONTROL.

24. (a) That some class of films exhibited in India has a demoralising effect upon the public is beyond the shadow of a doubt. Harmful, yet uncensored films poison the white, innocent hearts of the young folk who can be very easily impressed. And we can say with confidence that most objectionable films have some sinister influence that spreads unconsciously even in the matured mind.

(b) Yes, there is a general circulation of immoral and criminally suggestive films. We shall cite instances as we go on with our answer.

(c) It is really very difficult to name one particular class of film which is essentially harmful. It is a very delicate point and no very strict line of demarcation can be drawn. The motive is always quite good and certainly the object of the dramatist is noble and harmless. But with reference to some particular film, there are certain portions which are objectionable, certain exposures of hideous aspects of life, some associations which deserve to be omitted. I think that every film ought to be judged by this more or less on general principle. That which offends the refined taste of an educated Indian should not be exhibited in India.

"Merry Go Round", for instance, is wrought round a very noble motive indeed. Constancy of love and nobleness of mind reign supreme in the play. Agnes's character and moreover, her desperate struggles and protestations against those who seek to outrage her modesty are noble, no doubt. But an exposure of these evil deeds is itself extremely harmful. They may be pure and simple facts, they may go to represent life as it is, yet the villainous attempts of these evil persons should never be revealed. These are a vile calumny and they should be hushed up and concealed like a vile calumny. Not a word should be spoken about them lest they should soil the innocent hearts of other men who may be easily led to catch the infection. Yet these facts are some of the main factors of the plot. Omission of these facts will maim the film.

Books dealing with social evils such as "Merry Widow"..... should be censored. Instances can be easily multiplied. They are harmful to the young and old alike. The young having no fixed principles are very easily led astray. Lust-breathing pictures, foulest crimes are shown before one's eyes and they more or less inoculate the public mind with the virus of evil desires. They act unconsciously upon the public mind and sharpen their evil instincts.

(d) More harm has been done by sex films than by crime films. The former do positive harm to society and indulge the bestial instincts in a man.

25. Yes, the difference in social customs and outlook between the West and the East necessitate censorship in some cases. The parisienne gallantry will be viewed by an uneducated Indian as something evil. "Merry Go Round", for instance, may be looked upon by a European or an educated Indian with some sort of cynicism and indifference, but the illiterate will draw some undesirable conclusions.

26. (a) Films likely to offend religious susceptibilities should certainly be condemned. Religion is not a plaything and nobody should interfere even in jest.

(b) "Light of Asia" has offended the Buddhist Community of Ceylon. Such films should not be exhibited in India. "Ten Commandment" has shocked the Muhammadans of Delhi.

27. (a) Yes, some of the films have a tendency to misrepresent Western civilization. They act most effectively upon the uneducated folk. As for the educated, it is all right. Their idea of Western civilisation is so well-

established in their minds that no particular instance can thwart it back. Proper care ought to be taken so that no undesirable results might follow.

28. This is a most important problem. Obscene pictures corrupt the children and the adolescents.

29. Yes, I think it would be better to reserve some films for "Adults only".

30. There is no necessity for special children's performance.

31. (a) Yes, to some extent, for the simple reason that when a film is censored, it means that particular film, if exhibited, must have some harmful results.

32. Frankly I am not satisfied with present system of censorship. They seem to have no very strict principles. They generally consist of men who can be easily misled, influenced and biased. The Board must have some abler men who would weigh everything on the crucible of their conscience, tackle properly facts and then come to some definite well-judged and valuable conclusions. I suggest that there should be a non-official majority in the Board so that the judgments must come from a group of purely disinterested persons.

33. (a) I do not think so.

(b) As far as I can understand, there shall be no falling-off in the cinemas by a strict censorship.

(c) It may interfere sometimes with the freedom required for artistic and inspirational development but that is no reason why a strict censorship should not be introduced. The audience, we must remember, have only a small number of men who have some artistic taste.

34. (a) No, that will make matters worse for the Provincial Boards remain in direct touch with the province, fully know the tastes of the people.

(b) Yes, a Central Board composed of strict and impartial men is required in addition to the Provincial Boards.

(c) The Central Board must work with and control the Provincial Boards. The Provincial Board must have powers to decide petty things in conjunction with the Local Government. In case of all disagreements, and disputes and complicated matters the Central Board must be referred to, and with it also the Central Government.

(d) The Board may be financed by Amusement Tax.

35. (a) No, not very satisfactory in our province at least.

(b) Yes.

36. (a) No, not very satisfactory. The Inspectors are not well qualified. They do not know what kind of film will do bad effects and sometimes they shirk their duties by censoring films hap-hazardly.

(b) Yes, the films should be examined by abler and more experienced men. Yes, gentlemen of suitable standing will be available, if desired.

37. (a) Yes, there are some measures at least to prevent a film from being exhibited in a particular city though it has been passed by a Board in some other part of India.

(b) Yes, some films which may not be objectionable to the Hindus, may shock the Muhammadan Community. Such as "Ten Commandment" which shocked the Muhammadans of Delhi although it has been exhibited in Calcutta without any protest from any quarter.

38. Yes, "Light of Asia," which had been exhibited in India was not allowed in Ceylon.

40. Yes, posters, handbills and advertisements should be also censored, where necessary. I have noticed some pictures in the posters. Pictures represented as kissing in objectionable manner should not be publicly advertised. There must be some measures devised for their prohibition.

42. If a considerable sum of money as a sort of tax is asked of the exhibitors for every obscene film, the exhibition may suffer loss by showing

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42. If a considerable sum of money as a sort of tax is asked of the exhibitors for every obscene film, the exhibition may suffer loss by showing

obscene films and thus they will try not to bring obscene films. Any such device by the trade in the matter of censorship is welcome.

43. (a) Yes, for import only.

(b) Bad films that have a demoralising tendency should not come to India.

(c) As suggested above a strict censorship is the only way to solve this problem.

44. The Press can dilate carefully upon the weaker points and the public bodies also should speak vehemently in protest.

45. (a) Yes, the Government should not allow objectionable pictures and books to screen on the stage, such as "Mohini" or "Ekadasi" produced by the Madan Theatres Co., Ltd.

(b) The film producing agencies should be registered and licensed. The studios should be inspected by reponsible officers.

Written Statement of Mr. SUBODH KUMAR BASU, Calcutta, dated the 15th December 1927.

2. (c) Nearly 30 per cent. of the audience consist of children under 14 years of age. (Calcutta.)

PART I.

5. (a), (b) Yes.

(c) It is more profitable to show Indian films instead of Western. Among the Indian films that have been successful these may be included Krishna-kanter Will, Sankaracharya, Durgesh Nandini, Joy Deva, Shiva-ratri, etc.

6. Undoubtedly so.

(b) Mythological, historical and from story-books written in the languages of the provinces.

(1) and (2) Both to the educated and uneducated classes.

8. No. Want of capital and organisation. Co-operation by public or Government can render much help to the industry.

10. Yes, this system exists very badly in Calcutta where helpless public suffer badly owing to the rowdism of the hooligans (The so-called *Goondas*) who "blind" and "block" the counters of the booking offices at the "first run." I do not know why they are usually materially helped by the cinema-men. Whenever any complaint regarding this is made to the cinema-men they usually turn a deaf ear to the complaints. Sir, these hooligans or rather these terrible *Goondas* buy hundreds of tickets and dispose those off to the public at a higher price and people who come from a very distant place, say, a distance of 8, 12, or 20 miles buy these tickets at a very high price. In this way poor students, and others suffer badly and up to this date no measure has been taken either by the cinema people or by the Government. I shall be liable to go wrong if I do not also exclude some cinema houses in which *Goondas* are rare. But where these *Goondas* are they do an immense mischief to the public and I am afraid though trade is not losing anything now, it will lose seriously in the near future. At present helpless people have been suffering badly owing to these mischief doers.

12. Amusement tax is to no extent a handicap to the exhibitors for the cinema-goers have to pay it indirectly. It is rather a gain to the exhibitor.

14. Certainly. There is some demand.

15. Undoubtedly. Because it is less expensive.

16. Yes.

18. Co-operative loans might help this industry.

22. No.

24. (a), (c) The films containing cabaret shows. It is harmful to young men in general. It leaves a bad impression on their minds.

(b) There is a general circulation of immoral films.

(d) Yes, censorship is quite more necessary in the case of "sex" films.

26. (a) Yes.

28. Sexual, cabaret, and other obscene scenes has very bad effect on children. It demoralises the spirit of children.

29. Yes. Always I am in favour of certifying certain films as "For Adults only".

30. All children under 15 years of age should not attend all films. Children under 15 should attend films which are specially meant for children only. All films do not necessarily leave good impressions on the mind of children who are undeveloped mentally and practically. Early in their life they imbibe certain immoral habits either consciously or unconsciously and thus in their after life cannot proper and if regular censorship regarding the maintenance of Eastern world morality is not taken, I am afraid, these films as mentioned above will be the cause of the ruin of hundreds of youths in the near future.

40. Yes. I often see posters which are very obscene and hence harmful to mankind in general. Posters exhibiting indecent kissings, naked dances, nakedness of the body, and the like which "a rude barbarous, drunken savage" can imagine. This way the posters increase a shameless curiosity in men. Such pictures should not be allowed to be printed. Only by regular control over the cinema proprietors in matters regarding the printing of advertisements, posters, etc., such vice can be checked.

Written Statement of Mrs. E. RIVETT, Secretary, Bengal Women's Education League, dated the 14th December 1927.

11. The demand for such films has to be created—

(i) by placing the fact of their existence before schools and colleges with a view to their using them at special educational shows, e.g., a monthly programme arranged by schools in any locality,

(ii) by introducing them into ordinary programmes instead of the comic and other useless films often now used.

28. Yes, sensational films and films dealing with sex problems have a bad effect upon children, and particularly upon adolescents.

Unnatural or abnormal events are taken as ordinary and give wrong views of life; while too great excitement is harmful.

29. Probably the psychological effect of this would be worse than no such certification.

30. For hygienic reasons children under 7 should be prohibited from visiting cinema-houses.

Written Statement of Dr. H. W. B. MORENO, Calcutta, dated the 5th December 1927.

INTRODUCTORY.

1. Fairly good knowledge of the cinema in India.

GENERAL.

2. Both frequent the educated classes more, in Calcutta. Europeans, Anglo-Indians and Indians. A small proportion.

PART I.

Film Industry in India.

3. Thrilling adventure.
4. They are catering.
5. They are becoming more readily available.
- (c) Both are popular, Savitri, etc.
6. (a) Yes.
- (b) Adventure and historical. To both.
7. I cannot say.
8. There is room for improvement.
- (b) I cannot say.
9. Yes. No.
10. I do not know. I do not know.
11. I do not know. No.
12. A great handicap.
13. Not much.
14. Yes. Yes.
15. Yes. It would afford more enjoyment to people.
16. Yes. There will be no deficiency.
- 17-18. Yes.
19. Not unfavourably.
20. Something may be paid by Government.
- (b) I cannot say.
21. I agree.

Films of the British Commonwealth.

22. (a), (b) Yes.
- (c) Yes. I cannot say.
23. To a great extent.
- (b) The Government should suggest this.

PART II.

Social Aspects and Control.

24. Immoral films and criminal films.
- (b) Sometimes yes.
- (c) Immoral films and criminal films are harmful to children under 14 years.
- (d) (1), (2) Yes. Yes.
- (c) No.
- (f) Figures not available.
- 25-26. Yes.
- (b) There may be such.
27. Yes.
- (b) Yes, sometimes.
28. (a) Yes.
- (b) No. Immoral and criminal films.
- 29-32. Yes.
33. (a), (b), (c) No.
34. Yes.

- 41) It would co-ordinate things.
- 42) No.
- (3) Representatives of all interests.
- (4) At Calcutta or Delhi.
- (b) A Central Board.
- (c) Working with Provincial Boards.
- (d) I cannot say.
35. Yes.
- (b) Yes.
36. Yes.
- (b) Yes.
37. (a) Yes.
- (b) No.
- 38-40. No. No.
41. Yes.
42. I cannot say.
43. Yes.
- (b) For improvement.
- (c) I cannot say.
44. In every way.
45. Government should also control.
- (b) Yes.

**Written Statement of Mr. BIRENDRA NATH GUPTA, Calcutta,
dated the 22nd November 1927.**

1. None whatsoever.
2. (a) There are four classes of seats, annas four and eight and Rs. 1-2 and Rs. 2-4. The fourth class is the lowest priced and is popular with poor clerks and poor students and illiterates generally. The third class is popular with students and all educated Indians of the middle-class. The first and second class seats are patronised by Europeans and Anglo-Indians with a sprinkling of rich or fashionable Indians.
- (b) The illiterates would amount to about 10 per cent. of the total audience.
- (c) About 5 per cent. (My answers refer to Calcutta.)

PART I.

3. Films depicting Indian mythology, history and patriotism are certainly popular with all sections of Indians, but the degree of their popularity with educated audience naturally depend on the quality of fineness of production. Foreign films, therefore, because of superior production and a corresponding dearth in the supply of country produced good films, hold the day. The result is that an Indian audience has sprung up which has rather adapted itself to these films. Western films of comedies and easy humour and anything of the "thriller" type are popular. Moreover "fine" comedies and intellectual films are liked by educated audiences.

4. Generally speaking they are not. Indian cinema industry has not grown, as yet, so big as to supply this comparatively sudden demand of this enormous Indian audience. Besides at present there is a tendency to the monopoly in the exhibition of films, by a certain All-India Company, which has got an handicap over others by the impetus of an early start. It is also a producing company, and naturally to eliminate competition it would be

unwilling to support by showing the productions of rival companies. It is a rumour that if it shows at all some such production it would demand impossible rates of profit. The industry, therefore, so far as production goes, suffers to a certain extent. Keen rivalry and competition is wanting which is at the root of all excellence in production. Government should see to the elimination of such monopoly concerns, if possible by law.

5. Not as I have known.

(a) Generally speaking they are not.

(b) Yes, they are—excepting to those very critical, and having a “cinema” sense. Patriotism probably plays a large part when they see a country produced film and consequently are not critical.

(c) A well-produced Indian film certainly will be more profitable. “Jai-dev” produced by Messrs. Madan Theatres, Ltd., ran continuously in Calcutta for about six months. “Krishna Kanta's Will” produced by the same company ran continuously in Calcutta for over five months.

6. (a) Certainly they would be if they are produced with the same attention to detail and perfection that we have come to associate with American and German films.

(b) (1) Of such the educated classes would naturally like intellectual films and psychological treatment of old stories and problems which would thereby seem to be, as being a part of something essentially fresh and eternal.

(2) Illiterate people are not necessarily unintelligent. They might understand and like much that the educated people would prefer but it might be said that they would like easy humorous stories, deeds of heroism and chivalry. They are capable of a high pitch of emotion, but would ordinarily like films which would not seriously tax their intelligence and understanding.

8. (a) I am not.

(b) The main difficulty is the want of technical knowledge for the intricacies of production, and a great deal of a want of capital. The cinema industry is the forth largest industry in the United States of America and its exchequer gains immensely from the export duties on films. It will be to the interest of the Government of our country to develop the film industry in India in a very high pitch of perfection, when its exchequer will similarly be benefited from the export of such films, because in that case these will be worth while exporting. The Government might help the industry in various ways. Suitable candidates might be sent to foreign countries to learn the technique of film production. (A part of the amusement tax might be very well spent in it.) The Government might allow the film producing companies, only for the asking, and on a very nominal fee, the use of old archaeological remains which might greatly help to make the representation of ancient times very real and vivid. The Post Offices, Railways, Steamer Companies, and the Archaeological Department of the Government might greatly help the industry. For a limited period of years at the outset the import of raw films and all chemicals connected with it might be made duty-free. Railway transport rates both for the players and all things connected with film production might be made very nominal. The Government might insist on the use of cinemas in most primary educational institutions—in matters of health, discipline, rudiments of natural sciences, and co-operation, simultaneously demanding that most or all of such films should be produced in India. In very extreme cases the Government might help the industry with direct grants of money.

9. So far as Calcutta is concerned, there is a tendency to monopoly in the exhibition, but not in the supply, of films. See also my answer to 4.

12. It is certainly not a handicap at present because it is not levied from the poorer section of the cinema-goers, and well-to-do classes do not mind because it can afford to pay two annas extra in a rupee.

13. In spite of the customs tariff the exhibitors seem to thrive well. In a very small way it is helpful in the promotion of indigenous production of films, because thereby the country products will be worth while showing even

with less earnings. For a number of years, to help the film industry, all duties connected with raw films and chemicals might be made duty-free.

14. Yes, certainly, it will. There is a great demand for such but no organised supply.

15. Conditions at present are not very favourable, but the transition time is already passed and there are signs of the possibility of a very rapid development.

16. Certainly not. Suitable candidates should be sent to foreign countries to learn the technique.

17. Yes, it will, more so when some very commercially successful films have been produced.

18. See answer to question No. 8 (b).

21. Monopoly in the production of something essentially artistic with immutable canons of artistic standards will be prejudicial to the growth of the industry itself. Government might create a monopoly by law, but that is no reason it will be able to reserve to itself alone all the artistic talents for film production. Very many people, so many that a single monopoly will not be able to incorporate all, are so developed that they are in a position to exploit their qualifications to the cause of the film industry, and that too often in a very unorthodox and unthought of way, but nevertheless in a very strikingly artistic fashion. The abilities of such people will be increasingly availed of if there are increasing number of film producing agencies, and a very keen sense of competition will bring out all that is latent best in them. A State monopoly might lead to uneconomical management due to a want of economic interest on the part of Government film officials. “Conforming to moral standard” is a very vague term and this standard in most cases differs with every body. Consequently it will change with the change of the officials in charge. Censorship will be a secondary consideration, if at all necessary. “A centralised distributing agency” might be very whimsical in its opinion thereby suppressing good films, both foreign and native, on very flimsy ground. A “fair market” is only possible where there is fair competition. The value of Government patronage will, of course, be very great in case of teaching and propaganda films, for ordinarily these will be unprofitable to exhibit, to ordinary cinema audiences, and no facility exists to show them to schools and similar teaching institutions, and therefore considered by the producers not worth while making. But the commercial value of such will at once enhance if the Government insists on showing them to schools and colleges and for rural education generally. On knowing the requirements of the Government many companies will come forward—and at a price to be set up by competition—to produce such films and the Government will consequently get what it wants at the cheapest rate. A separate Government establishment is therefore unnecessary for film productions. To improve the condition of the film industry in all its aspects it would be best to leave the trade from any State interference.

22. I do not see any reason why India, or for the matter of that any other country, should give any encouragement to any but good foreign films. This standard, of course, should not apply to country productions.

(a) Will not so far as I think.

(b) It cannot if the films that India produces cannot compete with the products of other countries, outside India, because in that case the films that she will export will be unprofitable to show to the audiences of other countries.

(c) I do not see any reason why it will.

23. There are already some very excellent organisations, for making known the conditions, resources and habits of the people not only of the British Empire but of all the nations of the world.

PART II.

24. (a) It is mostly a matter of opinion. Personally I think that the films that we see have not a demoralising or otherwise injurious effect on the public. On the other hand they make us think and quite unconsciously liberate our mind from the futility of having narrow standards of judgment, pointing out that there are other worlds than our own. For example, an ultra short-skirted jazz-mad girl in hopeless moral surroundings is shown to have a moral standard not unworthy of any bashful and virtuous maiden of old. The manner of such representation is often extremely life-like and convincing. If it treats at all of anything objectionable it is to show the corresponding goodness in a higher relief. Often it is a liberal education to see such films.

(b) I have never seen any film where any form of immorality has been extolled.

(c) No class of film is harmful in itself. It is only harmful to those who frequent the cinema for the first time and to boys or girls of very tender age, in so far as it presents before them all of a sudden all sorts of novel and unthought of ideas and suggestions—from the dress of the modern European woman to the latest conceptions of man's relation to woman. At first indigestion is the result. But of these, as the grown up people begin to frequent the cinema more and more this sense of novelty dies down, giving place to a healthy appreciation of foreign ideas and ideals resulting in an enlarged and liberal outlook on most things and ideas.

(c) The hand of the censor is very glaring in the case of very many films, because of such censoring having been overdone.

25. See my answer to 24.

26. Yes, it might be taken.

27. Not so far as I have found. Some are very truthful so far as they go, and it is apparent even to the very uneducated—uneducated does not necessarily mean unintelligent—that they treat of individual and not of general cases. Goodness and villainy are shown side by side and if they generalised at all they might generalise anyway. Films depicting Western life are generally understood by them. See my answer to 24. Indian civilisation is in most cases misrepresented in films produced in foreign countries, not so much deliberately as representing the general notion prevalent in their country regarding ours.

28. See my answer to 24. Most classes might be harmful. See my answer to 24 (c).

29. Yes.

30. I would favour prohibiting all children, say, below 16 from visiting cinemas except for special "children's" performances. See my answer to 24 (c).

31. No.

32. It is defective in the sense that the hand of the censors is sometimes very glaring in some films and therefore it is not unreasonable to think that the different Boards of Censors in India at present often incorporate puritan people, anti-sex anti-politics-propagandists and that so without any bearing to art. If a Board of Censor is at all necessary it should consist of men or women of artistic temperament, liberal views and sympathetic understanding.

33. (a), (b), (c) Yes.

34. (b) I would advocate for a Central Board in addition to the Provincial Boards.

(c) When a picture is found by a Provincial Board to be unsuitable for exhibition, in part or in whole, the interested party or the company concerned might appeal if it so desires, to the Local Government against such decision, and the Local Government without interfering in any way, will refer it to the Central Board, whose decision of course should be final. This

Central Board will largely be in the nature of an appeal court, and might consequently meet less frequently than the Provincial Boards. The Central Board might meet in Simla or Delhi during the sessions of the Legislative Assembly. It would, of course, be absolutely necessary that the men or women that would constitute the Central and Provincial Boards should have the qualifications I have mentioned in answer to 32. The Government should have very little hand in the nomination of these members. Provincial or Central Boards should have representation from—

the Young Men's Christian Association,

the Young Women's Christian Association,

a private college,

the Government,

the Legislative Council or Assembly,

the Municipal Corporation, and

a representative, who should be below thirty, from students' hostels or some recognised youngmen's club or association to advocate the youngman's point of view and check the old ones when they would seem to be particularly strict or conservative in opinion.

(d) Partly by the registered film companies, partly by the Government and partly from the "Amusement Tax".

35. (a) The members being in Government service or not is immaterial. Some officials might be extremely liberal whereas some non-officials might be just otherwise. But the members constituting the Board should have the qualifications I have enumerated in answer to 32.

(b) No.

35. (a) No. See my answer to 32.

(b) Yes; it would be better. I believe that gentlemen of suitable standing will be available who would be prepared to devote sufficient time to the examination of films for a reasonable remuneration.

37. (b) Yes; safeguards are sometimes needed. It will be up to a Provincial Board, such as I have mentioned, to object and the Provincial Government might refer the matter to the Central Board letting it know the causes of its objection. The Central Board's decision should be final in the matter.

38. Yes.

40. I have found no advertisement which was objectionable in itself. But nevertheless if resort to censoring is considered inevitable it should be made a law that no poster can be exhibited or advertised which has not been allowed in the actual film. A poster might induce someone to visit a cinema but it would be very unfair if such a scene does not come in the actual exhibition.

41. No.

43. No.

44. Although I am always on the lookout, I have never as yet found in any newspaper in Calcutta any adverse criticism of any particular film that had been shown here. Perhaps the newspapers fear a want of patronage from the exhibiting companies by a withdrawal of advertisements if they comment unfavourably on such films. It is an unwritten law but nevertheless very effective. An educated public with real civic sense is wanted, which would agitate and thereby bring home this fact to the newspapers that the patronage of the reading public is as much valuable as that of the advertising public. If there is a real demand for a real criticism of films in newspapers the supply is sure to come which again would be a great factor in influencing the opinion and taste of a wider public.

45. (a) No control is necessary.

(b) It would be good if the members of the film censoring boards only, visit periodically the studios.

**Replies to the Questionnaire by Mr. MOHD. SOLAIMAN, Member,
Bengal Legislative Council, dated the 20th November 1927.**

INTRODUCTORY.

1. No.

GENERAL.

2. (a) In Calcutta 75 per cent. of the educated classes and 25 per cent. of the illiterate classes.

(b) 60 per cent. Hindus, 30 per cent. Europeans and 10 per cent. Mahomedans.

(c) 25 per cent.

PART I.

Film Industry in India.

3. Historical. The illiterate people like films in which sensational dacoities, etc., are shown. The Europeans love amorous films. Mohomedans like films about the glories of past moslem Kings and Kingdoms, but not relating to religion.

4. They are indifferent in the matter.

5. (a), (b) No.

(c) More profitable to show Indian film.

6. (a) Yes.

(b) (1) Historical and current political events.

(2) Heroic deeds of great men and love scenes and dacoities, etc.

12. To a small extent.

14. Yes. Yes.

15. Because people like such films.

16. No. To train up such persons and to find a college for the same.

17. Yes.

18. Yes. By acquiring land and helping with capital.

20. Yes.

(b) A tax may be imposed for the purpose by amending the Amusement Tax Act.

21. It would be unsuccessful.

Films of the British Commonwealth.

22. (a), (b), (c) Yes.

PART II.

Social Aspects and Control.

24. (a) Yes, to a little extent.

(b) No.

(c) In which nude dances and stirring dacoities are shown.

(d) (1) No.

(e) No. Such crimes have not as yet developed on such lines.

25. Yes.

26. (a) Yes. This is very essential.

(b) There are many.

28. Yes.

(b) (1) In which love affairs are shown.

(2) By creating bad taste.

29-31. Yes.

32. No.

33. (a) Excess is bad here or elsewhere.

34. No.

40. No.

41. Yes.

**Written Statement of Mr. M. N. MUKERJI, Calcutta, dated the 5th
November 1927.**

In the hope that film industry in our country should be encouraged for the benefit of the Indian public, I beg to approach to answer the questions raised in course of a meeting held at Simla.

Film Industry in India.

3. Romantic classes of films are most popular with the Indian audiences.

4. No. Want of sufficient money.

5. Indian films are depicting Indian life to some extent. Not readily available.

(a) Not of good quality.

(b) Popular to uneducated mass not so much to educated.

(c) "Krishna Kanta's Will" and "The Light of Asia" are successful Indian film at Calcutta.

6. This is a good suggestion and will depict Indian life very much. Literary and historical to educated classes and mythological to uneducated classes.

8. (a) Not at all good because small amount is spent for the production of films. There is a tendency of monopoly by Madan & Co.

(b) There should be some law by which country-made films should be given preference first.

9. Not readily obtainable, because the companies other than Madan & Co. do not get fair field to exhibit their films. Yes, there is monopoly by Madan & Co.

14. Yes, these kinds of film would do good to the public. There is demand for it.

15. India is suitable for film producing industry on a large scale.

(1) India has got moderate climate.

(2) Natural scenery is very good, etc.

16. There are producers, directors, actors, etc., not of sufficient technical knowledge. Deficiency can be met by sending suitable men to foreign countries.

17. If it shows profitable then sufficient capital will be forthcoming.

18. Yes, suitable Government action will help much for the production. Government should help the companies with money who are really trying to produce films.

20. Justifiable, because these are parts of knowledge for the enlightenment of uneducated mass in a rapid way.

21. This kind of proposal is good no doubt, if public are encouraged in this way.

22. Imperial preference should not be given by any way at least thirty years because India is at her infancy in this branch of industry.

Social Aspects and Control.

33. There should not be any strictness.

34. There should be a Central Board at Delhi or Simla with other Provincial Board under it.

35. At least three-fourth members should be non-officials. This is good.

36. The Inspectors should be at least experienced in this Department for 10 years. These are all my answers as far as I know. In conclusion I should say that India's interest should be looked first. I myself have got the tendency to be an actor in the screen if I am assisted by the Government.

Written Statement of the Public Questions Committee of the Bengal and Assam Christian Council, dated the 8th December 1927.

(The answers refer to the area contained in the City of Calcutta and Howrah.)

GENERAL.

2. (a) (1) and (2) There are large numbers of both the educated and illiterate classes of Indians attending the cinemas. Our observation is that these numbers are increasing steadily.

(b) The composition of the audience varies with the location of the cinema in the city. The audience generally is a fair cross section of the community in the locality concerned.

(c) The proportion of children under 14 depends on the hour of the performance. In the evening performances the number is very small. In the afternoon performances from 25—30 per cent. are children under 14.

PART II.

24. (a) Yes, there are some films which have a demoralising affect especially on youth.

(b) There are more films in circulation dealing with crime than there are which could be called immoral.

(c) Any film which suggests immorality, excites passion or glorifies crime is harmful, especially to immature minds.

(d) (1) Censorship of such films should be strengthened.

25. Such differences of outlook should be kept in view in the composition of Boards of Censors.

26. (a) Undoubtedly there have been some films which do this.

(b) No information.

28. (a) This depends on the age limit understood by the term. It has been noticed that girls of ten and eleven years have been affected adversely by same "sex" films.

(b) The "sex" film reacts harmfully on adolescents in arousing passions for which adequate control has not yet been developed.

29. We are not in favour of labelling any film "For Adults only". This would only tend to arouse curiosity and would connote something "spicy" in the mind of the public.

30. No.

31. Censorship is the best known way of accomplishing this and should be retained till some more effective method is evolved.

32. It is not yet fully satisfactory and may never be so. It has been improving and it is hoped will continue to do so.

33. (a), (b), (c) A careful censorship would not produce any of these results.

34. (a) See answer to (b).

(b) Yes.

(c) Such Central Board should be a statutory body to whom the Government would delegate its powers in the matter and which would be free to determine its action in all cases to the best of its ability.

(d) The tariff on films should meet the expenses of censorship.

36. (a) No information.

(b) Yes, to both questions.

37-38. No information.

39. No.

40. If the films are censored there should be no need to censor the advertisements of those which are passed.

41. There has been a decided improvement in recent years.

42. No.

43. (a), (b), (c) No information.

44. If Boards of Censors are properly constituted there should be no need of additional help. If some sections of the Press could exercise more independence of judgment in their reports on films it would be very helpful in keeping a high standard.

Written Statement of Mr. E. FLEWKER, Labour Advisor, Bengal Iron Company, Limited, Kulti, dated the 29th November 1927.

This is a District where there are no Cinematograph Theatres, although picture films are now exhibited in the local club usually once a week, but these are mainly for the benefit of the members and none of the labour ever attend. By far the greater portion of the labour in this District have never seen or even heard of a picture show and it is not possible to say how they would be affected thereby or what impressions such entertainments would create in their minds.

Written Statement of Khan Bahadur Moulvi MUHAMMAD ISMAIL, B.L., M.L.C., Chairman, District Board, Mymensingh, dated the 13th December 1927.

INTRODUCTORY.

1. No.

GENERAL.

2. (a) (1) and (2) Very large. In the towns it is increasing daily. In some of the smaller towns when a cinema company turns up there is hardly enough room for all the people during the first few days.

The answers are confined to the experience of cinema shows in Calcutta, Dacca, Mymensingh, and its interior. In Calcutta boys who live in hostels have been known to have saved their tiffin money to go to cinema shows. They starve themselves to save these amounts. This, of course, refers to boys between the ages of 12—16, who live in hostels where they can remain out at night till about 8 p.m. They generally frequent the matinee shows and afternoon shows.

(b) Calcutta.—40 per cent. Europeans and Anglo-Indians, the rest Indians. Elsewhere 99½ Indians.

(c) About 33 per cent. consists of children under 14 or adolescents of impressionable age.

PART I.

3. Historical, mythological and comical films are most popular with Indian audiences. They always like a long programme. No opinion to offer about other parts of India.

4. No. The present day films are more or less Western, from America and England and depict Western life and customs. The reasons probably are that the proper type of films are not available, and that no regard is being paid by the exhibitors to requirements of Indians.

5. No. There are hardly many Indian film producers. Only one—The Madan Theatres, Ltd., known to the undersigned.

(a) The few films manufactured by the above company and seen by this witness were good.

(b) They are popular so far as is known to this witness.

(c) At the present time it would not be profitable to show Indian manufactured films only. The number of such films is limited and it would not pay the exhibitor to repeat the same films over and over again. "Krishna Kanta's Will" produced by the Madan Theatres, Ltd., was a successful Indian film.

6. (a) Yes, with this reservation that the variety presented by the Western films was maintained. Only National literature, History and Mythology would not be sufficient. To this must be added comedy, drama and instructional films. Things connected with Royalty and produced (by film companies) with pomp and grandeur also appeal to Indian audiences.

(b) (1) The above would all appeal to the educated class.

(2) Mythological, comedy, instructional (agriculture, industries, etc.) and Royalty scenes appeal mostly to the illiterate population.

7. Yes. The films generally shown are not liked by the Indian sepoy, as he is unable to follow many of the scenes. Indian sepoys like the comical scenes connected with regimental displays and Royal tours, etc., immensely.

8. (a) and (b) No opinion to offer.

9. There is a tendency to monopoly of the supply of films as far as is known to witness.

10. No opinion to offer.

12. The amusement tax does not appear to hamper the industry or the exhibitors.

13. No opinion to offer.

14. Cannot say if this will help the industry but it will surely help in, the advancement of agriculture, industries, sanitation and public health. There is a demand for such films. I would classify them as "educational" or "instructional".

15. Yes. All the scenes necessary can be enacted in the country amidst historical and other surroundings that may be required to produce the different types of films. For example, historical films may be well enacted in Delhi, Agra, Lucknow, Cawnpore and other places. All types natural scenarios are suitable in India.

16. Surely the talent exists in this vast country. There has not been very much of an opportunity for these class of people to exhibit talent for want of enterprise on a large scale. The deficiency, if any, is sure to be met if there was a demand for such producers, directors, actors, actresses and scenario-writers, necessitated by the starting of a big enterprise in film production in this country, backed up with sufficient finance.

17. Surely.

18. Can give no opinion.

19. No experience.

20. (a) Yes. I would recommend Government to spend money on "educational and instructional" film production and exhibition, depicting agriculture, sanitation, industries and public health matters referred to in 14. I consider the expenditure very justifiable as it is sure to materially help in the advancement of the well-being of the country.

(b) The expenditure should be met by the funds provided for "publicity" as also by the different departments of the Government which would be concerned in the production of the film, e.g., in an agricultural film, the money should be found by the Agricultural Department, sanitation film by the Medical Department and Educational film by the Education Department. Money to be allotted to each department in the annual budget, if the department was going to produce any such films.

21. I am in favour of it.

22. Yes.

(a), (b) Yes.

(c) Yes. As far as it would be suitable to India. Have no definite proposals to put forward.

23. (a) A very great extent. Very few people have the time and means to travel. By means of cinema pictures India can see what progress is being made by the sister countries in the Great Commonwealth in such departments as, agriculture, industries, irrigation, etc.

(b) If other sister countries of the Commonwealth also produce such films there can be mutual exchange. This would greatly facilitate the understanding by the other countries, of the ways and customs of sister countries in the Commonwealth situated in the other parts of the Empire.

PART II.

24. (a) Yes, a large number.

(b) There are.

(c) The American love stories depicting cabaret scenes, etc., in which women appear in scanty dresses, with too much cuddling and kissing. Also films of the Arsene Lupin type depicting criminal methods in vogue in the Western countries, utilising modern scientific discoveries for the execution of criminal objects, or crimes. These films are harmful to all society. Harmful in the way (in the American love stories) by bringing before the eyes of the Indian public, only the dark side of the Western civilisation, also depicting scenes unknown to an Indian audience.

(2) In the case of the Arsene Lupin film by pointed showing to the audience how very easy it becomes to commit crimes when science is taken into assistance.

(d) (1) and (2) In my opinion, no.

(e) Very difficult to say in the absence of reports from the Police Department.

(f) Answer not necessary in view of (c).

25. Yes.

26. (a) Particular care should be taken.

(b) In the "Thief of Baghdad" (if I am not mistaken in the name) a scene of Musalmans offering their prayers is depicted. The way in which the Musalmans are shown offering their prayers is nothing like the way in which prayers are really said. In the pictures Muazzin says the call to prayers from the minarets of a nearby mosque and suddenly the whole crowd of people in the market sit down where they are and say their prayers. This is not the correct state of affairs. It should not be forgotten that there are certain preliminaries such as ablutions and place before a Musalman can say his prayers. Several Mohammedan gentlemen felt that this was a gross misrepresentation.

27. *Vide* 29 (c). Those are the types of films which do so. Many Western films are as a matter of fact unintelligible to the illiterate audience. He is unable to follow the sequence of events so quickly unless explained. A "sex" type film as noted in 29 (c) would be surely misunderstood by an illiterate villager as being standard by which Western countries went. Undesirable effects are bound to follow as a result. Such films should be strictly banned from being exhibited before audiences consisting mainly of illiterate Indians.

(b) Not known.

28. Dealt with in connection with answers to 29 (c) and 27.

29. No. At a cinema show who would be the judge at the entrance as to whether a certain boy or a girl was an adult? Complications are bound to arise over such disputes at the entrance gates to cinemas.

30. No. The same question of age would arise. Attempt should be made by censorship or otherwise—that the general standard of films are such that children could be taken to most performances at cinema shows without having recourse to purely "Childrens performances".

31. To a very great extent.

32. No. It is not representative of the types of people who would make good censors. Further the audiences as shown in 2 (b) is most by Indian and as such the Board should have at least 2/3rd Indian majority.

33. (a) and (b) No.

(c) No, provided proper people are censors or on the Advisory Boards.

34. (a) No.

(1), (2), (3) and (4) Do not arise.

(b) I advocate a Central Board working in addition to the Provincial Boards.

(c) Central Boards (to consist of representatives of Provinces chosen from the Central Legislatures) to lay down the policy under which Censorship is to be performed. Provincial Boards to carry out the above policy and advise the Central Board on any matters of special interest to particular provinces. At the time of the formation of the Central Board representatives of Local Governments in the Central Legislatures to be incorporated as Members of the Central Board. No difficulty is expected between the Central and Local Governments.

(d) Provincial Boards as at present. Central Board by the Central Government.

35. (a) *Vide* answer to 33. $\frac{1}{3}$ of the total number of members of any Board should be Indian non-officials.

(b) Yes, this should be done if really good results are to be achieved. The Commissioner of Police at Calcutta is far too busy to be of much assistance.

36. (a) The present system of inspection by subordinate inspectors is unsatisfactory. They are not well qualified to judge what are required in the interests of the people. Inspection by subordinates lays the system open to corruption. Well financed corporations may be prepared to get a film passed by the weight of a large sum of money. The persons who are to inspect films previous to open performances should be highly paid (if paid servants). Then they should be highly respectable people who are well aware of the needs of the people and the country.

(b) Surely, this would be a much more preferable alternative. Surely men would be found amongst Indians who are willing to sacrifice time and energy for the well-being of all and the country. The "reasonable remuneration" would make it still more attractive.

37. (a) Knowledge of Act not sufficient to warrant a reply.

(b) A film not objected to in a locality where the majority of people are Musalmans, may be objected to in a locality inhabited purely by Hindus. The reasons of the objection may be purely local.

38-39. No.

40. Yes. One often sees pictures of scantily dressed ladies on posters, etc., in busy and crowded thoroughfares (this is not looking at the best side of Western civilisation). These should be censored as should be the films they advertised. Have not noticed any objectionable language in the advertisements.

41. The improvements, in the moral standard of the films exhibited in India, if any, have not been very noticeable.

42. If the persons concerned with the trade were to sit with others—Censors—or the Advisory Board—in a round-table conference and discuss the whole matter from a mutual standpoint it is expected that the difficulties could be got over. It being understood that the intention of the Board was not to stifle the trade but to direct it on lines adaptable to the country and its public.

43. Not being aware as to what is the nature of the actual control now exercised, it is not possible to answer this question.

44. Public bodies and the Press can do incalculable good by bringing into notice the films which are calculated to affect the public morals or are in any other way objectionable. The Advisory Board should always seek for and obtain the assistance of the public bodies and the local press, English and vernacular.

45. (a) Yes. Production should be censored. The scenario should be submitted to the Local Advisory Board and their sanction obtained before filming is started. If the scenario is passed there would be lesser chance of objectionable filming taking place.

(b) Yes. This would ensure that the scenario passed was being properly enacted and nothing objectionable was being added or subtracted in course of production. Further periodical visits at unstated hours would ensure that the studios do not become resorts of the morally depraved or places of public nuisance.

Written Statement of Raja MANIROLL SINGH ROY, C.I.E., of Chakdighi, Chairman, District Board, Burdwan, dated the 19th December 1927.

2. (a) Indians belonging to both the educated and the illiterate classes visit cinemas in large numbers. This is in connection with Calcutta shows. Most of the theatre-goers now prefer cinemas. The exact number of cinema-goers cannot be ascertained. That their number has enormously increased during the last few years is pretty certain.

(b) An average cinema audience usually consists of bhadralokes, (with a sprinkle of ladies and children), students in large numbers, and the labouring class both in Calcutta and mufassil towns.

(c) Ten per cent., rather less than more.

3. Generally films with religious colouring are the most popular. "Jaydev" shown recently at Calcutta is an instance to the point.

4. Almost all the films as shown here represent Western or American life. Indian films depicting Indian life and mythology are rarely shown. The exhibitors therefore do not usually cater for Indian audiences. Perhaps the reason is that such films as can appeal to the Indians are not forthcoming in India. The demand is there, but there is hardly the necessary number of promoters.

5. (a) In finish and general execution of works the Indian films are inferior to American or European films.

(b) If properly executed, they at once become very popular, *e.g.*, "Krishna Kanta's Will".

(c) A difficult question. All that can be said with any degree of certainty is that really good Indian films always draw a full house.

6. (a) Yes, they would be more popular than the Western Films.

(1) Films of Indian life and character, history and mythology appeal most to the educated class.

(2) Religious and mythological subjects are more popular with the illiterate people.

8. No. It is unsatisfactory.

12. Thanks to the ever-increasing popularity of the cinema, the Amusement Tax has not been a handicap to the exhibitor.

14-15. Yes.

17. Yes.

18. Yes; with Government backing it, the cinema industry in India should be prosperous.

21. State monopoly of an industry cannot be defended. Neither can films produced under the conditions stated be popular. The producers are expected to look after their own interests better than the Government.

22. (a), (b) The film industry cannot greatly improve the moral and material condition of the people. As such, Government should not be saddled with the responsibility of financing it and a state monopoly may be created. But if the cinema can be instrumental in bringing together the different parts of the Commonwealth, it should certainly be the aim of the Government to make for that end.

(c) It is of little importance to us whether the Western films are improved or not as regards their moral standard and quality—the Indian standard of morality differing widely from that of the West.

23. (a) The different nations of the British Empire may very well be made known to one another with the help of the cinema.

24. (a) Yes; there are films which must have an injurious effect upon the public.

(b) It cannot be said that there is a general circulation of injurious films.

(c) Films having a low standard of morality and with a preponderance of sex problems and a nude display of passions and feelings as also "crime" films should have a harmful effect upon the impressionable age, especially the student community.

(d) (1) and (2) Yes.

(e) Most probably there has been an increase of crime in Bengal due to cinema.

25. Yes.

26. (a) Certainly.

27. (a) In some cases this may be so.

28. Yes. "Sex" films and "crime" films.

29. By no means.

30. Not at all.

31. Yes. Censorship should have a beneficial effect upon a promiscuous exhibition of films.

32. Yes.

33. Yes. A strict censorship is to be deprecated.

34. (a) and (b) Not necessary.

35. (a) and (b) The present system of censorship should be satisfactory.

36. (a) Yes, it is satisfactory. The inspectors should be of good position and education.

(b) Yes.

37. (a) Yes.

(b) Safeguards now existing should be sufficient.

40. Posters, handbills and advertisements of cinema shows should also be subjected to censorship.

Objectionable advertisements have appeared in the press.

41. No marked improvement has been noticeable in the moral standard of films shown here.

Written Statement of Moulvi NUR AHAMED, M.A., B.L., Chairman of the Municipal Council of Chittagong, dated the 15th December 1927.

INTRODUCTORY.

1. No.

GENERAL.

2. (a) Though there is no permanent picture theatre in Chittagong so that the attendance of Indians and others might be checked and observed, yet it may be said from the experience from the time there was a picture theatre at the place, that the attendance never failed.

PART I.

3. No.

6. (a) Yes.

(b) (1) and (2) The theatrical scenes that attract people on the stages of Calcutta.

12. No handicap.

17. Yes.

20. (a) No—Not justifiable.

(b) No.

21. This will be good.

22. (a), (b), (c) Yes.

23. In broad features.

24. (a) Yes.

(b) Yes.

(c) Films of detective stories, burglaries, love, etc.

(d) (1) and (2) If there is any, it is inadequate.

(e) Yes.

25. Yes.

26. (a) Yes.

27. No knowledge.

29. No. Not practicable. Youths will creep in, and will be rather more anxious to see the films.

31. (a) Yes.

32. No idea.

33. (a), (b) and (c) No, if censors be reasonable.

34. (a), (b), (c) One Central Board assisted by Provincial Boards will do better work. Provincial Boards being advisory.

(d) No idea.

35. (a) No knowledge.

(b) No.

43. (a) Yes.

45. (a) Yes.

(b) Yes.

**Written Statement of Babu SURENDRA KUMAR BASU, Vakil and
Municipal Commissioner, Krishnagar Municipality, dated the 26th
November 1927.**

I am of opinion that there is no necessity of any censorship for the films. The restrictions necessary are to be found within the four corners of the Indian Penal Code. Section 124A provides for seditious exhibits, Section 153A for anti-communal exhibits, Section 290 for public nuisance, Sections 292 to 294 for exhibition and possession of immoral exhibits and Section 500 for defamatory exhibits. On principle I am opposed to any strict censorship. Let people see all which can be exhibited lawfully and let them judge for themselves and the liberal education convey that way and not by what is called the "Glass-case" system of education. I consider my countrymen are intelligent enough to form correct opinion of matters.

In these days of easy communications, it would be fruitless attempt to shut out people from knowing the habits of people of other countries however outrageous they may appear. Let them see all and judge.

I am opposed to the restrictions sought to be imposed on the liberty of the people.

**Written Statement of Babu JOY GOVINDA GUHA, B.L., Chairman
of the District Board, Jalpaiguri, dated the 2nd December 1927.**

INTRODUCTORY.

1. I have no special knowledge of or any connection with the Cinematograph Industry either in India or elsewhere.

GENERAL.

2. In Jalpaiguri town there is a cinema. It is a losing concern. I do not think more than 2 per cent. of the people attend. This is chiefly confined to the illiterate classes of shop-keepers,—tailors, etc., from the bazar and students generally under the age of 16. Such students may constitute 25 per cent. of the audience.

PART I.

Film Industry in India.

3. Indian films are very popular. In this town whenever there is an Indian Film showing it attracts full houses.

4. No. Because Messrs. J. F. Madan & Co., Ltd., are the people who are making Indian Films. So far as is known to me, there is not a sufficient number of films on Indian subjects and those that are available are very costly, there being no competition.

5. No.

(a), (b) Yes.

(c) More profitable to show an Indian film to an Indian audience. "Incarnation", "Jaydev", "Sankaracharya", "Krishna-Sakha", "Prahlaad-Charit", "Harish Chandra".

6. (a) Yes.

(b) Both to educated classes.

(c) Mythology.

7. To Indian troops and illiterate classes Indian mythological and English films of Jungle adventures and comic pictures are very welcome.

8. (a), (b) No experience.

9-13. No experience.

14. I believe so.

15. No opinion. Can't say anything in the matter.

16. I am very doubtful but if a studied effort is made Indian artists would certainly come up to the scratch.

17. It is much to be doubted if any other people except Bombay merchants would put money in the film industry for another decade at least.

18. I don't think so. Government cannot do anything in the matter, I believe.

19. No experience.

20. (a), (b) Does not arise from the above answers.

21. If it is possible to do it, it should be done.

Films of British Commonwealth.

22. Yes.

(a) I think so.

(b) Yes.

(c) Yes. No suggestions, as I have no experience.

PART II.

24. (a) Films with almost nude figures should not be permitted. Amorous scenes should as far as possible be eliminated.

(b) I can't say that; but films very objectionable to young minds are certainly in circulation.

(c) Amorous scenes, scenes of flirtation, cabaret and restaurant dances are harmful to students and illiterate classes.

(d) (1) (2) Not adequate.

(e) No.

(f) Does not arise.

25. Yes.

26. (a), (b) No idea of any such thing but if there are any such films they should be censored.

27. (a) There are lots of films exhibited in India depicting scenes with flappers in night clubs or restaurants or cabarets which would be absolutely stopped. These not only lower western civilisation in the eyes of the Indians but also being an unrest to Indian minds as tending to create a revolution in their domestic lives and happiness. It is difficult to name the films but I believe it is universally admitted. These films are generally misunderstood by illiterate classes. Such films which are generally American films should not be allowed in this country or there should be Inspectors at the ticket windows stopping sale of tickets to such illiterate class of people and refuse admittance to young Indian boys or girls.

(b) I do not know of any such film.

28. Vide 24 (c).

29. Yes.
30. Yes. Because love scenes, etc., are against the fundamental principles of Indian social system. 18 years.
- 31-32. No experience.
33. (a), (b) No.
(c) I do not think so but even if it does, that should not be taken into consideration.
34. (a) No.
(1), (2), (3), (4) Does not arise.
(b) No.
(c), (d) Does not arise.
35. (a) Yes.
(b) No.
36. (a) No experience. The Inspectors must be well educated men coming from very respectable families.
(b) I do not approve of this proposal.
37. (a) No.
(b) Yes.
38. No, but it may happen.
39. No. But I believe there was a film of Fox's which was stopped at the Picture Theatre, Calcutta, some years ago. It was about Sea Gods or something. I think it was called 'Neptune's Daughter' or 'Silence of the Sea' or 'Where the Pavement Ends'.
40. No, if films are censored the posters would have nothing to show objectionable. No experience of such thing.
41. Within the current year there has been perhaps some improvement.
42. No.
43. (a), (b), (c) No experience.
44. Very doubtful that the Press can at all influence.
45. (a) Yes, as suggested in (b).
(b) Yes.

Letter No. 1253-A T—179/415/27, dated 7th February 1928, from the Agent, Eastern Bengal Railway, Calcutta.

I forward herewith answers as furnished by the Controller of Stores of this Railway, to the first six questions of the Questionnaire.

It would add that we are specially interested in films of an educational value from the point of view of publicity and advertisement.

We attempt to exhibit films demonstrating various industries local to Bengal and up-to-date methods of manufacture or agriculture calculation to stimulate interest and improve working conditions in those industries.

We also would like to exhibit films of local topical interest such however are not available.

The films referred to above are not readily obtainable and are not usually applicable to conditions in Bengal. To be of maximum benefit they should be strictly accurate for local conditions. Letter press on the films should also be in local dialect.

Our Publicity Officer would be pleased to give any further information required in regard to the requirements of Indian audiences from this standpoint.

ANSWERS BY THE CONTROLLER OF STORES, E. B. RAILWAY, TO THE QUESTIONNAIRE BY THE INDIAN CINEMATOGRAH COMMITTEE.

Introductory.

1. I have no special knowledge of the Cinematograph Committee.

General.

2. (a) Indians of (1) the educated classes are gradually coming to realise the benefits and advantages of a good cinema piece and their attendance are increasing, (2) the illiterate classes frequent the cinemas very often and whenever they can spare the time and money. They are very fond of films which shew them thrilling stunts with a touch of humour, apart from the ordinary themes of love and sex for which they have no liking.

(b) The films shewn are at the various institutes which cater for the different classes of workers.

(c) I would say approximately 25 per cent.

Part I.

3. Films most popular are those with—

(1) Plenty of incident and stunts.

(2) Humorous phases of life, e.g., the comic.

4. The Indian audiences are not catered for adequately by the exhibitors as films are very often shewn with which the audience have no sympathy due to their lack of knowledge of the subject.

5. Indian produced films are not readily available for exhibition but would be interesting to them.

(a) Those shewn are of 3rd grade quality.

(b) Not very popular.

(c) It is more profitable to show a good Western piece to that of an Indian film. The most successful piece produced by Indian enterprise is 'The Light of Asia'.

6. (a) These films would appeal to 15 per cent. of the population (those who are educated), the remaining 85 per cent. being illiterate and knowing nothing of historical and mythological subjects would prefer the usual Western thrills.

(b) (1) The mythological subjects would appeal to the educated classes.

Letter No. P. 21, dated 19th March 1928, from the Publicity Officer, 3, Koilaghat Street, Calcutta.

I have been directed by the Agent, E. B. Railway, to furnish the information asked for in your letter No. 519 of the 28th ultimo to him. I therefore beg to reply seriatim to the questions contained in your letter:—

(a) The E. B. Railway Cinema Car was put into commission on the 12th August 1927. Since this date and up to the 12th March 1928, 145 exhibitions have been given, the total attendance at which being 3,69,000. This works out to an average of 20 exhibitions per month and an attendance of 2,500 per exhibition. The Cinema Car is intended primarily as a means of entertainment for the Railway staff, but as the exhibitions are given, as a rule, in the open air, the public also attend. They are, in fact, often invited by the local Railway employees. Station Masters have been known to print handbills at their own private expense and circulate them among the public. Occasional exhibitions are given in Railway Institutions and Clubs.

The Cinema Car usually leaves headquarters on the 2nd day of each month and returns on the 26th after 24 days' continuous touring during which 25 different stations are visited.

(b) The films hitherto shown have consisted of (i) Dramas and Comics, (ii) Industrial and Agricultural films produced by the Central Publicity Bureau, Indian State Railways, (iii) Educational films on public health topics produced and supplied by the Public Health Department of the Government of Bengal, (iv) Scenic films (for Railway propaganda) produced by the Central Publicity Bureau, and (v) Special films such as 'Safety First' produced by the Central Publicity Bureau, and the E. B. Railway Demonstration Train produced by the E. B. Railway.

As regards (i) these films have hitherto been obtained on hire from Messrs. J. F. Madan, and Pathe Ltd. High class pictures are only obtained and the films are selected by the Chief Publicity Officer, Indian State Railways, who by arrangement with the firm concerned puts a film on the State Railways Circuit on the G. I. P. Railway at Bombay every month. Each film circulates over the G. I. P., E. I., E. B. and N. W. Railways in turn. Some of the films shown hitherto on this Railway are named below:—

The Thief of Baghdad,
The Gold Rush,
The Kid,
Safety Last.

Recently the Chief Publicity Officer has completed arrangements for purchasing copies of high class films from the producers direct.

A list of the Agricultural and Scenic films produced by the Central Publicity Bureau is attached. Most of these films have been shown on this Railway.

At the present time the Cinema Car is running in conjunction with the E. B. Railway Demonstration Train in which the Agriculture, Veterinary, Public Health, Industries and Co-operative Departments of the Government of Bengal are participating. None of these departments, except the Public Health Department, has a repertoire of films but educational films produced by the Central Publicity Bureau, Indian State Railways, are being shown with great advantage.

Reel.

A typical film programme is given below:—

Agra and Fatehpur Sikri (Indian State Railways Scenic film)	1
Cattle Improvement in the Central Provinces (Indian State Railways film)	3
Cry of the Children (Maternity and Child Welfare film with vernacular titles produced by the Public Health Department)	3
Big Game Shooting in Central India (Indian State Railways film)	1
A Comic film	2

10

Running commentaries made on the films by lecturers provided by the different departments have been found to be very well received by the audience.

(c) For a programme of 'Super-production' film supported by a short comic or 'topical budget' arranged with Madan's and Pathe's by the Chief Publicity Officer, the rate is Rs. 500 per mensem. For work in connexion with the Demonstration Train where the programme consists mainly of educational films only one or two short comic pictures are arranged from local firms, the charge varying from Rs. 50 per mensem for one reel comic to Rs. 350 per mensem for a "half programme" consisting of 5 or 6 reels of selected films.

As mentioned above, arrangements have been made to purchase copies outright from producers.

Endeavour has been made to secure Indian films like Krishnakanta's Will and Durgeshnandini produced by Madan Theatres but without success.

(d) The exhibitions given by the E. B. Railway Cinema Car have hitherto been very popular. Audiences of 10,000 or more have not been infrequent. The audiences consist chiefly of uneducated agricultural labourers, roughly 10 per cent. on an average being sufficiently educated to read the titles. Owing to careful selection no film has proved unpopular but the most popular type has been found to be a light comic film like the 'Safety Last'. For a foreign film to be popular among the class of audience that we have to deal with, it is necessary that the plot should be simple and the development of the story should depend as little as possible on the titles and that psychological subtleties, situations and conventions alien to the experience of the audience should not abound. Pictures with a good "moral" appear to be appreciated. A picture full of "stunts" is not necessarily very popular. The agricultural and health films have been very well received indeed by village audiences but not so well, although well enough, by town audiences.

List of Agricultural and Scenic Films produced by The Central Publicity Bureau, Indian State Railways.

	Reels.
Sugarcane Cultivation, India	3
Poultry Farming in India	2
Cattle Improvement in India	3
The Imperial Cattle Breeding Station at Karnal	1
Wheat Cultivation in India, including Palwal Agricultural Fair	2
Cotton growing in India	3
Cotton growing in India (digest of main film)	1
Irrigation in the Bombay Deccan	3
Irrigation in the Bombay Deccan (digest of main film)	1
A Short Winter Tour of India	1
The Mystic East Series (a series of scenic pictures of interesting places situated on the Indian State Railways)	12
Sport in India	2
Pandharpur Mela	1
Muttra	1
Firing of the First charge by G. I. P. Agent in the Cut Off on Bhore Ghaut	1
Washaway on the Nerbudda, near Bikrampur	1
First Battalion, G. I. P. Railway Regiment in Camp	1
The Imperial Indian Mail	1

BIHAR AND ORISSA.

Written Statement of Mr. W. SWAIN, C.I.E., I.P., Inspector-General of Police, Bihar and Orissa, dated the 29th November 1927.

I have the honour to submit the following replies to certain questions in your questionnaire:—

4. No, because suitable films are not available.
5. No.
6. (a) Yes.
22. Yes.
24. (a) I am emphatically of opinion that many films exhibited in this country have a demoralising effect upon the public.
- (c) Indian ideas being what they are, it is inevitable that the presentation of films depicting love scenes, women in scanty attire, and drunkards, bring Europeans and Americans into disrepute in this country.
25. Most certainly.
26. (a) Certainly.
27. (a) Certainly.
31. (a) Yes, if the Board Censors are guided in their decisions by certain obvious and essential principles.
33. (a), (b), (c) No.
36. (a) I consider that the present system permits many films to be exhibited in India which should be banned.
- I would apply these remarks also to posters advertising films.
40. Yes.

Written Statement of Mr. D. QUINLAN, M.R.C.V.S., I.V.S., Director, Civil Veterinary Department, Bihar and Orissa, dated the 30th November 1927.

I have the honour to say that this Department has no interest in the problem beyond the fact that cinema films on cattle-breeding and dairying, as practised in England, should be produced for exhibition in this country. They are urgently required and of the utmost importance. Descriptions of the films produced should be in the various vernaculars. I have no desire to be examined.

Written Statement of the Inter-University Board, Patna. —Replies drafted by Principal D. N. Sen.

INTRODUCTORY.

1. No.

GENERAL.

2. (a), (b), (c) In Patna educated classes mainly and to a certain extent uneducated people form the audience. Very few children below 14 attend. The cinema is increasing in popularity.

PART I.

Film Industry in India.

3. Social and Political.
4. Not specially for Indians. Indians are acquiring tastes.
5. (a), (b) Yes.
6. (a) Yes, to a certain extent.
- (b), (1), (2) Social and Political.
- 14-15. Yes.
17. Yes.
18. No.
21. Yes.

Films of the British Commonwealth.

22. Yes.
23. (a) To a great extent.

PART II.

Social Aspects and Control.

24. (a) Indecent films.
- (b) No.
- (c) Films portraying provokingly amatory situations. Harmful to youngmen.
- (d) (1) No.
- (e) No.
25. Perhaps it is necessary.
27. (a) No.
- (b) I don't know.
- 28-30. No.
32. Yes.
33. (a) No.
- (b) Yes.
- (c) May.
34. (a) Yes.
- (d) By Government.
36. (b) Yes.
- 38-40. No.
41. Yes.
42. No.
43. (a) No.
44. I cannot say.
45. (a), (b) Yes.

Written Statement of the Headmaster, Ranchi Zilla School, Ranchi, dated the 10th November 1927.

I have but one suggestion: that film captions should be in English spelling. My experience of the cinema is that students of all ages are regular frequenters of these places and American spelling helps greatly to foster the evil of bad spelling in English which every educational authority in India recognises as deplorably prevalent.

Written Statement of Bhaiya RAJ KISHORE DEO, Riyasut Nagar-utari, Palamau, Bihar and Orissa, dated the 15th November 1927.

I beg to state that, as far as I have knowledge, I express my opinion that the Indians generally do like to see the films of their great men's lives, of their good and brave deeds, as well as the war films from abroad.

As regards the proportion of the audience under fourteen and above that age, children come to see the cinema. For the rest of the questions I have not the knowledge to furnish answers.

Written Statement of the Rev. E. H. WHITLEY, M.L.C., Ranchi, dated the 23rd November 1927.

My experience of the cinema in India has been very limited. I shall only answer such questions on your list as I feel qualified to answer from my experience.

2. (a) In cities, the educated classes attend in large numbers, the illiterate classes in a lesser degree but with a tendency to increase.

In a country town like Ranchi, the more highly educated only attend very rarely; but the less educated go frequently; of the actually illiterate very few attend.

6. (a) Yes, if the films are good ones. Mythological scenes, from the epic dramas, and also films of any exciting side of life such as shikar or adventure. There will always be a demand for Western films as well, because curiosity is aroused to see what is strange or unfamiliar and outside the scope of what the audience ever see for themselves.

24. (a) The cruder wild west scenes are distinctly demoralising and give false and degrading ideas of Western peoples. Scenes such as cabaret, dancing, gambling saloons. I have seen a scene in which a girl is put up to public auction at a saloon bar.

(c) Films depicting low-life in criminal haunts, and scenes of European dissipation are harmful to young men, inciting them to gambling or vice.

(e) Probably not discernible in statistics. I have known two cases of attempt to run off with girls in a motor. This may have been suggested by cinema feats of a similar kind.

27. (a) As stated above. The criminal stories and scenes of dancing, cabarets, and rude assaults by villains on the heroine (even though frustrated) are liable to be misunderstood and thought to be typical of Western life.

The Censors, if reasonable men, should be able to distinguish what is demoralising from what is educative. One cannot abolish the darker aspects of life from any picture true to life as it is.

30. I am in favour of prohibiting children below the age of 10 except for educative films and films intended for them, because the cinema is bad for the eyes of young children and because they may get wrong ideas of life put into their heads when they are too young to discriminate. The "sex" film is specially liable to have a bad effect on the immature mind that will give it a strong bias to what is unwholesome and affect the imagination adversely, perhaps through life.

35. (b) and 36 (a) I should advocate a Provincial Censor to act with an Advisory Board, provided that the man with common sense combined with intelligence and wide knowledge of the various classes of the population can be found. Inspectors may not sufficiently understand how to estimate the moral effect of a film. Their judgment is liable to be too superficial, that is to say if by Inspector is meant a Police Sergeant.

Written Statement of Mrs. YEASEY, Gonda House, Ranchi, dated the 16th November 1927.

1. No.

2. (a) The numbers of educated classes frequenting cinemas is comparatively large, but the illiterate classes is still almost negligible—but the numbers are in both classes increasing steadily. I refer to Behar.

(a) In Ranchi about 90 to 95 per cent. literate and 5 to 10 per cent. illiterate.

(c) 10 to 15 per cent.

3. The films depicting stories from national literature, history and mythology are very popular with the Indian audiences, more so than the prevalent Western films. This is also the case with films depicting Indian life, especially those which represent the results of the existing social customs.

4. Not so far as I can ascertain, the reason being that such films are not available in sufficient numbers or varieties.

5. I don't think so.

(a) Those which are exhibited are of good quality as a rule.

(b) They are very popular.

(c) Showing Indian films is much more profitable than Western ones; on evenings when the latter are staged, the house is almost empty, in Ranchi.

6. (a) Yes, most certainly.

(b) (1) To the educated classes, all kinds.

(2) to the illiterate, mostly those depicting Indian mythology, history and folklore.

9. I do not think so.

14. The increased use of cinemas for educational purposes in schools, and for adult education in agriculture, public health, etc., would help very much. Whether the industry was run by Government or any other agency—the success of the undertaking would depend very much on whether the charges were in reach of people with small means.

15. I think so.

16. I think there are, but if their number is not sufficient at present, the extra demand will surely increase their numbers to any desired extent, with a little assistance from Government in the beginning.

17. I think so.

18. In my opinion Government action, both administrative and legislative, will help to foster the indigenous industry to a great extent.

20. Government need not spend any more; their moral, administrative and legislative support will be sufficient inducement for the people to find sufficient funds.

21. I am not in favour of a State Agency or of monopoly by any individual company or firm.

23. (a) To a very large and rather unlimited extent.

25. Yes, certainly.

26. (a) Most decidedly.

(b) No personal knowledge.

30. Yes, children under 14 years of age, should not be allowed any films except those selected for them.

31. Yes, if it is done carefully by experienced persons.

33. Strict and meddling censorship would certainly be very prejudicial in all those matters referred to in (a), (b) and (c).

34. No, I do not. Provincial Boards of Censors are most appropriate and convenient. They are conversant with the conditions of their Provinces, and are more accessible.

(b) A Central Board might be appointed in addition to the Provincial one, though it would not be absolutely necessary.

(c) and (d) A Central Board if appointed at all, should be financed by Government. All correspondence between the two Boards (Central and Provincial) should be through the Government of the respective Provinces.

35. (b) Under the present conditions, a whole time man may be necessary in big centres, but not necessary in small ones.

38. Yes, there have been some such cases.

40. No. I haven't seen any objectionable advertisements.

44. Public bodies and Press could very largely assist in maintaining a good standard of films.

45. (a) No.

(b) Yes, certainly.

**Letter No. 8228-V. D., dated Patna, the 30th November 1927, from
D. Quinlan, Esq., M.R.C.V.S., I.V.S., Director, Civil Veterinary
Department, Bihar and Orissa.**

I have the honour to say that this Department has no interest in the problem beyond the fact that cinema films on cattle-breeding and dairying, as practised in England, should be produced for exhibition in this country. They are urgently required and of the utmost importance. Descriptions of the films produced should be in the various vernaculars.

ASSAM.

**Written Statement of Babu K. P. SEN, Cinema Proprietor, Bogribari,
Assam.**

INTRODUCTORY.

1. I think I have got some knowledge in connection with the cinematograph industry and trade, as I have been running a travelling cinema throughout Bengal and Assam for about 15 years. I think I have acquired sufficient experience both practically and theoretically about this business. My answer will refer as far as Bengal and Assam are concerned.

GENERAL.

2. (a), (b), (c) In my experience I found, in Bengal and Assam (which includes interior villages also) about 5 per cent. educated and 15 per cent. illiterate Indian audiences to visit cinema and increased number of the above audiences will not exceed 10 to 30 per cent. respectively.

Hereby I give an idea of the composition of the cinema audiences when gatherings do not exceed 4 hundred in all.

Our 1st class chair seat, i.e. (Re. 1)	3
Our 2nd class gallery seat, i.e. (As. 8)	40
Our 3rd class, i.e., ground seat (As. 4)	350

I think one-third of the above composition consists of children under 14 or adolescents of impressionable age.

PART I.

Film Industry in India.

3. In my opinion now-a-days in India adventurous, fighting, animal film, mythological, patriotic, historical, national subjects and comics are most popular to audiences.

4. I think exhibitors catering adequately for Indian audiences.

5. Indian productions are not really available to every exhibitor, when available the film costs more than the probable earnings. Besides this they are not of good quality; yet they are rather popular. It is ordinarily much paying to screen Indian subjects than a Western film. I remember to have seen one film namely "Sree Krishna Janma" in 7 reels produced some years before by Hindustan Film Co. of Bombay.

6. (a), (b) I think Indian topical news film and Indian subjects depicting stories from Indian history and mythology if manufactured with skill with Indian artists will be more popular with the audiences than Western film. Historical, patriotic, mythological and subjects adapted from the renowned Indian novels will be popular with the educated; and mythological, animal subjects and simple comics, fighting subjects, magics, scenes of water will be appreciated by the illiterate class.

7. I experienced the difficulty to amuse troops with ordinary subjects. Exciting fighting dramas proved satisfactory to troops but no film will command success which contains dull moment in greater part of the subject. Troops are very fond of adventures, sensational and fighting films.

8. (a), (b) I am not satisfied at all with the present condition of the industry in India modern production being unsuitable for the mass, distribution of films being insufficient and exhibitions being limited. To improve the industry, in my opinion, it is essential to increase number of cinemas and to reduce heavy import duties on films and to manufacture films in this country with her own raw materials and labour.

9. I think good film could not be readily obtainable by every showman at reasonable prices, as according to the demand there are very few firms existing in India who import films to supply the exhibitors by way of sale; what they do is to import second-hand films from England at cheap rate and demand much for their hire not considering at all about the merit, subject and condition of the films from the exhibitors.

10. I do not know about any existence of "Key Theatres" in India.

11. I do not believe that exhibitors in this country have sufficient facilities for previewing films in almost all cases. My opinion is to maintain projecting apparatus by every film renter and dealer for showing films before they could be taken by the exhibitor for exhibition.

12. Present custom tariff on imported films affected the business a great deal. Showman of small capital cannot import films from England in a big lot due to heavy customs duty. They mainly now depend on second-hand rotten films rejected by hiring firms as they are available at much reduced price. To promote the indigenous production of films price of machineries and materials must be reduced to the minimum by reduction of customs duties.

13. I cannot say anything about the amusement tax the same being out of my jurisdiction.

14. My opinion about increased use of educational pictures both for children and adults will help the growth of the film industry in this country. I feel there are large demands for this sort of films.

15. The condition of this country seems to me quite favourable to development of Indian film manufacture on a large scale. Provided the films are produced according to the taste and nature of the people considering the atmosphere of the country. To make a big studio surrounded by all possible natural sceneries India cannot be neglected. Besides this the production costs will be minimum as the labouring will cost much less in India than in Western countries.

16. I think there are in India suitable men for acting, scenario-writing, producing, etc., but they cannot do anything remarkable for want of sufficient capital and Government patronage. Every private enterprise should have Government patronage with all possible means.

17. As far as Bengal and Assam are concerned I do not think that sufficient capital will be forthcoming therefrom for film industry as 90 per cent. people of this province understand nothing of this industry.

18. If really Government are ready to encourage private enterprise of film production it should be clearly notified, so that the cinema-lovers or specialists may come forward to develop the industry to some extent.

19. In my idea, India will have to spend much in producing films due to the prices of materials imported from Europe and America connected with this industry. As regards the question of raw materials being sold, I think, no country could defeat India in producing cheap films.

20. (a), (b) In my opinion Government should not hesitate any longer to manufacture films in this country according to the need, want, taste and atmosphere of the country. In many senses the expenditure is justifiable. Regarding cost and expenditure on the part of Government, I can say that the produced film will bring the money.

21. If Government could make this industry as monopoly in India censorship will be useless as in that case the exhibitor will show and the audiences must see the film that Government wish to be exhibited and if the films could be imported through the State agency as a compulsory rule, film industry in India will come under the control of the Government as a monopoly. I see

no use of Provincial Boards for censoring as this work could be managed by the Central Board under proposal whose work will be to examine imported films for certification before they reach the hand of the exhibitors.

Films of British Commonwealth.

22. I hope India will assist the development of her own film industry in every possible way. My suggestion is to produce first of all educational films suitable for children and adults and to adapt the practice of showing them to Indian students specially on schools compulsory for creating taste and idea of the boys from impressionable age. If the films intended for the school boys are produced after the stories of their text-books, I feel sure, they will appreciate the exhibitions and thereby their interest of viewing cinema will be advanced to a great extent.

23. Cinema films may be used to a great extent for creating bright ideas regarding conditions, resources and habits of the people and other purposes.

PART II.

Social Aspects and Control.

24. (a), (b), (c), (d), (e), (f) I think a class of films shown in this country has a demoralising and injurious effect upon the public to some extent. Crime films in my opinion are harmful to youngs as they are likely to follow the situation not considering the fact that what may be shown in the pictures could hardly be done practically. Censorship of such film is not sufficient safeguard as in that case the industry will be affected. Best thing is to prohibit the production or when produced care must be taken in respect of showing the wages of sin to sinner which is an important point for making this class of subjects. I do not know of any crime in my province due to cinema as in almost all places cinema visits occasionally.

25. Censorship on social subjects is not desirable as in that case Eastern and Western nations will not be able to study each other.

26. Care may be taken in censoring religious subjects. I do not know of any film which has offended religious susceptibilities of any class of the community.

27. (a), (b) I do not know of any film which has a tendency to misrepresent Western civilization in India but it is a fact that uneducated classes cannot study Western life through pictures at all. I do not think any bad result will follow due to such misunderstanding. If it is needed to make the uneducated understand the idea and fact of the film, titles should be made and shown according to the language of the audiences of the locality concerned or the subject should be explained. From what I have seen, Indian life in Western film simply misrepresents Indian life to the eyes of West.

28. Love scenes have bad effect on children because they learn something new before coming to age.

29. I am for preparing and certifying a class of films for adults only.

30. I am not for prohibiting all children from visiting cinemas as in that case business must fall in this country. I have experienced it that specially cinemas are more popular to children. Such restriction is unnecessary if the films suggested separately for adults to show in night performances if matinee show being adopted for children.

31. I do not think censorship is an effective method of guarding against misuse of films if production and supply is not prohibited.

32. I think that the present system of censorship is quite satisfactory though it is defective in some way. Improvement requires lot of expenditure, which is probably not to be met from the censor fees realised on films. Strict censorship on all films will interfere unreasonably and is likely to involve

falling off in the attendance at cinemas. Furthermore, it will interfere with the freedom required for development of the industry.

34. I advocate constitution of a single Central Board to be situated at Bombay having a sub-agency at Calcutta to examine and certify imported films departmentally. I do not advocate Provincial Board as I think it will not be difficult to control the trade without any inconvenience with a single Central Board. To regulate the relationship between Central Board and the Provincial Governments regular advice from the Board to the Provincial Government about certified films will serve the purpose.

35. (a), (b) Present constitution of the Provincial Board according to law is satisfactory but I prefer one whole-time well-paid officer in each centre to be assisted by an Advisory Board of non-officials, in case no Central Board is constituted instead of Provincial Boards in existence.

36. (a), (b) The present system of censoring films is satisfactory but I cannot say anything about the qualification of the Inspectors of Boards. Each Inspector must have special qualifications regarding the industry, idea and sense of judging the merit of the films. Furthermore, they must have special knowledge of understanding the tendency of the subjects, direct and indirect action of the film on the audiences without making any bad effect to the industry and trade. If possible bigger film may be inspected by the members and Inspectors may do with the short length films of simple character.

37. (a), (b) I do not consider any further safeguards are needed for preventing certified films being exhibited if they are objectionable locally.

38-39. I do not know any instances of censored films objected to by the Local Government and I have not seen as yet any disapproved films banned from exhibition in Great Britain being exhibited in our province.

40. I have not noticed any objectionable cinema advertisement. Censorship on handbills and advertisement is undesirable as showman will advertise his film in most attractive manner to a greater extent than the actual merit of the films for getting more gatherings. Some restriction may be made for publishing picture, posters, which may look odd in sense of morality.

43. (a), (b), (c) Misuse of any film will be stopped if Government could control the import and export of films.

44. To much extent Press could assist in maintaining good films, as I think Press is the instrument of forming public opinion.

45. (a), (b) All the film producing agencies may be registered and licensed and Government should have some control over the production.

MADRAS.

Written Statement of the Agent, South Indian Railway Co., Ltd., Trichinopoly, dated the 12th December 1927.

Personally I have very little knowledge of film censorship in India, but I have seen films in India that were not calculated to increase the British prestige by any manner of means and such films I consider should be prohibited. We have one cinematograph at present operating at Negapatam where we have a large Railway Colony and shortly will operate a cinematograph at our new Golden Rock colony workshop. I have filled up the questionnaire from information received from the officer stationed at Negapatam and from our Publicity Officer and am returning this to the Secretary of the Committee direct as desired.

1. No.
2. (a) This depends upon the importance of the films. In Negapatam fairly equal proportions of both classes. I am unable to say to what extent such attendance is on the increase but it is very small.
(b) Europeans, Anglo-Indians and Indians—much larger number of men than women.
(c) 4 to 5 per cent.
3. Generally western films, but a special liking to Indian films depicting epic stories and Hindu scenes. Detective stories, love dramas and Indian films featuring puranic stories attract a crowd.
4. No. Lack of production in India and public demand and want of financial resources.
5. Yes, but few.
(a) Some are good and some are not.
(b) No more popular than American films.
(c) Western films featuring well advertised actors are as profitable as certain Indian films. 'Sri Krishna' is an example.
6. (a) Yes, if good acting could be obtained.
(b) (1), (2) National epics.
7. Unable to answer this.
8. (a) Distribution is poor.
(b) Monopolies, regulated film agencies.
9. There is a complaint of monopoly.
10. I have no special knowledge.
11. I am not aware of this.
12. Any tax is a handicap.
13. No remarks.
14. Yes. There is a large and growing demand.
15. There are none to the contrary. Matter and material are available but would require some trained men.
16. When there is a demand there would be sufficient supply to begin with there will have to be some training.
17. Lack of men to invest capital, but given an industry in which profits can be made no need to fear it will lack funds.
18. Yes. By retailing expert advice and by placing at the disposal of producers, museums, forests, menageries, etc.

19. I have no knowledge.
20. (a) Justifiable from public funds—as a way to educate masses.
(b) No.
21. Desirable. It is not necessary to make the industry a monopoly but it may deal with other matters mentioned.
22. (a), (b), (c) I do not consider that we should embark upon Imperial preference but must be left to adjust itself to the public requirements.
23. (a) Best means of acquainting one country with the people of another.
(b) Government may make films of this nature and send out to various countries for exhibition and exchange.
24. (a) Certain class of films do have this effect.
(b) No.
(c) (1) Films depicting sordid crime or the *modus operandi* of crime and films depicting exaggerated night life of European capital, e.g., intemperance.
(2) They are harmful to illiterate Indians and children by giving false impressions and suggestions.
(d) For reasons in (c) am not in a position to say.
(e) Unable to say.
25. Certainly. It is not desirable that the undesirable elements in the Western civilisation should be proclaimed through the screen in India.
26. (a) Am not in position to say.
(b) No.
27. (a) Certain films do have that effect.
(b) I do not know of any.
28. (a), (b) Yes.
(1), (2) Yes, see answer to 24 (c).
29. Yes.
30. No, they may go except to performances specifically stated as "For Adults only".
31. Yes, it is one of the methods.
32. I have no knowledge.
33. (a) Proper censorship need not.
(b), (c) No.
34. (a) Yes. The Central Board would appear to be all that is necessary whose chief function must be to register and issue certificates. It may be situated at Delhi and constituted by the representatives of the trade, public, Government, Legislature and Educational authorities.
(b) I do not consider Provincial Boards necessary.
(c) Local Government can always be consulted.
(d) From the general finance.
35. (b) Yes.
36. (a) I do not think a staff of Inspectors are sufficient.
(b) Full Board or 3 or 4 members may examine them.
37. (a), (b) Prohibition may be more strict.
38. Yes, "Intemperance" passed in Bombay and banned in Madras.
39. There may be cases.
40. I do not think it is reasonable to censor the media and the method of advertisement at present. It may be considered later.
41. No.
42. Yes, by getting one of their representatives to sit on the Board.
43. (a) Yes.
(b) This will prevent the country being misrepresented outside.

- (c) The Central Board may scrutinise and certify certain films for export.
44. Healthy criticism is always the best corrective and the Press ought to do its duty in this connection.
45. (a) Registration and licenses.
(b) Yes.

Note—

Chief Commercial Superintendent's opinion.

I have seen films in India that were not calculated to increase British prestige by any manner of means—such films I consider should be prohibited.

Written Statement of Mr. E. NICHOLAS, Superintendent, Zoological Gardens, Madras, dated the 23rd December 1927.

1. No.

GENERAL.

2. (a) From my knowledge I find that both educated as also illiterate classes of Indians frequent cinemas largely and more especially the illiterate and they seem to misunderstand the whole play judging by their applause. My answer refers to the Mount Road area.

(b) The spectators include a fair sprinkling of the well-to-do class, a good proportion of the middle class as also the illiterate but this depends greatly on the kind of film exhibited.

(c) About 15 per cent.

PART I.

Film Industry in India

3. Indian religious films such as "Sri Krishna," appeal to all classes of Indians but serials carrying a lot of excitement in dare devil acts appeal to the illiterate classes generally.

4. I think they are with the material available.

5. No. They are two few—

(a) Of purely Indian actors, no. Except a few.

(b) By some Parsi companies and they are not over good and do not carry the crowd.

They are not over popular. The Western film pays and is therefore more profitable. If by Indian films you mean acted by Indians and taken out in India there are none so far as my area is concerned. But religious films, acted by Europeans, concerning India have been very profitable to cinema companies. "Sri Krishna" and a few other films shown at the Wellington Cinema some years back made a fortune for the company. Rs. 60,000 was made on each such film and they were shown for nearly three weeks each, from 3 P.M. to 3 A.M. daily by special police sanction.

6. (a) Yes, certainly, especially national literature, history and mythology but proper actors must be found among the Indians. When these subjects, acted by Europeans, carry the crowd with them, why not with Indian actors if you can find as good. The trouble seems to lie here.

(b) History and mythology.

(1), (2) To all classes.

7. I don't know. I have never seen a single Indian soldier in any of the cinemas yet but British soldiers do frequent them but not in any large numbers. War films appeal chiefly to them, especially films of the Great War.

8. (a) Yes, but it would be nicer to have films concerning India in the same proportion, even if acted by Europeans. It will teach the Indian really how to act.

(b) Money, I presume, and want of the required talents. A certain film producer (Indian) told me he could never get the actors to attend in time. They dropped in just as they liked and they lacked refinement in their acting. A well controlled company with money and a few European actors to instruct their local men may improve matters.

9. It depends on the importance of the Presidency. Calcutta is six months in advance of Madras regarding films; what is seen in Calcutta in January will be seen by Madras public in April or May. Cinemas in India are manned by a few limited companies and a film travels to each city in accordance with its importance, probably in the order, Calcutta, Bombay, Burma, Madras, and so on.

10. I am unable to say.

11. I think so. None.

12. It means they have to raise their prices and the attendance will not be as good. It strikes the public more than the exhibitor. The low class, whose chief amusement is the cinema, will have to keep off.

13. As I have said above, the exhibitor will not suffer if the tariff is raised, he raises his prices of entrance and the poor folk will suffer by having to keep away. I don't think it will be of much use until talent in India can be improved and proper companies floated. I say reduce as much as possible and give the poor man a chance of the only recreation he can afford after his day's labour. It will keep him out of mischief too.

14. Yes, it would and will also improve local talents. If good and useful films are available (which they are not at present) there would be a demand. It makes a bigger impression on a child's mind.

15. With the exception of the talent, everything else is favourable. The acting must be good, almost perfect, to attract. The Indian crowd is very sensitive and the slightest flaw is detected by them.

16. No. Improve them by importing foreign element, as I have said previously.

17. I don't think so. The Indian is always careful of his speculation and I doubt if he will risk his money on a film production.

18. I am not in a position to suggest any.

19. It must be cheaper in other countries owing to the large number of actors available but in India they are scarce and have their high price.

20. (a) No.

21. A very good proposal indeed.

Films of the British Commonwealth.

22. Yes, I think India should help. She would be more in touch with the industry and good men from India could be sent across to help if possible and take part in the production of films and in this way they will learn all about the industry and improve their own talents. Such men after gaining the required knowledge can return and help to improve or start a similar industry themselves.

23. If you have the talent in India to make films showing conditions, resources, etc., of India it would certainly improve matters to a great extent

with the British Commonwealth, for the benefit of India but as we stand at present, nothing beneficial can arise. The suggestion made in question 22 may improve matters.

PART II.

Social Aspect and Control.

24. The films that are exhibited at present are of a better order and class than those exhibited years back and I don't think they are at all demoralising so far as adults are concerned. Of course, films are at times shown of men of wealth falling into the hands of loose women, frequenting night clubs and the loose manner of their ways to each other. These may no doubt lower the Englishman in the eyes of the Indian when he sees such a low type of people and yet it is also a lesson to other young men who are inclined that way, to keep off when they see the result and end of the man in the picture—so these are pictures that cut both ways and after all, the most illiterate man of to-day attending a cinema knows, and understands, the picture is acted more to teach him the danger he runs by such a life than it rests at all in real life. As regards burglary films, etc., I did not find them in any way affect the criminal of the city. He has his own method and sticks to it.

25. No.

26. (a) It is a matter to be looked after but I do not think it exists to-day. Five or six years ago such films did appear, one at the Gaiety and another at the Elphinstone Picture Palace, both Mount Road. I forget the names of the films but the Elphinstone was stoned by the Mohammedan community of Triplicane and the Police interfered and stopped the films. As regards the Gaiety, the objectionable parts were cut out by the Proprietor on my drawing his attention to it. The Proprietors themselves look to this as they are the greater sufferers when such films are taken by them.

27. I have already answered this question when dealing with question 24.

(b) No.

28. (a) Yes, there are films where these night clubs frequented by the low class are depicted; the behaviour, the looseness in the dress and actions of both men and women must naturally affect the young mind. I have seen ladies taking their children away not knowing the film they were attending. Parents should always see a film before they take children. To adults the same film would be a lesson.

29. Yes, I think some restriction should be placed on children. Children 14 years and below should only attend educational films and films of sacred character free from all taint.

30. Answered in question 29.

31. (a) Yes; but at the same time one should not be over-exacting in his censorship.

32. I have no idea regarding the present censorship.

33. I cannot see how it would interfere.

34. Each Province should have its own Censor as it understands its own conditions. There have been instances where films passed in one Province have been objected to in another or at least portions of them. One Censor should be enough with proper men. There seems no need for a Central Board.

35. (a) An equal number of officials and non-officials would be satisfactory.

(b) No.

36. I don't see why Inspectors should not satisfactorily censor films if they are of the proper stamp with wide experience. A Board no doubt would be more satisfactory. I censored films for a year during the time of Mr. Armitage as Commissioner of Police and there was only one complaint

and that from a Protestant Padre in respect of a certain film. It was running for five days and no one objected. It just shows the different ideas people have on a matter. Mr. Armitage inspected it himself and was of opinion that it was not objectionable. The habits, customs, religion and ridicule of a race when such things occur; lowering the European in the eyes of the Indian—immorality, indecency—lowering one race in the eyes of another and so many other things have to be observed and they change with circumstances.

(b) The Board or more than one half the number should examine a film and pass it. I think there should be no difficulty in getting the proper men (non-official) to sit.

37. Yes; but there is always some difficulty when one Board passes it and you have to apply to the Magistrate. There is always room for argument in the question. Therefore Provincial Boards are the best.

38. Yes. There have been several in past years which I cannot remember now. "The Daughter of the Gods" I think was one; some parts that were considered indecent were cut out here.

39. No.

40. There seems no need for this. Nothing has happened up to this necessitating a censorship in the city and is not likely to.

41. Yes; a marked improvement.

42. None.

43. I don't think so.

44. The standard of films shown in Madras has greatly improved. This depends chiefly on the cinema companies; if they are able to pay for good films they get them and they are more able to recover their money, especially if several houses are owned by the same company. Interesting reports regarding films in the local papers and condemnation of indifferent ones will improve the standard of films. It affects the proprietor otherwise.

Written Statement of Mr. T. S. SUBBARAMAN, Scenario-writer, Triplicane P. O., Madras.

The average cinema audience in Madras is composed of all classes, students in predominance. Western films are popular with them, as well as the cultured classes. Foreign serials and Indian pictures are patronised by the masses. People of orthodox views also visit theatres showing Indian films. Daily the number of picture-goers is on the increase.

The imposition of a tax would create a fall in the attendance. This applies only to the cheap seats. In my opinion paying a little more than the usual price would in no way affect the rich from going to the cinema; a small tax would certainly affect the pocket of the lower and middle class patrons, and this would seriously affect the box-office business.

I have not studied the tariff problem; but am of opinion that the abolition of duty on raw films and other materials would lower their prices, which would be of real help to the Indian producing industry.

It is high time our high schools and other educational institutions possessed apparatus to have regular cinema shows. Teaching natural history, geography and hygiene, etc., by means of cinema films would not only have an attraction to the average student, but would leave a lasting effect on his mind, than any number of oral lectures. These subjects could be produced in India. The Government is the fittest agency to undertake this. In this branch of the industry private enterprise cannot succeed, for, the remunera-

tion is not large. Such of the subjects that cannot be produced here could be imported from Germany and France who have made rapid advances in the matter of educational and scientific films. By regular use of these subjects a good deal of advance in the right direction in all matters could be easily achieved.

Unless ample capital and people of culture and ability come forward to its rescue, there is no hope at all for the substantial development of Indian film industry. The average Indian film of to-day is crude and amateurish. Just now I see some signs of improvement. Producers of the type of Mr. Misra of Bombay and actors of the type of Mr. S. C. Bhaduri, M.A., are the people to elevate the industry to the highest standard of perfection. I have seen some of the screen efforts of the above gentlemen with real satisfaction.

It is the lack of capital that has handicapped production activities in our presidency. We have in our midst a young man who has studied the art in all its branches. His difficulty is finance. The requisite talent is easily available, or there are persons fit to train people to act before the camera.

There are very few directors and cameramen in India who know their business thoroughly. Scenario writing is an unknown thing. In this branch of literary work technical knowledge coupled with a good plot and a certain amount of literary ability alone is not enough. The scenario-writer is one who can picture his ideas and understand the entertaining value of a situation and know when and how it should be used or presented. In this work it is not the writer with a big literary name or a large command of language who succeeds but the one with the less command of flowery words and who can think in picture and write in picture sense. These are the men on whom the future of the industry depends in all countries. Real talent in this line should be found and encouraged. Unfortunately there are a few producers in the trade, with piratical tendencies, and here the Government would do well to devise a sort of protection for the scenarist, from having his ideas stolen.

The present output of this country has no competitive value. To encourage the production of standard films young men of aesthetic sense, histrionic ability and sound common sense should be sent to foreign production centres to learn the art of production in all its various branches. I would say Germany is the best place for it. In my opinion science students are not the right people at all. Science has done its duty in inventing cinema and left it at that. It is not science or scientists who have developed the industry to its present popularity. The people responsible for its present greatness are those hundreds of directors, actors, photographers, scenario-writers and hosts of others. If scientists become the producers of our everyday cinema films that day the cinema would cease to be an amusement. Young men should be sent to foreign places and they should be helped with Government scholarship for their maintenance during their stay. The scholarship amount should be in the nature of a loan, the students to repay it after their return when they begin earning. I am informed through reliable source that studios do not extract any fees from those that desire to learn the art. But it is very hard for an outsider to gain admittance to learn the work. If one has an ally or is backed by some person of authority then it is easy. Students are to learn their subject by looking on and practical work. In fact they learn the craft by doing hard work. The so-called cinema colleges and scenario schools are no good at all.

I am averse to the policy of Government taking this industry under its control. What would be of more use is the encouragement of indigenous enterprise with Government co-operation. In America the banks are the power behind the cinema companies. Banks supply them with large funds and by this mutual co-operation both of them realise handsome profits. Four years ago a Scottish bank backed a failing American firm and to-day that film company is one of the biggest in the States. Government subsidy

will not in any way help towards its healthy growth. Rather it will retard *private enterprise*. The Government should assist the industry, with easy and cheap facilities for travelling, use of public places for filming scenes, use of troops and Government properties, etc. This would go a long way to improve the standard of production.

Considering production charges, India can produce films cheaper than any other country. An ordinary five reel American production with stock settings may cost anything between \$25,000 and \$30,000. These are the estimates of 1923. In India a first rate full programme length picture could be produced for less than half the sum, allowing for everything on a lavish scale. In England an average 5 reel picture used to cost anything between £3,000 to £5,000. There are many instances of pictures that have cost only £2,000. I am informed by a man on the spot that in Germany the cost of production is very cheap. A huge screen spectacle that would cost a million or so in the States could be produced in Germany for half that sum or less.

Unless our films attain a high level of technical perfection they will never have any value *outside India*. And all our subjects will not be marketable in the West even supposing the standard to be high. I have heard of a few recent Bombay and Calcutta productions, which I think may find appreciation in the West provided they are perfect in workmanship. Our films should be produced with an eye on the foreign market. In time they will surely find a market in Europe and the Empire if not in the States. Mutual help in this direction is essential for all parties concerned. So in a measure it is better that we should encourage British and continental films. India could absorb a large quantity of *Empire* films if the various parties would evince interest in her product. This would, of course, further and foster our friendship, and enable all concerned to understand each other well and respect each others' feelings and institutions. This is where the cinema will succeed where the politicians have failed.

We should on no account allow foreign capital in India to exploit her for their benefit. India should in this industry at least be *Swadeshi*. Foreign capital in India would kill the *Swadeshi* enterprise and the small holder. This is one worth serious thinking.

Monopoly in exhibition and distribution of films is a great handicap the small holder has to contend with. Either he should take inferior films or be content to be at the mercy of the monopolist. Since 1921 the general moral tone of the average film is not what it ought to be. The pictures shown here are for the most part American in origin. I have not seen a single British or German film of an objectionable type. Sex pictures, vampire and crime pictures always leave a bad taste in the mouth. If at all we are to see such things can they not be certified as fit only for adults. In the West I am told the Y. M. C. A., and other associations ever keep a watchful eye on such things and see that no child below a certain age is allowed to such shows. There are special shows for children. Sometimes we see here weak dramas, sex problems of the sordid or sensual variety and absurd comedies. These form a portion of the American film output shown in India. In contrast to these, we have also the very best of comedies of Chaplin, Lloyd and a few others, historical and modern dramas and romances produced by Griffith, Ingram and a few others and acted by the Gish Sisters, the Talmadges, Fairbanks and a host of other well-known stars. Dramas and problem plays featuring certain feminine artists (I need not mention any names) always contain some objectionable matter. I will not take my sisters or other female relatives to such pictures and I would also advise my friends about the same. I do not think it lowers the Western people in our people's eyes. My reason is why see unclean things. Films showing too much kissing, deep drinking, night club life, cruelty to animals, obscene dances, dress parades depicting females with scanty clothing, ridicule to any one particular religion, are some of the things to which I have objection. If one were to say that without these, the power of the cinema to attract the crowd will be lost, I would most emphatically say, that person is wrong. Seeing that there is too much kissing in the American films, the Japanese

Government stopped screen kissing. So all kissing scenes were completely eliminated. They left it to the imagination of the audience. Was there a fall down in the attendance. No. To-day after six years the power of the films and the number of picture-houses, and the picture-goers have increased enormously. It is human nature always to apprehend the worst when forming a new measure. Objectionable pictures *should* be prohibited, or the objectionable portion should be eliminated before the public release, be the film *Swadeshi* or foreign irrespective of the country of origin.

In my opinion this is where the British films lead. It is highly creditable to the British producers, that they have kept their films free from such undesirable features of certain American films. There are people who say that they have fallen short of the standard of perfection of the German and American films. I admit there are a few films of British manufacture, as there are also instances of American and German manufacture, which have faulty technique, poor story and glaring mistakes in acting. I am not talking of the isolated few, but of the large majority of British productions. The British picture is equal to any American picture and some I have seen which are even better, always true to life with no exaggeration. They always give the public the more attractive and clean phases of life. I wish that our cinemas exhibit a goodly number of English and continental films at least as a change. The Censors should watch for objectionable matter: for the beauty of an otherwise perfect film is often spoiled by one or two scenes. For instance, an Indian production "*Pati Bhakti*" was a very good film with a very good moral. But the whole effect was marred by just one scene, which was not at all essential to the sequence or success of the play. Then there was another picture of American origin. The picture on the whole was first rate. But one scene in it sufficed to wound the religious sentiments of Moslems. Of course, the management sympathised with their feelings and withdrew the picture. If I remember right the picture was entitled "*The Virgin of Stamboul*" featuring Miss Priscilla Dean. If the censor had exercised his judgment at the first official exhibition some measure of trouble and wounded feelings could have been avoided.

If the Government would enact a law (as in Germany) making it compulsory that a certain percentage of films shown each year should be purely Indian it would help the indigenous industry very much. This would be an encouragement for the industry in the right direction and with this I would hope for the very best results. Lack of patronage for Indian films is partly due to lack of publicity.

And now about the board of censors. I think the Provincial Boards should exist in addition to the Central Board. The function of the Central Board is to grant certificates as fit for all-India exhibition. What I mean is one based on the model of the National Board of Review of Great Britain. In the States also there is such an Agency at Washington, who pass the films as fit for exhibition throughout the States. But as each State or county has its own laws, they have a Board of Censors to examine whether the films have anything objectionable according to their views. For instance, smoking is considered almost a crime in Kansas. In this county the scenes where the characters smoke are eliminated as far as possible if it could be done without spoiling the thread of the story. Another county has objections to drinking scenes and so on. Our Provincial Boards should function on the same models as the district boards of United States of America. For what would pass as harmless in Madras may be objectionable in Bengal or Bombay. The members of the Board should always be honorary. A person esteemed by all sections of the public, a non-official, should be the Chairman. Such a gentleman is Mr. T. P. O'Connor, the Chairman of the Board of Review in Great Britain. A Christian clergyman of liberal views should be one of the board. A cultured and sane Indian lady would be of real help to the board.

On the Provincial Board should be a teacher and at least one member of the Women's Indian Association. In my opinion a great deal of public good in this matter could be achieved if there are more women on the board. The proportion should at least be two women for every three men.

**Written Statement of Rao Bahadur Y. SHANMUGAM MUDALIAR,
Sheriff of Madras, dated the 30th November 1927.**

GENERAL.

1. No.
2. (a) 1. Very few; (a) 2 Bulk of the illiterate classes frequent.
(b) 20 per cent. educated and the balance illiterate.
(c) About one-third.

PART I.

3. Adventure, comics and love scene.
5. Indian-produced films are of very poor quality but popular with Indians.
(c) (2) 'Pati Bhakti' and 'Krishna Leela.'
6. (a) I do not think so. I think the Western films hold a great fascination for Indian audiences.
(b) Mythology, History and love scene.
8. (a) No.
(b) Through study of the subject by young men in the several branches of the industry. Men and money required to establish regular schools for the proper training of men and women.
9. (1) I should think so.
(3) American films seem to be available in plenty.
14. Yes.
15. Not on a large scale.
16. Not many.
17. Capital is shy for this kind of investment.
18. Government intervention will not improve matters. It is a matter for convincing capitalists about the large returns their investments will bring from this industry.
19. It must be cheaper in India than in the west for various reasons.
20. (a), (b) No. But Government will do well to arrange for a series of educational films to be used in Schools and Colleges on subjects like Agriculture, Public Health, etc., as also for being exhibited in rural parts throughout the length and breadth of India which will educate the illiterates much quicker than by other means.
22. Yes. Films of the British Commonwealth.
(a) Most probably.
(b) Yes.

PART II.

24. (a) Films depicting murder, rapine, burglary and theft, etc.
(b) Cannot speak of immoral films but criminally suggestive films are, I think, fairly well circulated.
(c) Films depicting murder, robbery and adventure. The above are harmful to youths as it stirs the mind and stimulates imitation.
(d) (2) Strict censorship will be more advantageous.
(c) I think there has been nothing in the Madras Presidency.
26. (a) I have not heard that religious susceptibilities have been offended by any exhibition of films till now.
28. (a), (b) The answer is in the affirmative.
28. (1), (2) As already stated films exhibiting murder, robbery, elopement have a demoralising effect on children and adolescents.

29. No. Not possible—unnecessary.
30. Yes, under 12.
31. (a) Most decidedly.
32. Not quite—could be improved by prohibiting the screening of pictures depicting murder, robbery, vulgar love scenes, etc.
33. (a) May at the start, but the tendency of the Indian mind is to seek amusement and recreation and the cinema affords a good opportunity to satisfy both.
(b) May in the beginning.
(c) I do not think so.
34. (b) This may be better.
(c) Working with Provincial Boards.
35. (b) No. As it will culminate in corruption and thus frustrate the very object of censorship.
36. (b) Yes. Can be easily made available.
45. (b) I should think so as it will regulate the trade and infuse discipline amongst the producers.

**Written Statement of the Honourable Dr. U. RAMA RAU, Member
of the Council of State, dated the 31st October 1927.**

INTRODUCTORY.

1. None, except some experience gained as an occasional visitor to cinema theatres.

GENERAL.

2. (a) (1) and (2) To a very large extent, both the educated and the illiterate classes frequent cinemas. The illiterate people attend in larger numbers, when sensational scenes are exhibited, such as abduction, burglary, etc. My experience is limited to Madras City only.
(b) Men and women below the age of 50 and children.
(c) About 25 per cent.

PART I.

Film Industry in India.

3. Indigenous Films on Puranic topics.
4. No. The production of indigenous films on Indian themes is very scanty.
5. A few Indian-produced films are available.
(a), (b) Yes.
(c) Yes; birth of Sri Krishna and Krishna Leela are the two examples of successful Indian films.
6. (a) Yes.
(b) The educated classes, unfortunately, prefer Western films to Indian mythology.
(c) Puranic scenes, undoubtedly.
7. I have no idea.
8. (a) No; certainly not.
(b) It is finance that stands in the way of this industry thriving, as it is in every other industry in India. Government must subsidize or start these industries.

9. Not Indian films; because there are no competitors in the field. There is no monopoly or tendency to monopoly as such. It is a rare production and hence dear. When more men turn to this industry and when there is larger demand for Indian films, the cost will go down.

10. Not to my knowledge.

11. No.

12. I don't think it is a handicap at all.

13. There ought to be a high tariff imposed on foreign films in order to promote the indigenous production of films.

14. Yes; certainly.

Yes.

15. Yes; they are of real educative value to the illiterate masses.

16. Yes; there is sufficient talent which must be encouraged, with finance and a good market for their production.

17. Doubtful on account of the speculative character of the enterprise.

18. Yes; State Aid and free expert technical advice should be given.

19. Will be found to be cheaper in the long run.

20. (a) Yes, expenditure from Government funds is justifiable.

(b) Besides Government subsidy, an amusement tax may be levied (where it does not exist) and the proceeds earmarked for the purpose.

21. I heartily approve of the proposal.

Films of the British Commonwealth.

22. (a), (b) and (c) I doubt very much.

23. (a) and (b) Seems unnecessary.

PART II.

24. (a) Certainly; yes.

(b) Yes.

(c) Sex and crime films are harmful to the young and illiterate.

(d) No; in both cases.

(e) Yes.

(f) The recent shooting by a person, yet unknown and undetected, of the wife, mother and sister of the Station Master at St. Thomas Mount, a Railway Station in the S. I. R. 12 miles off Madras, while the Boat Mail was halting at the Station at about 8 in the night, the culprit suddenly getting into the train while in motion, after the deed was done and then jumping from the train, after it had passed a few yards, thus making good his escape, is a daring act influenced, in my opinion, only by cinema exhibitions.

25. Yes.

26. (a) Not necessary.

27. Yes; they have a tendency to lead young men and women to depravity. Such films ought strictly to be excluded.

28. Sex and crime films exert a baneful influence on children and adolescents.

29. Yes.

30. Yes, because they detract their minds and lead them astray. I would suggest 20 as the proper age when one can be permitted to visit cinemas of the type that are now being exhibited.

31. Yes.

32. The Censorship is not generally rigid. That is all my complaint.

33. (a) No.

(b) Yes.

(c) No.

34. The present Provincial Boards would do, provided there is adequate control from the Central Government.

35. (a) Yes.

(b) I think that is preferable.

36. The Board must pass the films scrutinized by the Inspector otherwise there will be considerable laxity on the part of the Inspectors.

37-39. I have no idea.

40. Yes, posters with obscene pictures, should be prevented.

41. To a slight extent, especially after the exhibition of certain Indian films.

42. None.

43. Because of their baneful influence on the morals of the people.

44. They could openly denounce such films as are objectionable in nature and prevent their being exhibited.

45. (a), (b) Yes.

Written Statement of Mr. VIDYA SAGAR PANDYA, M.L.A., dated Madras, the 25th October 1927.

As I have no special knowledge or connection with the Cinematograph Industry either in India or outside I have no desire to tender any evidence.

The Government which does not move its little finger to proscribe Miss Mayo's Book is hardly likely to proscribe the films which will lower the Indians in the estimation of the West in film picturing. The ordinary idea which an Anglo-Indian conveys to his friends abroad is of those who live behind his bungalow, that is, the gardeners, coachmen, coolies, barbers, etc. Whenever they send Christmas Cards to their friends of Indian life they cannot think of anybody except the low paid servants. All this goes to lower the Indians in the estimation of outsiders. I wonder what control they can have on the exhibition abroad of films of such Indian life when they are not prepared to proscribe "Mother India" as written by Miss Mayo, and freely distributed in England. Under the circumstances I have my own doubts of the bonafides of the Government of India in the matter of so-called improvements and encouragements to the film industry in India. As you will generally find the whole thing will be to devise some scheme under which the British film industry gets encouragement and preference and even financial support from the Government of India in the name of encouraging Indian film industry. I have lost faith in the Government and I don't see any useful purpose would be served by casting pearls before those who really don't value them. I am sure you will kindly excuse me for this frank expression of my views.

Written Statement of Lady SADASIYIER, Madras, dated the 1st November 1927.

GENERAL.

2. (b) In my experience the average audience of a cinema is composed of 50 per cent. students, 30 per cent. illiterate classes, 10 per cent. children, and 10 per cent. upper and middle classes. I refer to the city of Madras.

(c) Nearly 50 per cent. of the audience consists of children and adolescents of impressionable age.

6. (a) I am of opinion that Indian films depicting Indian life, ancient and modern, will be more popular with Indian audiences than Western films.

(b) Historical and Mythological films would appeal both to the educated and the illiterate alike such as "Savitri and Satyavan", "Birth of Sri Krishna" and the "Tilak Procession".

8. (a), (b) No. The chief difficulty besetting the film industry in this country is due to the dumping of foreign films at cheaper rates on the market. So a sufficient output of capital is not forthcoming; one means of assisting the home industry is to put a prohibitive duty on imported films.

14. Yes. It would materially help the growth of the Industry in India. There are demands for such films.

22. In the present state of the industry in this country India is not in a position to encourage films produced in any foreign land, as home-products need all the encouragement that she can give.

24. Films relating to sex and crime have a tendency to demoralise the public.

(b) A considerable amount of criminally suggestive films.

(c) Both crime and sex films are harmful to the illiterate and to the adolescent, as they appeal to the lower passions and emotions.

25. Yes.

27. Most of the film versions are only adaptations of Western fiction. Further Western fiction nowadays is written with this end in view. So an educated Indian will not see on the screen phases of Western civilisation with which he is not already familiar. As for the illiterate he is bound to misunderstand a large portion of what he sees, and bad results are sure to ensue when he apishly follows the code of ethics he sees depicted before him.

29-30. Yes.

**Written Statement of the Rev. V. J. R. ASIRYATHAM, B.A.,
L.M.&S., Medical Officer, The Madras Christian College, Madras,
dated the 24th December 1927.**

INTRODUCTORY.

1. I have no special knowledge or connection with cinematograph industry either here or abroad but by close proximity of cinema houses both near my residence in Purasawalkam and my consulting rooms, in Chenga Bazaar, George Town. I have been forced to observe classes and masses patronising cinema shows twice daily and thrice on Saturdays and Sundays.

GENERAL.

2. (a) In my experience illiterate and middle classes attend cinema shows more than educated classes. (2) I think that in the area I refer to, the attendance is on the increase.

(b) Labouring classes and Mohamadan youths are prominent constituents of the audience I have in view.

(c) I think there is about 25 per cent. of children under 14 years attend cinemas; so far as "adolescents" are concerned I think cinema pictures impress them more than any other medium.

PART I.

3. There is a regular craze for "serial pictures" in which there are most unnatural thrills and revolver shootings. But I observe in some of the "high class areas", serials are falling in the estimate of audiences and

short Dramas known as "super features" and "features" are taking their place. But in other areas "serials" are still going strong. For the purpose of distinction I am calling these areas middle class areas where the shows are generally patronised by middle and illiterate classes.

4. Exhibitors do not cater adequately as the real demand in India is for Indian religious and Indian Mythological pictures and these are not available to the Exhibitors as easily and cheaply as foreign pictures, and naturally the exhibitors do not show them as they do the Western pictures.

5. (a), (b) They are certainly popular but as artistic productions they are bad. As the Indian audience are used to good clear pictures they notice. Of course the difference at once and shun these "black pictures". Of course the mistake lies in the producers. In spite of this defect people persist in attending these bad productions for the sake of the religious story or legend which appeals to the Indian mind most powerfully.

(c) It is ordinarily less profitable as the Indian producers charge exorbitant rates when compared with Western producers. But it would really be highly profitable if the Indian producers should charge rates more or less equal to those of Western productions. For instance "Krishna Janma" being an old picture which has had many a run is now available at rates on a par with the charges of the western new picture, and would any day pay comparatively higher than any good western pictures. It is a well known fact that the picture "Krishna Janma" created a sensation owing to its being tolerably a good production and partly owing to its religious aspect. Its exhibitors had a sweep of money for weeks together wherever the picture was taken: there is no doubt that Indian pictures would pay in India better than western pictures provided the quality of production is considerably improved and charged at rates on a par with the rentals of the foreign producers.

6. (a) Yes, provided the picture of the same technical standard as that of the western films is maintained.

(b) Religious, historical and Mythological.

(i) Historical and social.

(ii) Religious.

8. (a) Absolutely not satisfied excepting exhibition (projection at cinema houses).

(b) Expert foreign or qualified Camera-men, Directors, Scenic effectors should be employed or lent to the present so-called producers, and local men trained under them for such a period as may be found necessary. Financial assistance should be given to such producers who have the benefit of advice from foreign experts. Assistance in the way of grant of land should also be given. The cost of assistance rendered in the way of experts, finance, and Land, be capitalised and made repayable on slow instalments; in the meanwhile the concern or concerns so helped be under the lien of such financial body until the capitalised amount is repaid by the concern be very cerns. The scale of capitalisation for the assistance rendered be very moderate. A certain portion of the capital should be borne by the department of the cinema revenues or any such department as the Government may think best.

9. No. The simple reason being that the Indian producers are not financially strong to meet the demand and often the Indian producers delay releasing their pictures for want of timely finance. Western pictures are generally contracted or monopolised by a particular picture show house and once it is exhibited the picture becomes second run in the same town.

10. At one time "blind" "Booking" of "first run" did exist as I have stated in the course of my answer No. 9. But it is now slackening on account of the new tendency as I have stated in the course of my answer to No. 3, super features, and features being generally tried before they are booked unlike the serials of the standard producers.

11. As I do not know what special facilities are provided in other countries I am not in a position to answer this question.

12. I have no idea: but levying of tax on cinema (amusement tax) and in turn charging the same on to the spectators proportionately will neither very much affect the exhibitor nor the patrons as it will be a very small sum in proportion to the tax and equally divided amongst every spectator that visits a picture house.

13. The present customs tariff is certainly in favour of indigenous productions. For the purpose of encouraging local industries I would certainly advocate higher tariff.

14. Most decidedly.

(a) Yes.

15. Yes.

(a) Education to the young minds by exhibition or projection on the screen is more impressive than education imparted in schools through other modes. The masses are taking keen interest by attending cinema shows.

16. Excepting enterprise and resource all other conditions exist.

(a) I would as suggested before urge financial assistance and technical advice to commercially qualified enterprise.

17. Sufficient capital would be forthcoming in India in case the Government identifies itself with local film producing concerns.

18. I think legislative and administrative action of the Government would materially assist the enterprise.

19. The cost of film production in India is greater than in western countries, because of the unfavourable conditions existing in this country.

20. As Government takes a keen interest in the education of the country and as education by exhibition of film would prove more beneficial, side by side with the education imparted in the Schools I am of opinion that Government would be doing a greater service by experimenting in this direction. At present relief maps and models are used for impressing young minds but education imparted through the medium of films would prove more effective.

(b) Government is the best judge.

21. I concur with the proposal.

Films of British Commonwealth.

22. In preference to other foreign films encouragement should certainly be given to British films provided India's industry is not in any way crippled.

23. (a), (b) By encouraging "film topical" which can be obtained cheaply throughout the British Commonwealth, and by popularising the sight of such topicals with the aid of the newspapers through the medium of films.

PART II.

Social aspects and control.

24. (a) Yes.

(b) Most of the popular "serials" have immoral and criminal suggestions.

(c) It has been found that the criminal aspect of the film has worked very badly on the lower and rowdy classes of the cinema visitors and many a young man has often felt that the "cinema revolver" was not so handy to himself otherwise there would have been any number of shooting cases in India on the diaries of the Police, especially by young men between the ages of 18 and 22 who are fairly educated. I have often overheard such conversations.

(d) (1), (2) Censorship on western films is very essential.

25. Yes.

26. (a) Yes.

(b) No special instance need be quoted as it often occurs. I take it it is generally due to mere ignorance.

27. (a) Most of the pictures that represent dances, Solo dances, by a beautiful damsel or damsels in their semi-exposed busts and other parts generally, has created and will create a low moral opinion about the westerners in the minds of the uneducated Indians and such aspects have a fair chance of these Indians putting down every westerner as an immoral wreck by the impression created by these semi-nude pictures occurring in the course of a photo play.

(b) I have no personal idea.

28. (a) "Serials" where there is a lot of robbery, clear devices for inducements, or appliances employed, Chinese dens and such other things in my opinion will have bad effect on children.

29. No.

30. If Censors were to carefully pass pictures there need be no restriction to children.

31. Yes.

32. Probably censors are doing their best under the existing circumstances and conditions, of importation of western films.

33. (a) No.

(b) No.

(c) No.

34. (a) No.

35. (a) Yes.

36. Yes.

40. No.

41. In recent years, there has been improvements in the moral standard of films exhibited in India.

45. (a) Yes. If control is exercised by the Government at the place of production most of the trouble will be solved and censor will have very little to decide.

(b) Government is the better Judge.

Written Statement of Mr. C. P. MURUGASAM PILLAY, Retired Supervisor, Military Finance Department, dated the 26th December 1927.

1. No special knowledge in connection with the industry.

2. (a) I am restricting my answer to Madras City and shall say that,

(1) The educated and (2) the illiterate classes attend the cinemas in about equal proportions. I should think that the attendance is gradually and largely on the increase, in view of the fact that in the course of about 10 or 12 years, the number of cinemas in Madras has increased from one to nine. I should think that the average attendance in all these theatres is fairly good.

(b) The composition of an average cinema audience here is of merchants, Officials, Students, Shopkeepers, Artisans and the like in almost equal numbers.

(c) About 10 per cent.

PART I.

3. Religious films are the most popular, subject to this that natural, educative and mildly sensational films draw the educated people whereas unnatural and thrilling plots attract the uneducated.

4. No. The reason is for want of films that appeal most to an average Indian audience.

5. Not very readily available as the production of such films is small as compared with the western.

(a) Only about 20 per cent. good.

(b) Yes.

(c) Ordinarily it is more profitable to show an Indian film than a western film. "Pati Bakti" of Madan Theatres, "Shirin Farhad" of Kohinoors and "Prabalada" of Hindustan might be quoted as examples.

6. (a) Yes.

(b) (1) Religious and social with a little bit of romance.

(2) Purely religious.

7. Madras City has not got a separate cinema for troops and the attendance of Soldiers in Theatres, not out of bounds for them, is in my experience, very small.

8. (a) No.

(b) Want of initiative, want of proper experts and trained men in the different branches of industry referred to. I may add that these difficulties are not peculiar to this industry alone. I should think that Government should set up a special institution where special training should be given to selected pupils by experts in the various branches of the art. Arrangements should also be made to get selected trained men specialised in the Art by sending them abroad. If trained experts are available and sufficient facilities given to them, private capital will be forthcoming.

9. Yes. There is no monopoly of the supply or exhibition of films as yet in Madras City but I see some tendency towards it by The Madan Theatres.

10. Not to my knowledge, except probably The Madan Theatres. My opinion is that such a system will not be advantageous from the trade or public point of view, because it annihilates competition which is necessary for a healthy growth of the industry; and from a public point of view, because, up to date films are not brought before them, immediately as they are produced.

11. No. I would suggest trade shows being arranged in all the Presidency Towns by manufacturers.

12. I have no idea as there is no such tax in Madras.

13. The extent to which exhibitors are affected cannot be judged. Any increased tariff is highly useful for promoting indigenous productions provided also sufficient facilities are afforded for an increased output of films. For the present I should think that the tariff on materials connected with the films industry should be completely abolished or at least kept as low as possible.

14. I should think that an increased use of such purposes would certainly help the growth. In my opinion there is demand for it.

15. Yes. The conditions are quite favourable. In view of the appalling illiteracy prevailing in this country, cinema exhibitions will be easy and effective means of imparting mass education.

16. Please see my answer to question 8 (b).

17. Yes. Film production till now failed not for want of capital but for want of experts.

18. Yes. Government should issue Diplomas or Licenses for trained men and should also take some initiative to produce and exhibit, by free copies, films on subjects like Agriculture, Sanitation, Child Welfare, etc., at various centres.

19. I have no idea.

20. (a) Yes. The expenditure is quite justifiable as exhibition of films has much educative value, as I have already stated.

(b) I would suggest levying a small tax on amusements, the deficit if any, being debited to the Head "Education".

21. I am in favour of centralised Agency with Government help and control.

22. The standard of Technique being the same, I am in favour of giving some preference to British Empire films in India here, provided the same preference to Indian-produced films is given in the other parts of the Empire.

(a), (b) Yes.

(c) Yes. The Government of India should come into a working arrangement with the Government of other parts of the British Empire.

23. (a) To a very large extent.

(b) This is matter of detail to be settled in a conference of the Representatives of various Governments.

PART II.

24. (a) No. I do not think that the class of films now exhibited has any demoralising or injurious effect upon the public.

(b) No.

(c) Films attacking one religion while extolling another or films exaggerating the dark side of one nation or country or based on falsehoods are harmful.

(d) (1), (2) I should think adequate.

(e) No.

(f) Does not arise.

25. No, if the true life of the East or the West is depicted.

26. (a) Yes.

(b) The film called "Beggar Girl of Rustomhole" by The Universal Co.

27. (a) No. They are not unintelligible to an uneducated Indian and I do not think they are misunderstood by him.

(b) I do not know.

28. (a), (b) No.

(1), (2) Do not arise.

29-30. No.

31. (a) Yes. Provided it is done with broad outlook and principles.

32. No. It is defective in that at present censorship does not seem to be free from bias. Whatever that is true in the life of the West or the East should not be suppressed as otherwise mutual understanding or proper estimation of the Ideals of the East and West is impossible.

33. (a) Quite so. Undue severity should be avoided.

(b) Yes.

(c) Yes.

34. (a) No. The present system of Provincial Board is better.

(1) to (4) do not arise.

(b) Yes.

(c) I would advocate a Central Board working with the Provincial Boards. Central Board should be a kind of appellate authority from the decisions of the Provincial Boards, having also some original and vetoing powers in the matter of censoring. The Local Government should have control over the Provincial Boards and Imperial Government over the Central,

(d) The Provincial Board should be financed by the levy of registration, license and similar fees from the manufacturers, actors, etc., and the deficit if any is to be met from the Provincial funds. A contribution by each Provincial Board of not less than 20 per cent. of the revenues of the Provincial Boards should be made to the Central Board, the deficit if any is to be met from Imperial Revenues.

35. (a) No. 75 per cent. at least should be non-officials.

(b) No.

36. (a) I have no idea.

(b) Yes. Gentlemen of suitable standing will be available.

37. (a) Yes.

(b) The Provincial Boards will look to it.

38. Yes.

39. No.

40. No. The Provisions of the Penal Code afford sufficient protection.

41. Yes.

42. Trade should have nothing to do with Censorship.

43. (a) There should be a more stricter control over the import of films.

(b) To afford protection for indigenous manufacture.

(c) By increasing the Custom Tariff on Imports of films.

44. They can to a large extent assist the Censoring Board in maintaining a good standard.

45. (a) Yes. At the initial stages, the Government should advance loans freely to producers and take steps to control production of a film from the beginning.

(b) Yes.

**Written Statement of Khan Bahadur M. MD. HUSSAIN SAHIB,
B.A., Madras, dated the 2nd January 1928.**

2. (a) In Madras cinemas are largely resorted to both by the educated classes and the illiterate population. My reasons are (i) that the cinemas, whatever their number continue to attract mixed audiences, (ii) that dramatic performances are on the wane in the same proportion and (iii) that the cinema fares are so regulated as to suit all purses.

6. (a) Human nature being what it is, Western films are popular because of the prominence given to the sensational element. Indian films require a deal of advertisement before they can achieve the same or a greater measure of popularity.

(b) (1), (2) Films of Indian life and topical Indian news would appeal as strongly to the educated classes as those of scenes from Indian history, mythology, etc., would do to the illiterate population. The difference, such as it is, is mainly due to the lack of mass education.

14. The film industry stands to gain by the utilization of films for educational purposes. The demand for such films, though not great at present, requires to be stimulated by Government through the agency of effective teachers.

15. The conditions in India are not quite favourable to the development of the film industry, since it has to face unequal competition from Europe and America which have infinite resources to draw upon in men and money.

17. It is problematic whether sufficient capital will be forthcoming for film-production in India, since the foreign films themselves, do not seem to yield sufficient profit to their exhibitors in India by reason of their excessive cost, not to speak of local competition.

18. Subsidies to Indian films and imports on foreign films are the only remedy but both processes should be gradual to prevent injury to trade.

21. At the outset a State Agency is desirable, if only to meet initial losses. It may be withdrawn once the Indian Industry can hold its own in the open market.

24. (a) Western life being different from Eastern life, sex films and crime films cannot but have an unsettling effect on the minds of Indians who are handicapped by a low standard of literacy. The element of sensation is good up to a certain point but when it transcends the bounds of realism, it should be tabooed.

26. (a) Every care should be taken to eschew films likely to offend religious susceptibilities because of the existence of diverse creeds in India with endless opportunities for friction. Islam in particular abhors the idea of sacred personalities being exhibited on the stage in any form whatever.

30. Age restriction is necessary in the case of children because of their inability to distinguish between the real and the unreal and of their liability to receive impressions good, bad or indifferent.

**Written Statement of the Mohammadan Educational Association of
South India, Madras, dated the 9th January 1928.**

1. No.

2. (a) Attendance from both the classes is steadily on the increase. The answer refers to Madras City.

(b) All classes and communities.

(c) General inducement to attendance of children are offered by Matinee performances of ordinary films.

3. Films depicting lighter side of life are most popular with Indian audiences generally.

4. No. Because good films depicting Indian life, History and Mythology are not often exhibited.

5. No.

(a) No.

(b) Yes.

6. (a) Yes. As far as Mohammadans are concerned they strongly resent scenes from their religious, national, historical life or literature being depicted in pictures.

(b) 1. Films of Indian History, Literature and topical news.

9. No.

14. Yes.

Social and educational workers in the absence of Cinemas have to carry on their work with the aid of Magic Lantern slides. Lectures on Public Health, Agriculture, etc., have always been popular with the people.

Cinema films for those purposes will be of immense use.

23. (a) To a great extent. Such pictures will be of immense educational value and must be encouraged.

24. (a) Yes.

(b) To a certain extent.

(c) Crime films and sex films.

(d) Not quite adequate.

25. (a) Certainly.

26. (a) Most strongly.

(b) "The Ten Commandments". There was great commotion when it was exhibited in Madras. Israelite prophets were exhibited and Muslims very strongly objected to it. The Chief Khazi of the City of Madras issued a Fatwa strongly condemning it and calling upon Muslims not to attend the exhibition of that film.

27. (a) Yes.

(b) A film called "Auction of Souls" was shown in London. It represented Muslim women as having no soul at all. It was not exhibited in India. Films exhibited in the west with Indians almost naked except for a loin cloth are found to produce a very bad result because Westerners might think that Indians are still in the primitive stage.

28. (a), (b) Yes.

(1) Sex and crime films.

(2) Juvenile crimes and immorality are encouraged.

29. Yes.

30. Children under the age of twelve must not be allowed to go to cinemas except on days when there is a special performance for education of children.

31. Yes.

32. No. There should be more Mohammadan members in the Provincial Board of Censors so that there may be at least one Muslim representative in each sub-committee.

33. (a) No.

(b) Very slight.

(c) No.

34. (a) No.

(1) to (4) Do not arise.

(b) No.

(c), (d) The question does not arise.

35. (a) No, *vide* answer 32.

(b) Not necessary.

36. (a) No.

(b) Yes, *vide* answer 32.

38. It appears that the film "Ten Commandments" was censored in United Provinces. It was shown in Madras.

43. (a) Yes.

(b) Stricter control is necessary in the interest of the morals of the people and national self-respect.

(c) No film should be allowed to go outside India or be allowed to be imported in India unless it is approved by the Board.

45. (a) No. When other checks and safeguards are provided.

(b) Yes.

Written Statement of the Rev. J. S. M. HOOPER, M.A., Principal, Wesley College, Royapettah, Madras, dated the 19th December 1927.

I have no special knowledge of the subject and my only reason for submitting any views is that I have been on the Board of Censors in Madras during the last year. I shall therefore only answer certain of the questions that call for no technical knowledge of the problems involved.

24. I am of opinion that a considerable number of films exercise an unhealthy influence on young people; in particular, it appears to me that

while films stop short of positive indecency there is a deliberate sex suggestiveness which cannot but be injurious to adolescents. The greater vividness of the pictures as compared with, for instance, such situations when treated in novels makes the pictures much more harmful than mere literature can be. I am unable to give definite instances of such bad influence.

25. It appears to me that the wide difference between the customs and outlook of the West and the East make the task of censorship peculiarly difficult in India. Much that is taken for granted in the West needs an amount of explanation that cannot in the nature of things be provided, if it is not to be misunderstood in the East.

26. I am of opinion that in view of the great differences in religion between one centre and another provision should be made for censoring locally anything that is likely to offend religious susceptibilities. I do not know to what extent such local censorship is now possible but the Provincial Board of Censors might be entrusted with the responsibility of pointing out what in any given film might be likely to offend such feelings in any area.

27. I have already answered this to some extent under 25. I think that as far as the lowering of Western civilisation in the eyes of Indians is concerned, the average town audience understands clearly enough that what appears on the films does not represent the average life of the West.

28. This has already been touched upon under 24.

29. I am opposed to the certification of certain films as for adults only. The immediate result would be to stir the curiosity of those who are excluded and I cannot see that any beneficial result would follow.

30. I should be in favour of forbidding any child below the age of 5 from entering a cinema for any purpose. The effect on eye sight is bad and the effect on the nerves I believe to be worse.

31. I do not know of any more effective method than censorship to guard against the misuse of the film.

32. The amount of censorship done in Madras is so small that it presents very few problems, but in general, in view of what has been said under question 25, the censors should be persons sufficiently acquainted with the customs both of West and East and of the standards of taste and morality in both if they are to do their work efficiently.

33. I am opposed to an over-strict censorship. Any excess of zeal in Puritanism would defeat its own end and while I believe that efforts should be made to improve the standard of judgment among the masses of the people this can hardly be done by means of censorship. It is rather the task of enlightened producers.

34. It appears to me that to have a single central Board would involve very great practical difficulties and serious delay.

35. I am in favour of Provincial Boards largely non-official and opposed to any one official being appointed as censor. The censorship should be in the hands of independent people free from the suspicion of bureaucratic or other control.

36. (b) I think that all films should be examined by members of the Board and would suggest for the relieving of the burden a preliminary classification of films under 4 or 5 main heads so that one group of censors should be responsible for one group of films subject to the coordinating judgment of the Board as a whole in case of doubt.

37. I have answered under question 26.

40. Advertisements, etc., of cinema performances should be subject to censorship by the same Board of Censors as is responsible for the film.

45. (a) There should be Government control over film production by registration, license, periodical inspection and sufficient penalties for infringement of the law.

**Written Statement of Miss K. KELLY, Church of Scotland Mission,
Kilpauk, Madras, dated the 29th November 1927.**

1. No.
2. (a) I cannot judge of increase in attendance.
- (b) The audiences seem to be composed almost entirely of Indian youths and men.
6. Yes. I believe that films which are Indian in character and scene and with Indian actors would appeal strongly to Indian audiences.
22. I think India should encourage the British Empire films. They could not be worse in quality than the average American film shown now in India. One would hope they would be better.
24. I do not see how films of the inferior type shown in the theatres now can have any uplifting effect on Indian Society.
25. Yes. I think the American films generally shown give a false idea of Western life and do not commend it.
30. No, but I think children might be catered for occasionally by the production of suitable films.
40. Yes.

**Written Statment of Mr. P. RAMANATHAN, Advocate, High
Court, Madras, dated the 9th January 1928.**

The cinema industry in India must grow like a normal industry unhampered by Government control and patronage. I consider, my countrymen will, provided time elapses, demand and get the proper film. I am in favour of a well-developed Indian film industry, not only as a growing industry but also as a means of educating the peoples of India who can neither read nor write. India will cease to be a name only and become a real live country with vast masses of people if they can see on the screen the ancient glories of India, her great monuments erected by Hindu and Musalman Rulers, her great temples and places of pilgrimage, her fairs and festivals. But in addition to this I want the Indian Cinema to exhibit the great political, economical and social events of the year, like the Indian Legislative Assembly, the Indian National Congress, the Moslem League. Lastly, I want the cinema to be the means of propaganda for co-operation, in which I am deeply interested, health, sanitation and many other corporate activities in solving the problem of adult education the majority of whom are illiterate and the possibilities of the film are indeed very great.

2. (a) In my experience the attendance of the educated classes and of the illiterate classes at cinemas, is on the increase in the Madras City.

(b) The composition of an average cinema audience is very largely of the illiterate classes and a few educated people.

(c) A small but noticeable proportion of the audience consists of children under 14 and adolescents of impressionable age.

3. In my opinion the most popular classes of films with Indian audiences in Madras are films depicting classical stories or comics from outside India and sometimes sensational or lustful films.

4. The exhibitors are not catering adequately for Indian audiences. The reasons are that the exhibitors are not sufficiently organised and have no adequate finance or initiative to produce classical films particularly depicting Indian classic stories. The Government too do not give any encouragement to Indian films as such.

5. My answers to question 4 covers this question also. I would like to add that Mr. Venkiah's attempt at producing films has been fairly successful and deserves every encouragement and imitation by others.

6. I think that films of Indian life would prove more popular with Indian audiences than the prevalent Western films. To the educated classes films depicting contemporary political, social and religious events will appeal very strongly. To the illiterate population films depicting Indian classical stories as also the various temples and places of pilgrimage, fairs and festivals, the great buildings and sights of India will appeal. I would suggest that in a country like India where the vast majority of the populace are illiterate the possibilities of the film in doing propaganda work of health, sanitation, co-operation, agriculture and similar improvements are almost unlimited.

12. The amusement tax does not exist in Madras. If it is applied to the higher classes of tickets of admission it will not affect the industry.

16. I consider that such material is amply available.

17. Yes. Provided help is given by Government or by social bodies.

20. I do not want the Government to spend very much money on the industry but in the initial stages I am for the Government giving some help and encouragement.

21. I am against any censorship of the films except where they are obscene or so revolting to moral standards as to come within the four corners of the Indian Penal Code. I have sufficient faith in my countrymen and women that really bad films will die of want of encouragement.

22. I am against any participation in favour of British Empire Films. Imperial preference in this or any other matter is undesirable. I believe in free trade.

30. I am in favour of prohibiting all children below 14 years from visiting cinemas except for "children's performances" mainly because their eyesight may be affected.

34. I am not in favour of any censorship except under the conditions stated above. I am not in favour of a "Central Board" at all. I am in favour of only "Provincial Boards".

44. Public bodies and the Press can largely assist in maintaining a good standard of films. In fact I would rather rely upon them than on Government censorship.

**Written Statement of Mr. SARDAR IBRAHIM, B.A., B.L., High
Court Yakil, Secretary, Madras Presidency Muslim League, Assist-
ant Secretary, Muslim Educational Association of Southern India,
Madras, Committee Member, Anjuman-i-Mufid-i-Ahle Islam and
Industrial School, dated the 10th January 1928.**

INTRODUCTORY.

1. No.

GENERAL.

2. (a) About 45 per cent. of the educated classes and about 35 per cent. of the illiterate classes frequent cinemas. Attendance from both the classes is fluctuating. It depends upon the sort of films exhibited. The answer refers to the area of Mount Road.

(b) Students, workmen, mechanics, mill labourers, artisans, soldiers, European, Anglo-Indian and Indian Officials and non-officials, and ladies, European, Anglo-Indian and Indian chiefly non-Muslims.

(c) Children under 14 will be about 4 per cent. of the audience and adolescents about 12 per cent.

PART I.

Film Industry in India.

3. Brawls, affrays and fights, love-making, elopement and flirtation, romance, adventure and daring feats, crimes and their detection, and lighter side of life are most popular with Indian audiences generally except with those from educated classes.

4. No. Because good films depicting Indian life, history and mythology are not often exhibited.

5. No.

(a) No.

(b) Yes.

(c) More profitable. "Birth of Sri Krishna", "Funeral of Deshbandhu Das", "Harischandra" are a few examples.

6. (a) Yes.

(b) (1) Films of Indian history, literature and topical news.

(2) Films of Indian mythology and topical news.

8. (a) No.

(b) Lack of machinery and proper technical knowledge, paucity of good actors, capital not forthcoming because people are afraid to invest money. Acting on stage in India is not regarded as an honourable and dignified profession. More upper and middle class people must take to this profession. Actresses being very rare in India they must be drawn from upper and middle classes of Indian Society. Men and women must be sent abroad to learn the technique. Monied people must be encouraged and induced to invest their capital in Cinema Industry.

9. No. Because of the scarcity of Indian films for which there is great demand.

Yes; e.g., The Madan Theatre holds monopoly and supplies films to cinemas.

11. Yes. The present arrangement may continue.

12. To a very slight and inappreciable extent.

13. Present Customs Tariff should not be abolished. It helps production of indigenous films and lessens competition from abroad. Customs Tariff may be imposed on all materials which cannot be produced or manufactured in India.

14. Yes. Social, educational, agricultural and health workers in the absence of cinemas have to carry on their work with the aid of magic lantern slides. Lectures on public health, agriculture, etc., have always been popular with people. Cinema films for these purposes will be of immense use and value.

15. Except good natural scenery and sufficient material in history, literature and mythology no other conditions exist. *Vide* answer to Question 8 (b).

16. No. Adequate training and capital are necessary.

17. There is capital, but the people are not bold enough to invest.

18. Yes. Either by subsidies (State Aid to Industry) or by nationalising film industry. The latter course though it may kill private enterprise is good from the point of view of the industry itself.

19. The cost of film production in India is much less than in Europe or America. Labour is very cheap here and the Cinema Stars here do not make exorbitant demands.

20. (a) Yes. Yes. Because it is spent on the education of the masses.

(b) Military expenditure, Provincial contributions, Amusement tax, Local Funds, Departments of Agriculture, Public Health and Education shall

contribute for the production of films on subjects pertaining to those departments.

21. Yes. It is highly advantageous.

Films of British Commonwealth.

22. Yes, with adequate safeguards and reservations.

(a) No. Imperial preference will kill indigenous industry.

(b) Yes.

(c) Yes. There should be adequate Indian representation on British Film Committee. No Indian films should be exhibited in the British Isles or the British Colonies if objected to by the Indian members on the Committee.

23. (a) Yes, to a great extent.

(b) By formation of a thoroughly representative committee.

PART II.

Social Aspects and Control.

24. (a), (b) Yes.

(c) Crime films, e.g., burglary, theft, depredation, etc., and sex films. They make people expert thieves, pick-pockets, burglars, depredators, philanderers and immoral rakes.

(d) Not quite adequate.

(e) Yes.

25. Yes.

26. (a) Yes.

(b) "Ten Commandments". There was great commotion when it was exhibited in Madras. Israelite prophets were exhibited and Muslims very strongly objected to it. The Chief Kazi of the City of Madras issued a Fatwa strongly condemning it and calling upon Muslims not to attend the exhibition of that film.

27. (a) Yes. Yes. Yes.

Care must be taken to present the bright side of Western life.

(b) A film called "Auction of Souls" was shown in London. It represented Muslim women as having no souls at all. It was not exhibited in India.

28. (a) Yes.

(b) Yes.

(1) Sex and crime films.

(2) Juvenile crimes and immorality are encouraged.

29. Yes.

30. Children under the age of twelve must not be allowed to go to cinemas except on days when there is children's performance. A child when it sees any ferocious or frightful animal, being or person or any ghastly scene, action or event gets terribly afraid. He begins to weep and sometimes if the effect is sudden the heart fails. The mind being undeveloped and most impressionable is apt to form impressions which are indelible. If a film is bad the impression created in a child is bad.

31-32. Yes.

33. (a) No.

(b) Too slight.

(c) No.

34. (a) No.

(1) to (4) Do not arise.

(b) No.

(c), (d) Do not arise.

35. (a) Yes; but there must be better selection. Moreover if a film is censored by one Provincial Board it should not be passed by any other Provincial Board in India.

(b) Not necessary.

36. (a) No. An officer not below the rank of a Superintendent of Police should be entrusted with the duty of examining films before exhibition.

(b) No.

37. (a) No.

(b) Yes.

38. It appears that the film "Ten Commandments" was censored in United Provinces. It was shown in Madras.

39. No.

40. Not necessary. No.

41. No.

42. It is difficult to get harmonious co-operation of trade in the matter of censorship. But its representation, if necessary, may be had by nominating one or two (preferably one) representatives of cinemas on the Board of censorship.

43. (a) Yes.

(b) Stricter control is necessary in the interest of the morals of the people and national self respect.

(c) No film should be allowed to go outside India or be allowed to be imported in India unless it is approved by the Board.

44. Yes, to a great extent.

45. (a) Not necessary when other checks and safeguards are provided.

(b) Yes.

Written Statement of Mr. V. CHAKHARAI CHETTY, Madras, dated the 11th January 1928.

I am sorry that owing to severe indisposition I am prevented from appearing before you. I should have been very glad to take the opportunity if only for stating my conviction that Indians are not such fools as to form any bad opinion of European life from seeing some sensational, and perhaps silly, films. We are too sensible for such a course. The Government of India ought to encourage Indian industries in producing films that can be of religious and educational value. The cinema has a great future in India because we are a picture-loving people provided of course, the Indian aspects are kept in view. I am against any preference being given to British or any other agency. We must have perfect independence to choose what is best for our country, irrespective of the interests of other countries.

Written Statement of Mr. C. E. RAMA RAO, Triplicane, Madras.

1. I have no intimate connection with any cinematograph industry except that I take keen interest in matters relating to cinema as a result of which I have been able to gather some useful information.

2. (a) I have no experience of other places and I, therefore, confine my remarks to the city of Madras.

Though at present cinema houses have increased considerably in the city they have never found great favour from men of higher educated and richer classes. The real and general audience consists of students of High Schools

and Colleges and of the labouring artisans of the lower classes. Now that more of the Indian produced films have come to be exhibited, more houses were established and the attendance of the cinema-goers has been on the increase, say, by about 50 per cent.

(b) Generally on Saturdays and Sundays when the programme is fresh on the screen there is considerable rush in the theatres consisting mostly of students and men of the middle class; unless there is special attraction either of a famous author or an artist or of a serial story of adventure, when there is large rush, the average audience may be reckoned as follows:—

50 per cent. Artisans and others of lower class.

25 per cent. Anglo-Indian Community.

15 per cent. the rest, Europeans and Indian women.

Generally Indian women do not resort to the cinema houses, especially women of the middle and higher classes.

(c) In this city children do not so much frequent cinema houses as to need special mention. Still they do present themselves often for comedies, comics and other amusing and instructive themes. Of late there has been a great tendency for boys of lower secondary classes, say, of less than 14 in age have to take a great fancy for the cinema houses and their presence can be seen mostly on holidays and at matinee shows.

3. For this purpose the audience can be divided into two classes, the literate with the appeal of the intellect and artisans with the appeal only of the senses. The latter take great delight in serial films and others showing desperate feats of strength, free fight, death rides, hair breadth escapes and such other sensational stunts. To the former, films showing the glamour of the historical past, intensity of modern problems of life, foibles of present society and other topics of a highly dramatic interest appeal quite readily. "Sex films" have also great attraction for a section of a audience young and old. In addition patronage of films is also measured by the particular artists appearing in the films.

4. More often they do in the interest of having crowded houses. This is possible of achievement only in Western films where a particular artist or a serial story is the object of attraction.

5. Yes. The early stage of filming in India chose for their subject themes from mythology and from legends of romance and adventure. Now with open air settings and better technical knowledge, present day topics of the society have been begun to be filmed. The life as presented by such subjects is more Western than even anglicised Eastern. Hence a correct view of even the present life and that of its depravities is not seen.

5. (a) They are far from satisfactory. They show a grotesque picture of life with the hovels of coffee-houses, smoking and revelry and pit falls of venal beauties. Amidst a host of apparent realism, an attempt is made to eke out a moral which defeats the object of its introduction.

(b) To thinking public such films do not easily appeal. With all the defects in direction and acting and production the Indian films find popularity among a certain section of people only accustomed to sensation and stunt.

(c) Generally Western films will be more profitable than Indian, which are only copies of Western films with native actors and native costumes and setting. Being under immediate direction and possessed of other technical deficiencies they will not compare with their rival Western films. However, a few films have been successfully taken under inspiration drawn from a strong sense of patriotism. Among them may be mentioned a few such as "Netaji" by the Maharashtra Film Co. of Kolhapur of a recent date, highly spoken of even by experts for its technical direction, etc.

6. (a) Yes.

(b) Topical news of India, like the Pathe Gazette will not be so welcome to an Indian audience; for an Indian mind is not so mindful of the daily

events here and there savouring of no genuine interest. To the educated classes, films with all the vividness and truth of the glorious history of the land will be the most appealing as well as the present day problems besetting Indian's every day life. Films intended to moralise will not be of any avail unless a strong appeal arises out of a stronger character. To the illiterate population, society films with a picture of the present day with all its foibles more than its virtues, will be appealing.

8. (a) No.

(b) The present day Indian films are Western in their character in that they follow the society films of the West. There is no variety of themes undertaken by the several concerns; where there is ample scope for a real picture of the past history and the lessons to be derived from the falls of the humanity and also to carry any propaganda for the very many problems of to-day. There has not been any national outlook in producing films.

Men of education and culture have not directed their care and attention towards this institution. Now it is in the hands of a few persons endowed with a kind of filming capacity. Still the industry has very much to expect from the public in the matter of a perfect Indian film.

The artists that take the several roles in an Indian film are no doubt the pioneers in the field; but to continue with them for ever will not bear good results. More of the artists cultured in the art of histories should be forthcoming. One great difficulty in Indian mentality is that soon a community of artists will be springing up as also an institution for their well being.

14. Certainly. The public have not now taken any deep interest in Film Production in India and hence the reason for not having an active demand. Still such films will greatly serve the purpose.

15. Conditions are not quite favourable for a faithful Indian film. True history cannot be repeated lest details should insinuate malice and hatred in certain communities. National themes cannot be considered lest a foreign Government should proscribe such films in their own interest. Hence mild films with no poetry of India or ideals of Indian life but on such themes as would be welcome to one and all will be the only possibility.

16. There are not many of high efficiency at present; but still there may be many with immense capabilities waiting for opportunity and technical training. At present these offices are not open but confined to a coterie of men. This may lead to a monotony and stagnation in the Rs. 5 quality of our films. More people in every way should be called out from their dark living. An occasion should be given to such rising artists to flash out their genius or to dedicate their native capabilities. Even this should go on a fair competitive basis. There should be a central figure privileged to review any film or to cast notes on every aspect of film production with a freedom which alone can improve matters.

17. Yes, if sufficient confidence is inspired.

18. No amount of legislation can be of any avail in producing really good pictures. But Government can help the industry by finding out a good market by its patronage. Their sympathy is very necessary for any producing concern in making the production a success in the market and in the public. Government can with a broad outlook, unbiassed by any sense of the ruled and the ruler, open out educational institutions for the exhibition of national films and also make it a part of the curriculum to introduce films as an instrument of real education.

Government can protect the industry from the mighty rivalry of the Western films which have come to hold irresistible influence on the cinema-going public. Government can also characterize the quality of films in the interest of national self respect and national ideas.

Government can at best be a great promoter of the industry by patronage and protection rather than by entering into the actual administration and policy which should, in turn, be, at the instance of the Government, in the hands of a combined body inspired by the noble sense of being even and fair.

19. The entire expenditure on a film, from the choice of setting to the final release is comparatively very cheap in this country. Spectacular films with immense investment of money are not ventured upon as yet. The several departments of film production are still in their infancy and so do not cost much. Greater scenario-writers, directors, cameramen, artists, etc., are not still proven of their merits and are not so likely to be obtained nor has any schedule of one's ability been established and likewise recognised.

20. (a) Government can safely regard cinema as a chance of education and contribute as fees for the exhibition and can also provide for special educative films. Any expenditure on this aspect of education will not be a waste and it will not be justifiable to refuse expenditure on this novel and directly effective method of cinema shows.

(b) Financiers can solve this problem better.

21. A State agency will be of use if it is not given the control of the nature of the productions. Such an agency should be only advisory and consulting body and not all powerful body with dictatorial privileges. A monopoly in this respect will be the best aid for progress in the industry. A monopoly will control the market and only exists till the need is over. Real progress is born of acute competition and open market is the best judge. Individual enterprises should be encouraged and their policy should be directed as not to be detrimental to national ideals.

22. The Indian cinema industry is now in its infancy nourished in the hands of a few enterprising individuals actuated by selfish motives. There is not a central plan of action nor any attempt made to attract the best talents anywhere. At this stage it behoves one and all to afford every kind of protection. Any thought of giving encouragement to other ones is unthinkable. But still in the fairness of things and to keep familiar relationship with the several parts of the Empire it will not be too much to do a little in this direction.

(a) Only to the extent obtained by the contract with any continental film productions.

(b) If by a sympathetic treatment of Empire films we earn a like sympathy from them, this would open a wide market for our films abroad and also afford an opportunity or an incentive for better productions to merit well in their estimation.

(c) To improve the standard of Western films in India shall never be our object and aim. By a strict censorship any undesirable films may be held up from exhibition, and this may naturally lead to the better production of films abroad, fit to be shown in India.

I believe the motive of this question is evidently to afford a free market for British films which are now deserted to placate British prestige and British power in navy, army, etc.

23. (a). (b) The political relationship of the several Dominions is a good measure of the success achieved by an arrangement of mutual partners even in film industry.

24. (a) Yes, the cinema is responsible for the several ingenious means of crime in this country, such as motor robbery, hold up of trains and other artful devices. Sex and society films have a baneful effect on young men.

(b) There are not, as a growing concern, any such one; but some tolerate for a Western audience to whom a naked truth may help to be a corrective, will be undesirable in India on account of a contrasted society and outlook of life.

(c) Long serial stories with no object or elevated theme therein, except a few stunt performances in the chase and escape, and certain demonstrations of petty pick-pocketing and house breaking have a harmful effect on low class idlers to whom the performances appeal outright.

Society films depicting methods of illicit courting, back door conduct, elopement and such other ways most dangerous to peaceful society are not advisable.

(d) No, with regard to the former.

(2) Crime films are not many in number and of late no such films have been seen on the screen.

(e) Yes, to some extent.

(f) Certain kind of dances are obscure to an Indian mind. "Cleopatra" featuring Theda Bara was very revolting to the sight by its naked presentation of the attempt of the siren of the Nile to conquer over her conquerors.

Detective stories in which the crime is first demonstrated has every time a bad effect. Once in a magistrate's court a young man hauled up for house breaking confessed his method of taking an inverse model of the lock and then manufacturing a suitable key, as having been a trial of what was seen in show. Some cases of murder, abduction, etc., in which the culprits have evaded arrested, can be the direct outcome of the results of these cinema shows.

The Bawla Murder case in Bombay can be cited as a typical example.

25. Yes. The Board of Censors should always have in view the promotion of national uplift and resources.

26. (a) Till now no film of such a type has been found. But in the future it is always safe to consider this difficulty as such differences have been the main cause of instrumental troubles.

(b) None to my knowledge.

27. The central theme of most of the Western productions is about the several social vices. The freedom of girls and women and the secret tales behind the curtain or in a conservatory creates a bad impression on our minds. We are not loath to take such ones as types of Western society. There is no motive in such enterprises but only such themes are easily available to an ordinary film producer. Many of such films are not intelligible to an uneducated Indian audience.

(b) Recently there was in the papers a protest against the film representation of the Life of Buddha in the film "Light of Asia". The wife of Buddha after he left her was represented to court this love of another prince. The film was written and produced in the West and Westerner's conception of Hindu ideals of life and society can do no more.

29. Yes.

30. The ordinary kind of films shown will carry no interest for children who have no great idea about the society, detection, etc., they cannot appreciate or understand the real purpose conveyed by such films. On the other hand, certain events shown in the films may impress them strongly and effect an undesirable result in them later on. Hence special films should be indented for for children on subjects like the religious tales from our puranas and such other simple tales of romance and divinity, I would suggest that children within the age of ten should be allowed only for such special performances.

31. (a) Yes.

32. I have no knowledge of the constitution of the Censor Board and the system of their functions.

33. Yes, to some extent. India is unfortunately hampered in many ways. There is no freedom of expression in the land. Unless this privilege is granted the scope of the scenario-writer will be in a narrow groove which soon would disgust the public and the industry would come to a standstill.

35. (b) The Boards of Censors should be composed of honorary gentlemen of rank and status and qualified to safeguard the public from any baneful influence of the films.

36. (a) The system of inspectors to examine the quality of films and recommend to the board, is a good one provided active supervision of the

Members of the Board follows necessarily each such examination by inspectors.

Things as they stand now, I believe the fundamental qualification will be to be pro-Government to the minutest core. He must have a sufficient standard of education, say, School Final or Intermediate at the least, should possess a good standard of public morality and understand well the social relations existing in the country and above all a national outlook of life.

(b) Yes, every film should be examined in person by at least one member of the Board. Certainly such men will always be found if proper search is made.

37. (a) I have no knowledge.

38. Not to my knowledge.

39. We have no common line of spreading this information except stray news from daily papers.

40. When films are censored, even advertisements regarding them should equally be censored. But the censorial restrictions should not be a handicap for films in general.

41. Recently films as they are produced in America, which alone has come to hold the market in the city of Madras, have for their subjects themes meant to be a sort of propaganda for their social evils, artistic presentation of ancient romance, etc. Hence there is a change.

42. Even the plan of the scenario and the settings can be examined by a Board of Censors lest a disapproval at the time of exhibition should entail great loss on the industry.

43. No knowledge.

44. The Board of Censors, being constituted of fallible men, may have allowed a film to pass which was deemed later on as unfit by the public. An agitation can be communicated to the board and it should be the duty of the Board to consider such views.

45. (a) Control of Government will not be advisable lest by such control the national resources should be exploited to their interests. Any control should be in the nature of protection and patronage.

(b) Yes, every agency should be registered and licensed and examined periodically.

The film industry should be placed on a sound footing so as to revive a good picture of the past glory and struggle of Indian nation and shall constitute a source of propaganda for national service.

Written Statement of Pandit S. YIVEKANANDA MUDALIAR, Madras.

Educated Indians attend cinemas whenever much-advertised American films and Indian religious films are exhibited. It is mostly the illiterate class of people frequenting them more for pastime and amusement than for gaining inspirations, educating themselves, broadening their minds and to have an insight into the life of other nations. It may therefore, be stated that for want of amusement elsewhere, the labourers frequent cinemas expending, however, a portion of their income. A labourer may not have cooked-rice to eat after his return from a cinema, but his love for films has been found to be always on the increase. Reviewing this aspect of a labourer in Madras, I remember Lord Pentland once remarking in the Legislative Council that poverty in Madras could be well-judged by the ever increasing population of labourers frequently visiting the cinemas and draining their poor savings. This statement of a very responsible head of this province may be viewed humorously, but the purport will remain that the mass have inordinate love for cinemas and frequent them at any cost; but I, for my part, would call this enterprise as a tiny luxury on the part of a labourer,

justifiable after more than eight hours' hard labour in the day. I therefore beg to commend the existence of this Enquiry Committee in their timely good move towards the labourers of this land, in their pastimes and amusements, in their poor savings and energy well-spent, as they have been and shall always be the predominating audience in cinemas in India.

Films exhibited in Madras Theatres are not always up to the mark. Only a few of them are morally instructive. Most of the American films have one common plot to illustrate with a hero and a heroine, a zealous rival gang, a hidden treasure or motive behind, a few revolvers and other accessories running through different aspects. Nothing beyond could be elucidated from them. But the actors are undoubtedly of a par-excellent character, exhibiting awe-inspiring deeds with remarkable comings, astounding in their feats and not easily to be imitated. The adverse effects of some of these films are also enormous. A spotless young man has only little or nothing to imbibe, while a debased intellect after continuously visiting these films, has every chance to become an accomplished athlete, thief, and lover in a wrong direction. I have myself come across an instance, when a young boy of 15 years old narrating his adventurous spirit taking spark from visiting these demoralising films, when caught redhanded by the Madras Police in a daring burglary in night.

Indian films so far taken in India cannot be much congratulated. Change of sex is easily visible with gestures sometimes too vivid and pedantic and more often wanting. Save the films entitled "Birth of Sri Krishna" and "Krishna Leela" all the other Indian films are not devoid of flaws but I am confident they can be easily rectified if sufficient facilities in men and money are accorded to the Indian exhibitors by Government and other agencies, as there are conditions in this country favourable to development of a better Indian film producing industry on a large and profitable scale. Even though there are not at present commendable Indian producers, directors, actors, actresses and scenario-writers of sufficient technical knowledge in India, the deficiency can well be supplied by adopting a legislative measure in opening films-schools or colleges, by inviting suitable Western experts for teaching purposes, by rendering to private agencies all possible assistance in selecting characters and places, and by inviting proper youngsters to take part in producing national films, on a substantially financial basis, to be met with both by Government and a small Amusement Tax from the public.

And again, the various Indian films exhibiting the Indian religious stories, deviate very much from the original and the inner motive with which these stories are enacted is not best met with. The illiterate audience have to be instructed their religious stories through these films and deviation in them is highly objectionable and should not on any account be resorted to. In this connection, I must mark my emphatic protest against the present dramatic performances in this province, that they have unexceptionally bordered on ridiculous and have very greatly deteriorated from their past glorious days. It is sheer waste of time and money in visiting these theatres and it therefore behoves this Committee to see that the Indian film exhibitors do not attain a parallel goal and destiny in this respect.

The present Indian films contain North Indian actors obviously depicting North Indian manners and customs only. I cannot positively count one Tamil story enacted in Indian films and the various million of Tamil population are much exhausted in meeting North Indian manners and customs only in Indian films. On behalf of the Tamilians and as one representing some responsible Sabhas in this city, I beg to strongly urge that a separate Cinematograph Company should be started preferably in the Metropolis of this Province with Tamil actors only enacting various puranic and religious stories to mould the character of the illiterate audience, inspiring in them a correct knowledge of their religion and the manners and customs of their ancestors.

Since sufficient facilities for previewing Indian films are advocated by me for exhibitors in this country, I am of considered opinion that the honorary

services of non-official public men with a responsible Justice of the Peace (say a Commissioner of Police or an Inspector General of Police) may be had from each Province with fair remunerations and such Provincial Board of Censors with members of different languages and attainments to safeguard their respective religious rights and ideas, will do for present and a Centralising Agency of Censors selected from each Province (preferably locating either at Calcutta or Bombay where access to innumerable films of different nationalities can be had for scrutiny—should be nominated by the Imperial Government framing a separate budget for their expenditure from the Central Revenues.

**Written Statement of M. R. RY. P. SRIRAMULU CHETTIAR
AVARGAL, B.A., B.L., Vice-Chairman, Municipal Council,
Salem, dated the 10th December 1927.**

GENERAL.

2. (a) Both the literate and the illiterate frequent cinemas: the former when classical films are exhibited and the latter almost on all occasions. The attendance is fairly on the increase. (This refers to Salem Municipal area.)

(c) About 10 per cent. of the audience consists of children under 14.

PART I.

Film Industry in India.

3. Indian films usually command greater popularity.

4. Only occasionally when Indian films are exhibited. Want of many suitable Indian films is the cause of insufficient catering.

5. For want of many suitable Indian films as was already pointed they are not readily available. It takes more than a fortnight for the exhibitors to get the desired films. A few Indian films that are very popular are always on circulation and hence they are not readily available.

(a) Yes, they are.

(b) Yes, very popular.

(c) It is invariably more profitable to show an Indian film than a Western film. Higher rates of admission for Indian films and the larger audience mainly contribute to the increased profit of the exhibitors. Some instances of successful Indian films are Krishna Leela, Krishna Janana, Thukkaram, Namathevar, etc.

6. (a) Yes. Indian films are decidedly more popular.

(b) (1) Social and historical films appeal to the educated.

(2) Mythological and legendary films appeal to the illiterate.

9. Good Indian films are obtainable at higher prices and that too not readily while foreign films are available readily and at comparatively cheaper prices.

12. The amusement tax does not exist here but it is a handicap to the exhibitors and to the audience in places where it exists. The exhibitors raise the rates of admission and consequently the collection falls. All cannot afford to pay such high rates.

14. Yes. It will, if the Government would see that such films are of Indian manufacture. There is demand.

15. The conditions are highly favourable. Indians are not wanting either in enterprise or in histrionic talents. If they are given sufficient opportunities and encouragement by the Government for training themselves, film industry will soon be placed on a very sound basis. The attitude of foreign

countries in rejecting Indians even for apprenticeship should be strongly condemned. The Government can also encourage film industry by granting bounty to indigenous producers as it is done in Steel Industry.

16. With proper training and sufficient encouragement on the lines mentioned above all that is required for a real competitive exhibition can be brought into existence.

17. If the industry is found profitable sufficient capital will be forthcoming. For instance, the Pencil Factory at Madras was taken up by a private company from the Government when it proved profitable.

20. The expenditure from the Government funds is, I think, justifiable considering the fact that Cinema Exhibition is a necessity from the point of view of its educational, social, agricultural, and hygienic value. The expenditure may be met from the Central Government.

21. If found possible, the Government will do well to take up the film industry as a monopoly at first with the distinct understanding that it will hand it over to private individuals who will surely come forward when the industry is proved to be a profitable concern.

Films of the British Commonwealth.

22. Participation in the Imperial preference is advisable subject to the following conditions:—

(1) The British Empire film producers should take every year a certain number of Indian apprentices.

(2) British exhibitors should also encourage Indian films.

(3) Indians should not be subjected to unnecessary loss by such preference, i.e., British films should not be more costly than other competitive foreign films.

23. (a) To a very great extent.

(b) (1) By mutual co-operation.

(2) An annual conference of British Empire film producers would bring about the desired co-operation provided that the Governments give due regard and respect to the resolutions passed thereat.

PART II.

Social Aspects and Control.

24. Films showing dancing, half-nakedness, etc., have a demoralising effect upon Indian public however much they may form an integral part of Western customs and manners.

(c) I do not consider that there has been any increase of crime due to Cinema Exhibition and if there has been any it is not because of cinema but in spite of it.

25. Striking differences such as dancing, half-naked appearances, etc., should be disallowed, but minor differences which will not produce an injurious effect upon the Indian public may be tolerated and overlooked.

29-30. I am not in favour of such certification. Under such certification the film producers will introduce unpleasant, vulgar, immoral, and injurious scenes into the "Adults films" under the excuse that it is after all meant for "Adults" only. If such things will not be introduced into them I do not see the necessity for prohibiting children from visiting films which do not contain any obscenity.

33. Censorship should be, as was pointed out, sympathetic in minor differences of social customs and outlook but it should be strict in matters affecting religion and morality of the people.

(a) No interference (under such censorship).

(b) No falling off (under such censorship).

(c) Certainly not (under such censorship).

34. (a) I do not advocate.

(b) I advocate a central board in addition to the Provincial Boards. There should be one whole-time experienced well-paid officer as censor for the whole of India, to be assisted by a central advisory body of non-officials. The Censor and the members of the central body shall sit in judgment over a newly imported film and may finally announce whether it has been approved or not. If it has met with disapproval it shall not be exhibited anywhere in India. If approved, it may be exhibited in any province after being certified to that effect by its provincial body. The provincial board has the right of rejecting any film found unsatisfactory and is not in any way bound by the decisions of the central board. Any film rejected by a Provincial Board shall not be exhibited in that province. Provincial boards shall submit to the Central Board their opinions about each film they examine. A "Cinema Magazine" should be published by the Central Board for the benefit of the exhibitors and the public containing various opinions of the several boards regarding the merits and the demerits of the films that have undergone examination.

(d) The boards are to be financed by the respective Governments.

35. There is no necessity for a censor at each centre.

36. (b) All films should be examined first by the Central Board and then by the Local Board. Many are available for a reasonable remuneration.

Written Statement of Mr. A. VENKATARAMA IYER, B.A., B.L., Madura, dated the 2nd February 1928.

I beg to offer evidence regarding the Cinema Industry in India. I am neither a producer, nor an exhibitor; but I can claim a good lot of experience in the line, having devoted my leisure hours to this particular business, more or less as a hobby. You will really sympathise with me, when I say, that to get at these ideas, I had to loose a good lot of money. But I have got this much of consolation, *viz.*, that if a candle is burnt nothing is lost; so if I have lost some money that means somebody has gained that, while incidentally, I too, have gained that knowledge which I can offer gratuitously to those who seek advice. I believe it was the star actor Charlie Chaplin, who is one of the best known men of this planet, who said, that the cinema is an instance which proves the idea that "the shadow outlives the reality". The talking machine, as well as the moving picture, are the twin inventions of America and Mr. Edison is reputed to be the father of both. So far as I can remember, the first "shadow show" in South India was exhibited by that talented member of the Ramnad family, the late Mr. Pandi Duraiswamy Thevar, Zemindar of Palavanatham, about thirty years back. The apparatus was crude and limelight was used instead of the electric arc. Subsequently there were exhibitions by travelling representatives of a Tobacco Company, etc., and practically there was no Indian Company till the year 1907 or so. The films exhibited were not of a literary, moral, or social interest, but merely small scraps of scenery and a lot of fussy comics to excite the laughter of the audience. It was only after 1907 that permanent exhibition halls were constructed in big Provincial Cities and the screen gradually usurped the popularity of the stage. This popularity is due to several causes. Firstly, the exhibition is one of a three hours duration at the most; secondly, the shows are held between 6-20 P.M. and 8-30 P.M. and 9-30 P.M. to 11-30 P.M. This duration of the show and the period of the night when these shows are held, greatly encouraged the Industrial as well as the student population to attend the said shows as they did not materially affect health and time, which stand in the way of their work and study. Thirdly, the price of admission was so cheap that it induced even the poorer rikshawala to have a spree in the Picture Palace to drown

his day's misery. Fourthly the subjects shown on the screen were all novel and mostly with the life and fashion of the Western countries and the poor illiterate Indian was able to understand from the shadow show, much better than from the verbal picture about the manners and life of the White Races. Fifthly children and boys were allowed by their parents to attend the shows as there was not the vulgarity or obscenity often to be found in the South Indian stage. Sixthly the proprietors of the shows made their halls quite attractive with lighting and seating arrangements which are far better than any of the dramatic sheds. Seventhly, the cinema going population was quite cosmopolitan and every race and religion was to be found there. In addition to this, even caste ladies and purdah women attended regularly the shows, as there was not any objectionable matter on the screen, as well as, no unruly mob who indulge in brick bats during dramatic shows. The subjects of the Indian stage are so limited in number and the multiplicity of languages in India were a great handicap to an all-India dramatic company. But in the cinema the subjects were many, *viz.*, literary, scientific, religious, etc., and the language English mostly. With all these advantages the cinema show suffered a handicap from the stage in both speech and music. But the film producers were equal to the occasion. They, by means of their titles to every episode in the serial, made the audience to intelligently follow the picture, and the hall managers too issued printed pamphlets and books to the public at large. As regards music, most of the modern picture houses have got excellent orchestras or trained piano-players who keep the ears of the audience quite active. But only the Western music is played and rarely the Indian music except on Indian-films exhibition days. So it is no wonder that the cinema completely eclipsed the stage for a time.

No great Indian production of films can be observed till the opening of the Great War. Almost all the theatres throughout the length and breadth of India were showing mostly American pictures. The Yankee, with a true commercial instinct, saw the immense potentiality of the picture houses and being a pioneer in the trade erected first-class studios and paid fabulous sums for actors and actresses as well as for sensational story writers. They had another advantage in their country for excellent sceneries. My information is, the picture house bill in every house of America is considered as a necessity. And therefore the producers in America make out the outlay on their productions even in their own country, the hire got from foreign lands being sheer gain. The American film producer has other advantages, *viz.*, the facility to photograph all interesting and sensational events, the permission of the Government to take pictures of the navy and the army manœuvres, not to speak of their Railways, Motors and other mechanical inventions which give a lively setting to the production of a film.

The first Indian film which attracted the public attention was that of Mr. Phadkhe. The film was known by the title of "Sri Krishna Jamma" and first exhibitors were Messrs. Wellington & Co. of Madras. The rumour is they made up in that one film the whole of the capital of their concern. Bombay was the chief centre of these Indian film producing concerns. But none of the producers had the required capital or an up-to-date studio. It was Mr. Venkiah of Madras who conceived the brilliant idea of setting up a glass studio, and for that purpose sent his son to England to get an up-to-date training. But like all pioneers he failed, because, singly, he could not produce many films as they involved much cost. Another reason for the failure was the utter absence of women actors. As regards the male actors, they were all of the Pantomime show and could not accommodate themselves for the superior and suggestive acting of the screen. Mr. Venkiah's son Mr. Prakasam, tried several parts and casts himself, but the European training did not stand him in good stead for the true representation of the Indian subjects.

One peculiar feature of the Indian films is that they deal with mythological and religious stories unlike the many foreign films which deal with

the present day life. The Indian producer is handicapped a great deal, inasmuch as he has to construct the whole scenario for the film, from ancient history and the Puranas. An average educated man will at once perceive the great limitations of these films. It is sickening to see a male actor assuming the role of a woman, with a painted and cadaverous face, overacting himself to exhaustion. Modern methods of dressing, etc., are freely indulged in, and literally the stories are butchered and mutilated, which gives a rude shock to the aesthetic observer. Unfortunately, the whole business is in the hands of mere middle men, who have no great educational qualifications nor great aesthetic tastes.

It is a well known fact that an Indian picture attracts bumper crowds to the theatre. The one great limitation of the Western films is that it deals in a lot of fighting, locomotion, miraculous escapes from the clutches of a villain, impossible situations, etc., which after a time becomes hackneyed and stereotyped. There is too much of activity and life but it does not enter to the philosophical and religious bent of the Indian mind. Their literary dramas and other classic productions have no great charm for the ordinary theatre goer except he sees the actors, quaintly dressed, but acting in the same way. The west is but young and its past is not all splendour and grandeur as that of the east.

For the past three or four years the screen is loosing much of its popularity in India. It may be true that in big cities there is a certain percentage of cinema patrons. But in the Moffusil, many theatre owners have been completely ruined. The reasons for the failure are many. A picture house requires in the first place, a larger capital than a dramatic company. In the second place, like Journalism, the cinema owner has to cater new and novel things to satisfy and attract the public at least twice every week. In the third place, a permanent cinema, unlike the drama or the travelling cinema companies, is fixed to a particular place and hence in towns where the population is not so large, it loses its charm on account of the psychological principle of familiarity breeding contempt. In the fourth place, the Moffusil cinemas are entirely at the mercy of big commercial combines of the film service. The rent is so abnormally high for a good picture, the Moffusil owner rarely saves anything except that he gets in return the expenses for running the show, and the consolation that he has put off the evil day of crash, one day further. Another cause is that the Moffusil owners have to generate their own current for lighting purposes which involves a greater initial cost as well as a constant and additional monthly expense which the fortunate metropolitan theatre owner has not to meet, except a comparatively lower cost for the public current. Another drain on income of these poor Moffusil owners is the inordinate Municipal, Government licensing fees, the number of free gate passes which by customary courtesy he has to issue to apparently well-to-do people, the installation and equipment of the theatre with up-to-date appliances (the failure to do so involving the cancellation of the license), the rigidity of the electricity and the Cinematograph Acts which require a lot of amendments. The entertainment tax is a new thorn in the sides of this infant industry so far as the Moffusil is concerned.

The Legislators have totally ignored whether such stifling taxes and all the requirements of the Cinematograph Acts can foster the growth of this infant industry. It is alright in a big city where the concern is paying a bit high. But in a Moffusil you don't attract so much crowd except for good serials and the Indian films. And what after all is the return? For a hundred floor tickets, which is the only paying class, you get Rs. 12-8-0. And in the upper classes you get an equal amount. But what about the expenses? The hire for an Indian film is Rs. 50 at least a day and the running and advertisement charges Rs. 35 at least. So you can see that within a month the poor owner is staring at stark ruin. That is how most of the cinemas failed. And what about the machinery?—These poor men converted all their gold into rusting iron which after two years would not

give even one-tenth of their outlay; and the cinema shed, it can only be used as a godown if there is a demand, else many people believe in pulling them down and selling the scraps for whatever they are worth. The dramatic Company has some superior advantages over the permanent cinema in the matter of income. It is aided in this aspect by its constant migration from place to place as well as the rates of admission being extraordinarily high. The dramas, are all of an Indian character and naturally attract a greater number. They have their play for 12 nights in a month and the running expenses never exceed Rs. 200 while the income is generally 5 times the expense. The dramatic companies have not the onerous duties imposed upon the cinema owners except the police and the Municipal authorities. Naturally there is a diversion of the commercial attention towards this walk of life. It is little wonder therefore that even amateur companies thrive well.

I would briefly touch upon the relative educative and edifying aspects of the cinema and the drama upon the public. The cinema appeals to the eyes alone, while drama to both eyes and ears. The cinema requires an intelligent audience to follow the trend of the story, by mere action on the screen as well as in their catching titles, while in the drama, the audience knows even beforehand what the play is and also by the speeches of the actors which greatly help the illiterate onlooker to understand the play. The common medium of explanatory language is English in the cinema, while in the drama it is the local Vernacular. In the cinema the audience has no personal contact with the player on the screen while in the drama there is the living contact and therefore a greater exhilaration of senses in both the actor and the audience. The music in the cinema has no bearing upon the play on the screen, (and in most cases it is ignored by the Indian audience), while in the drama, music is the chief attraction.

The cinema in its outlook is international and cosmopolitan while the drama is merely local and sectarian. The cinema can instruct more as it deals with all aspects of life while the drama is limited to mere fiction. You can have only the best and the most suggestive acting on the screen but in the drama it is not constant as it varies with different persons at different times. The cinema reel is a permanent record and, as such, any vulgarity may be deleted, while in the drama it is an impossibility. The cinema subjects must be ever growing and new, while the drama deals almost always with the deal past. To the Juvenile, as well as the illiterate poor, the cinema is a more popular place, wherein he does not get much of the moral vulgarity, as is the case in the drama. The cinema attracts an educated crowd and as such keeps its tone always high, while in the local dramas it is purely ribaldry, catering to the raffish tastes. The cinema has none of demoralising effects of the drama in so far as the sexual instinct is concerned. It is almost true that many actors and actresses of the drama are not paragons of virtue, and as such, they stimulate bad desires in our young men and women of the audience.

In the cinema a good figure and good acting alone is necessary while in the drama a successful actor must have his shop in his throat. The training for cinema acting can be had earlier and more easily too than for the dramatic acting. The cinema is more realistic in its form as it holds the lens "up to nature", while in the drama there is always something on the part of the audience to imagine. With all these, cinema acting is costlier than dramatic acting and the initial cost of the production of a film is something of a stupendous figure.

I am writing all these things only to show how the cinema is a valuable concern, its influences world wide, educatively the best medium, an intellectual recreation without too much fatigue, accessible to the Lord and the labourer, and, finally, a record of the past events in the nature of a true copy.

The cinema show is essentially a sort of recreation for the eyes just as the foot-ball or Cricket matches are. It is absurd to hold that it has encouraged crimes in youths on first class and undetectable lines. If that

be the case I am inclined to hold that novels (detective) both in English and the vernacular are equally culpable under this category. It is only the average well-to-do man with a quick perception who can hatch such nefarious crimes. It is out of the question so far as the poor and illiterate man is concerned. All criminals in this country belong to the conservative type. Either they have not got modern appliances for housebreaking, etc., nor the conveyance, fire-arms, etc., which their more fortunate brother crooks on the west have. Isolated instances, in big cities, of the anarchical type, are doing some mischief. But for that fact, I don't think we need have the efficient C. I. D. and a host of Police men, who, I believe, consume a good portion of the public exchequer. My idea is that so long as modern civilisation progresses on scientific lines, crime also should adjust itself to the new order of things; else we would have reached the golden millennium long ago and Session Judges would be getting a pair of white gloves every month in this hot country.

I am of opinion that the cinema is the most instructive recreation. Its educational value is not properly appreciated by the authorities. Officialdom and red-tapism has throttled the shows by categorising them as only pleasurable entertainments. Taxes and innumerable difficulties in the way of building up a show have stifled many an attempt in the Moffusil. The present committee of enquiry into this affair, I am afraid, is rather belated, and yet I hope it will suggest a good method of reviving this dying industry. I am sorry I have not got before me the questionnaire of the committee. But I think, I can give some suggestions in the light of the evidence received by the committee from the various witnesses from the newspaper reports.

My first point is that there is absolutely no good in trying to increase the output of films without looking into the demand side. India is yet very poor, in the matter of picture houses, and what little it has is solely confined to big cities. You can count them as not more than a three hundred and odd and the enterprising firm of Madans Theâtres, Limited control most. The others are merely living on starvation earnings and the time is not far off when these also must fail. I would suggest that every Municipal town should have a picture house as an adjunct and every facility should be given for private enterprise in the shape of loans, etc., having as security the whole equipment.

The next point would be as to the location of the theatre. It is a painful fact that Indian towns are notoriously lacking in fresh air and sanitation. Most of the cinema halls are constructed in crowded thoroughfares and the building itself becomes a "fever-den" when the picture is projected on the screen. My suggestion would be that no license should be given for building a theatre, either for the cinema or for the drama, within the crowded part of a city. It is always possible to have these entertainment sheds a little bit away from the town as it would naturally attract people living in dense and stuffed houses to breathe at least some fresh air. Another beauty would be, people would like to have a walk for a short distance which would act as a constitutional. It must be also a condition precedent, that every shed should have some vacant space where small parks can be reared and people can squat before and during the intervals of the play.

The failure of most of the cinemas is due to the fact that they become stale and stereotyped if they run the shows twice daily. The people of the locality naturally get fed up with the affair. The novelty and the attractive aspect is lost; so I would suggest, in the interest of the theatre owners and film producers, that they must run the shows three nights a week at the most, and on public and local holidays. In adopting this method they would whet the appetite of the pleasure seeking class, to eagerly expect the change day, and they would not miss the show days for they will be missing them for ever. Another advantage to the exhibitor is that he is not daily overworked in the matter of correspondence, film hiring, and advertisement, not to speak of the poor devil of an operator being scorched up by the heat

of the arc. The film supplier also can have on hand, ready, a number of programmes to supply the renter on demand and there is also the advantage of the films being run about 4 times only in the machine of a particular locality. Legislation to this effect is a sad desideratum and I am sure it would greatly help the industry.

I will briefly suggest some amendments in the existing legislation with regard to cinema shows.

(a) The Government licensing fee of Rs. 15 for the primary opening is not severe but the revenue must be utilised to foster the growth of this concern.

(b) The Cinematograph Act should be modified in several respects. The 8 feet height of the doorways should be lessened to 7 as it is difficult to secure the doors by means of bolts in the standing posture. The next point is that the emergency shutter is a very crude device, and the modern method of shutting up the port holes by means of cleaned photographic plates will serve for the safety of the audience. It must be made quite an easy matter for the theatre owners to vindicate their independence of the profession. It must be made impossible for public servants to enter the hall and witness the show without paying anything in the shape of gate money. That is the despair of many a theatre owner and he could not, at the peril of ruining his concern, dare stand as an honest individual. I have known instances where whole families, friends and relations must be admitted; else there will be a hitch the next day. I would suggest that the Municipal license must be given as soon as the Electrical Inspector has approved of the plan. No policemen in uniform need enter the hall until the Manager requests his help. That is, I believe, the case in England. The power given to the Police Sub-Inspector should be abolished and only the District Superintendent of Police should exercise the right. No Municipal servant should enter the premises for inspection during the show hours. Any misdemeanour should be honestly investigated by the Council and necessary action taken against the culprit. The double tax under the Indian Cinematograph Act, as well as the Public Resort Act, should be unified and the revenue separately scheduled. A license under the Indian Electricity Act is another superfluity. The Entertainment tax is an atrocity which will certainly kill the concern.

The modern craze is for an elementary education, to elevate the depressed classes. Nights schools and free elementary education are considered to be public duties. Municipalities and Corporations are spending a lot over them. Will my suggestion be heard that the most impressionable form of education is that of a picture and the local bodies can safely forego the pittance of a tax, if the theatre owner exhibits a free matinee show for primary school-going children, every week, once, according to the accommodation of the theatre, the tickets being distributed by the Headmasters of the Institutions? Will the Transferred Department of the Government purchase or hire educative films and send them by turns to the various District Educational Officers for exhibition?

I will deal hereafter with the immediate object of the present enquiry of the committee.

CENSORSHIP.

I think every member of the committee believes in the freedom of speech and freedom of opinions. I believe that all must have read John Milton's "Aereopagitica". I believe also that British Citizenship is a thing founded upon Liberty. I think that classical works are characteristically great because there is freedom of expression and boldness of conception. Fetters, even though they are made of gold, are still fetters. Censorship is cold, critical, routinized, tyrannous, and inspires fear in the budding genius to express himself. The business of a censor is more to prohibit rather than to appreciate a work of art. The very name savours of a sickening restriction, and it is the hand of death if it touches a work of art.

It may be argued that a lot of objectionable matter may be exhibited which would be an outrage on the modesty of the civilized public. My submission would be to educate the producer and make him create a high standard of a picture. The curse arises only on account of the cheap American films, which betray morals for money. Once you make them understand that India is a holy country which will not swallow such nonsense, there is an end of that trouble. So far as the Indian films are concerned, they mostly deal with religious stories. They can never derogate to the level of those foreign films so long as they deal with the higher virtues. Every encouragement must be given to those who aspire to produce such pictures and competitive prizes must be established just as in the fine arts. I say, if civilised Britain and America can tolerate, the half a dozen or more editions of Miss Mayo's publication, divine justice and equity informs the Indian public through the films that the Westerner is not all virtues personified. I believe it is the balance of morals and the ruling race need not be ashamed of either his country or his kinsman for there are black and white sheep in every fold. Truth can never suffer by exaggeration and it is wisdom to believe in the goodness of man, for not even the most hardened criminal is free from the torture of his conscience. I have touched on the influence of the cinema upon the minds of children and criminals. I shall pursue it a bit further. To presume that every child will be spoilt by looking at an objectionable picture is not a sensible one. The up-bringing of a child in the right direction is due to the home influence. If you hold that a mere sight-seeing for a couple of hours poisons the mind of the child it is equal logic to hold that the mind of that child is not fit for a human being. It is chronically bad and nobody can help it. As for the criminals, I believe, the Indian Penal Code has not added a single new section to the already existing offences. So the contention of censorship fails. Censorship can only give secrecy and misdirection when the temple of Janus is open. It is "out of joint" during peaceful times. Censorship often degenerates to taboo. Says Bernard Shaw "a public danger must have a public warning". I think crime is a public danger. "The more public the place the better the warning". You don't find any film in which the villain is portrayed as having a successful end. The ending of the story is always with the triumph of virtue. This is one of the criterions by which we can judge that the cinema story as a literary art is in its infancy because it is didactic.

Another serious charge which is levelled against certain films is that they are too much of a hedonistic nature. No great art can be conceived of except by striving to express the ideal. And we know that an ideal is not an ideal if it is a real matter of hard fact. The picture, to appeal to the artistic mind, must have something of the hedonism, which is the individual expression of a striking truth with great force. It is showing to the multitude the common things in an uncommon manner. To curtail this aspect of human genius by censorship is more or less to kill the God in man.

PRODUCTION AND PREFERENCE OF FILMS.

America is easily the best country which produces most films. Nature has endowed her with all wealth and its people are a remarkable race of clever business men. Their great combines and trusts cannot be shaken even by United Europe. To advocate protection for a young industry is no doubt good; but it has sometimes disastrous effects. The industry under the great security afforded, is prone to be idle and uninventive. A healthy competition quickens the intellect, enlarges the vision of the producer and original and novel creations are the results.

The peculiar psychology of the Indian audience is that art attracts more people when an Indian subject is exhibited on the screen. I have yet to come across a foreign firm who releases such a picture in their land. The foreigner is at a great disadvantage in his poor knowledge of the subjects and the necessary acting and setting. This one advantage is enough to foster the nascent industry of the Indian film production. It can have no serious rival abroad, and the inside competition will give the necessary

stimulus. I don't know of any Indian film which yielded a bad return either to the producer or to the exhibitor.

But it is a melancholy fact that the Indian picture is a gorgon to the good sight-seeing. If at all coaching and censorship is necessary, it is only here. The film industry is purely in the hands of Phillistines and the actors are mostly inexperienced and uneducated people. One cannot act like Garrick or Irwin the part of Hamlet or Lear. It requires a Mrs. Siddons to show Shakespeare's conceptions of Lady Macbeth. But Shakespeare's characters were human beings, and these actors made a life long study to perfect their histrionic talents. They had also the advantage of speech, in addition to the acting, to impress the audience with the excellence of Shakespeare. But then, the cinema has only the acting, to show the progress of the play. The titles, in the middle, daub the ardour of the audience. A superior acting than that of the dramatic is the bed rock upon which the cinema show rests. If for Shakespearean plays, actors devote their life times, our Puranic stories which are and will be "a thrill to the last syllable of the recorded time" should not be allowed to be mutilated as a mimicry of the Western acting. The Indian genius is essentially modest. To him life is not all bustle and commotion. To him in the words of Goethe "patience is the Pandora of Faith, Love, and Hope". Unless you produce such fine sentiments in your acting, you have not succeeded in producing an essentially good Indian film.

What is the remedy for this existing evil? In my opinion, no University is complete without a chair for the histrionic arts. The art of acting, as that of speech, is equally ancient. Nay, acting is thought by some to be older than speech. In speech you have many languages. But acting is the universal language. Why, even the dumb animals respond to the twisting of the cane. Will not our elders devote a little attention to this subject and find an avenue of life for many ambitious young men and women? I must condemn emphatically the male actor assuming the feminine role. It is doubly difficult, because, firstly, he has to act a woman and, next, he has to play the part. It produces a jar on the senses, an outrage on the public modesty, and is a gross travesty upon truth. I cannot possibly see any sensible reason why our ladies should not act the Puranic parts. I don't think the question of modesty would seriously interfere while so many damsels of 20 and 30 seriously mount platforms for political and social propaganda. Well, you have not got that public kissing and embrace, which is purely a Western affair, in our subjects. Further the film actors and actresses do their part mostly in studios before a lens and half a dozen persons and not before a battery of eyes just as in the drama. There is the community of Devadasis. They are the store houses of all of our fine arts. They know the *nautch* which is the perfection of any acting. It expresses the inexpressible aspects in the domain of music. Will not their coming in to take the role of actresses in our studios take away much of the calumny which is laid at their doors? Yea! It will bring them good salaries too. But there may be serious objection of our young men coming in contact with bad girls? My answer is that not a hundred Devadasi bills is likely to abolish "the trade of selling their loves" until and unless educated society mingles with them and slowly corrects the vices, by making them understand that in this walk of life they can thrive famously without being a source of annoyance to the community at large. Money is the magic lamp now-a-days which mends all bad manners and life.

I don't know how far my suggestions will be well received; but suggest I must, because I feel on the subject. There must be a chair set apart in the curriculum of the University's studies. The University should requisition the services of expert in the line from the West to deliver lectures and demonstrate the technique of the art. Written as well as practical examinations may be held by a body of competent judges and diplomas may be given, which must be the passport for a bright pay. The slumbering native genius in scenario-writing may be given a lift by the same process mentioned above. Camera-men and projector operators must necessarily have a course of training in our technical schools and certificates, as in the case of motor drivers,

must be given to them to facilitate the employer to choose the right sort of men. As for the subjects, we have got plenty, but the only difficulty is to adopt them to the screen; but it is not an insurmountable affair, when we see the existing private bodies doing much good work.

The important question is whether the studio should be State controlled or left free for the individual enterprise. I don't believe in the former course. The state is generally cold conservative and not conducive to the growth of an infant concern. There is too much rigidity, not to speak of the patronage. Any day, the latter course is better. If only qualified actors and actresses combine, the production of films is not a difficult affair. The State can certainly help by way of loans and subsidies, as they are doing in other industries, and every release and the studio are the security for the loan. There will be a healthy competition if a judicious grant of loans are given. But to adopt this course it will take some time. Meanwhile the Government can get hold of studios which have failed for want of funds and try to work them by training people in the line with expert advice and after a time sell them away to private bodies.

PREFERENCE OF FILMS.

This question arises with reference to the foreign production. To the ordinary exhibitor the choice is with reference to the cheapest affair; and hence America scores an easy victory over Europe. The American films are mostly of a sensational type intended to cater to the ordinary type of audience. Their special feature is the "serial" of the adventurous type and this, generally, pays more than the shorter British dramas. But in the finesse of acting and setting, the British and the Continental films are any day the better. It is a wise observation of Mr. H. G. Wells that no great work of art ever paid commercially; and that is too true of the European production. So far as I can guess, the failure is due to the monopoly of certain big combines in India. The report is that the agents of these combines in Europe and elsewhere contract, even in the land of production, for the sole right of exhibiting such films in India. These combines are further fortunate in having under their control or ownership several theatres in India. My information is that a copy can usually be had for Rs. 10,000 or even for a lower amount. Generally a run in all the theatres gives the company at least 5 times the price paid for it. And then they demand exorbitant rent from the private theatre owners. The result is the private owner discards going in for such pictures. Therefore it is easy to see that first class pictures are rarely run except in Metropolitan centres; and there too once in a way. The pictures in which Mary Pickford, Douglas Fairbanks and Rudolph Valentino acted reached India only very lately. The American film, the Universal Film Corporation, is the only concern which is run on excellent business lines. Even they fall short in some respects; that is, they have their own customers in the moffusil and in competitive centres, the new man who organises the show is always in the lurch for a good programme.

Another cry of the exhibitor is that most film supplying agencies require an advance deposit of hard cash for the steady supply of programmes. It is a general rule that the moffusil owners are not always in flush of cash. Once they deposit the money with a service company, the deposit always finds the debit side for the rent due. In a month at the most the poor owner has to borrow at an enormous rate of interest either to continue to be a customer of the service company, or to seek elsewhere for the supply of films. The cry is that hiring companies thrive well with the least exertion and the poor exhibitor does all the work and gets all the damnation.

What then is the remedy for this crying need? As I pointed out, manufacture of films alone cannot save the industry. You must feed the exhibitor and try to fatten him a bit. The monopoly of the best foreign pictures should be crushed and from the Imperial Capital down to the union these films must be made available. That is how you spread educa-

tion and not by confining them to big cities only. I think I can suggest a course for remedying this defect.

The Government should assume full control over the matter. There must be legislation to the effect that no foreign film can be imported into India by private companies. All foreign producers must deal directly with a committee set up for the purpose by the Government. The committee should purchase the films according to the number of provinces. The maximum price of a picture should be fixed and there must be the discretion to pay something more or less than the fixed amount. Depots should be constructed in Presidency towns to store the films. Every picture house when it applies for license should deposit at least Rs. 500 with these depots for the punctual supply of programmes for exhibition. The various centres of the exhibition should be scheduled in an order and the film should be supplied as per that schedule. There must be at least a supply of programme a week, so far as the foreign pictures are concerned. As regards the Indian production, it must be left free for the individual choice. The industry must develop and as such, any executive handling is likely to stifle the enterprise. The one advantage of adopting the course is that the committee can fix a percentage of American and European production. The next would be, there will not be the undesirable demand of these exorbitant rents and the scandalous middlemen's profits. A third advantage would be that foreign producers cannot dictate their prices, as is the case now, on account of the competitive demands when the Government is dealing with them and any vexatious demand is likely to ban the picture from yielding anything in this land. This course will amply pay the small investment by the Government and it will give a lot of engagements to the educated and unemployed youths. In fact, I can multiply the advantages to any extent. But this clue is enough to organise the industry on an efficient basis. This course will also prove an useful adjunct in the matter of selection of the films, instead of having a board of censors, whose idiosyncrasies are always the target of the attack of the professional people. With reference to the personal of the committee 50 per cent. of the members should be exhibitors and the rest officials and non-officials.

TRAVELLING SHOWS.

These poor enterprising people were the precursors of the permanent picture houses. They suffer a lot of hardships and being often in the rural parts are cut off from the knowledge of modern improvements. They don't believe, now-a-days, in the films of the service-companies and often purchase outright half a dozen programmes. Only for Indian subjects they look up to these Gods. One can have a fairly good idea as to the condition of the films they have on hand. I would not pen-picture the same for I will really be doing a disservice. The Cinema Act should be completely modified so far as these shows are concerned. Up-to-date inventions in Portmantaun projectors, with the bulbs for arcs, will suit these people excellently for their travel. Very small generating sets with batteries, removable by a single man, can be had for not more than Rs. 1,500. It is a pity that these people are wasting several thousands over an apparatus which will adorn any city theatre. Such apparatus and projectors can be easily supplied by the Government stores which I suggested before. These foreign films which finish their circuits once throughout the permanent shows can be auctioned to these people or to private people either having a film service or people who have money and miniature projectors for home entertainments. Adequate safeguards may be imposed for the proper handling of the pictures during their first circuit.

A lot of deep thought is necessary to improve this industry in a practical manner. My grievance, as against this committee, is that it has not one expert in the line as its member. Equally bad is the evidence collected from mere individuals who are only onlookers except one or two producers. The funniest aspect is to attach most weight to Police evidence. It is just like asking a drill-sergeant to express an opinion on the picture of a Davinci or upon the excellence of Tagore's poems. Time stands in the way of dealing

at length with this most interesting subject. My services are always at the disposal of this good committee.

Written Statement of the Rev. J. ROY STROCK, M.A., D.D., United Lutheran Church Mission College, Guntur, South India, dated the 14th December 1927.

2. (a) About 20 per cent.

(b) About 5 per cent.

Audience ever on the increase; about 2 or 3 theatres in Madras in 1914; now about 7 or more.

My answers are confined to Madras city.

(b) Students, subordinate officials, small shopkeepers, motor-drivers, jutka and Rickshawallahs. The last four classes are among the most intelligent and interested spectators.

(c) Infants very few.

3. Great stories of authors like Victor Hugo, Lytton, etc., involving subtle plot construction; lengthy stories—detective or other kinds involving exhibition of the wonders of Science.

4. No, short-sightedness; lack of enterprise.

5. Available to some extent.

(a) Very poor quality.

(b) Popular because of religious or patriotic motives.

(c) Western films without question more profitable. Life of Krishna, Harischandra, etc.

6. (a) Under present conditions they are not likely to be more popular. India is getting a taste for new things.

14. Certainly.

15. No, the chief difficulty is that educated female actresses are not easily available.

17. Capital shy now; will be forthcoming on propaganda among money-lending classes in Chettinad (South India), etc.

Certainly, if one or other of the Parsee millionaires take it into their heads.

18. Government must make it compulsory for every elementary school and the scientific sections of higher institutions to make use of the cinema for teaching purposes giving additional grants. Teachers of all grades should be trained to handle the cinema and teach with its assistance.

20. It is not desirable that the Government should spend much money in the direction until India gets perfect control over her own purse.

21. In view of the fact that private agencies may not function properly, the creation of a state agency is highly desirable.

23. (a) Much can be done in this direction provided the persons in charge are not actuated by any but the present motives, and try sincerely to give sympathetic pictures of the life of the various peoples.

24. (a) Some of the Western films in which some of the barest feelings of a sexual nature are pandered to e.g., films contain naked dances.

(b) There is.

(c) Those which exploit the sex-curiosity of men.

(d) It is not adequate in the case of "sex" films; some of these films as e.g., Toorkey-Hoor had roaring popularity only because of the naked dances.

25. No, necessity for special considerations. But some of the films current here will be objectionable even in western countries.

26. In a matter like this it is better that there should be extra caution always. I remember to have heard recently of a certain film that was prevented by Mahomedans from being exhibited on religious grounds.

28, 29, 30. It is difficult to say whether any films have demoralising effect on children. But certainly there is a difference in the kind of films that children appreciate and that adults like.

In my humble opinion it will be better if all minors (below eighteen) are prohibited from visiting cinemas except for educational purposes.

31. Yes.

35. (b) I think that a wholetime paid officer is necessary. A High Court Judge in each province may be authorised to censor the films assisted by a Board of non-officials consisting of religious organisations and educational institutions or the consort of the Governor in each province may be entrusted with the work assisted by a similar board of non-officials.

By way of conclusion I should like to suggest that pictures or machines which are for any reason likely to affect eye-sight must also be strictly censored.

Written Statement of the Missionary Educational Council of South India, Arkonam, dated the 16th December 1927.

The Missionary Educational Council of South India representing the educational interests of thirty-seven Protestant Missions in South India cannot claim to speak with special knowledge of many of the points raised in the questionnaire but it welcomes the opportunity of expressing its views on some of the questions.

6. We are of opinion that films of Indian life would be more popular with Indian audiences than the prevalent Western films if they were staged with equal skill.

14. The development of the educational use of the film is highly desirable in India and we would suggest that the various departments of education should from time to time make recommendations to school authorities when suitable educational films are being shown in a given area.

22. We are in favour of the policy suggested.

23. Producers should be encouraged to produce more films of common Indian industries, etc., with a view to educational use throughout the British Commonwealth of nations and elsewhere.

24. We are not in a position to quote specific instances of increased crime, etc., owing to the exhibition of unsatisfactory films but it is our impression that in a considerable number of films there is an unhealthy sex emphasis which cannot but be harmful to adolescents.

25. The differences in social customs and outlook between the West and the East make the task of the censors peculiarly difficult.

26. In view of the great differences between one place and another in the matter of religion, a play religiously inoffensive in one place may be highly offensive and inflammatory in another. Some additional safeguards should be provided to avoid offending religious susceptibilities. It should be possible for films certified in one province to be excluded from another or from a given area.

27. The predominant note in many films of western life appears to be sensational crime and the life of the under-world. This certainly tends to misrepresent western civilisation. It is certainly true that many films representing western life are unintelligible to an uneducated Indian (see answer to question 6).

28. See answers to 24 and 30.

29. We are not in favour of the certification of certain films as "for adults only". Such a differentiation would, we believe, arouse a prurient curiosity.

30. No child below the age of 5 should be admitted to a cinema. The physical effects on a child's sight are harmful and the general effect on a child's nerves is dangerous.

31. We are unable to suggest a more effective method of guarding against the misuse of the film than censorship.

35. (a) In our opinion, the present constitution of the Provincial Boards is satisfactory.

(b) No.

41. Our impression is that there has been some improvement in the moral standard of the films exhibited in India in recent years.

44. We are doubtful as to whether at present public bodies and the press can do much to maintain a good standard of films.

Written Statement of L. N. GUBIL SUNDARESAM, Journalist, Trichinopoly, dated the 16th January 1928.

I am sorry I was not fortunate enough in communicating early enough with your Committee to give evidence before the same during their sittings at Madras. Better late than never. I deem it necessary to give the following few suggestions for your favourable consideration and hope you will accept them:—

- (1) Films exhibiting crime and those full of indecent love scenes revolting to Indian feeling to be avoided.
- (2) Modern and ancient stories with English setting and *vice versa* give very inadequate ideas of the genius of either nation to be avoided.
- (3) The educative value of the cinemas to be explored very much suitable films for children alone to be exhibited often when children should be admitted at very low rates.
- (4) Indian classical stories to be filmed.
- (5) Film industry to be started on a large scale in India and protected by the State.
- (6) Aspects of common life of the people of the different nations of the world to be made the subject-matter of films.

Written Statement of Sreeman NARAYANA APPA RAO, Zamindar of Gollapalli, M.L.C., Gollapalli, dated the 28th November 1927.

1. The cinematograph industry is based to elevate the knowledge and moral standard of humanity by visional demonstration. This demonstration comes right up the idolatory in religious seat. So much an industry shall be unsolled censorship and immoral demonstrations. The films that are presented in India are censuous; thus attracting people who want to satisfy their visional lust. More epic lore and heroic incidents that inspire nationalism shall be displayed instead of the above.

2. Mostly illiterate classes frequent cinemas specially scenes for the reasons given above.

PART I.

I am referring mainly to Madras.

Indian epic lore presentations are more popular.

4. I fear not for want of popular film industry in India.

5. (a) No.

(b) Yes.

(c) Yes. It is more profitable. Indian films like "Krishnavatar", "Savitri", "Ramayana" and others.

6. (a) Indian history or mythology.

(b) (1) History.

(2) Mythology.

8. (a) No.

(b) I suggest that the Indian film industry be encouraged by the Government on proper lines.

11. No.

14. Yes. There is a demand for educational films in schools and adult education in agriculture, public health and hygiene. Such films are to be encouraged.

15. Yes. The lack of Indian films of educative value on social hygiene and moral values. Agricultural films are very rare and as such the need is great. The itinerant cinematograph companies are to be encouraged by the Government as they will improve the social and economic condition in India in the methods described in 14.

16. The Government must encourage to supply the deficiency of the technical knowledge though I cannot say that there is no enterprising spirit.

17. Yes.

18. Yes. The Government must be pleased to undertake legislation prohibiting the exhibition of immoral and sensuous films. They should advise proper authorities to take out the Amusement fees levied on the exhibition of films of education types either moral or social or economic.

20. (a) Yes. Expenditure justifiable under the heading of development department which I think is the duty of every civilised Government to expend the money from the general coffers to elevate and educate the tax-payer.

(b) From the Imperial funds wherein certain sums are to be allotted from the development department. Proportionate sums may also be expended from Local Governments for local film industries.

21. I don't propose a monopoly should be established by the State in question of establishing a State agency for the film industry. But I would strongly recommend a State agency shall be established to set an example to other industries in producing right sort of films.

Films of British Commonwealth.

22. (a) Yes.

(b) No.

(c) No, except that of agricultural and other films of educative value.

PART II.

24. (a) Yes, namely "Prince Elela" exhibited in Kinema central, Madras.

(b) Yes.

(c) The films that rouse up the scenes and irritate them are harmful to the cinema-going population in general and to illiterate section in particular as they would react on the mind of the illiterate after the show is over, and perhaps induce them to a similar physical act which is harmful and detrimental to the progress and well being of the country.

(d) (1), (2) Refer to my answers above.

25. Yes.

26. (a) Yes.

28. (b) Almost all the films except a few 1 and 2 are answered above.

29. There need not be a distinction between adults and children. Each mind can take the moral according to the power of its absorbing, if a moral and carefully graded films are produced.

31. (a) Yes.

32. No. The censorship must be in the hands of a non-official board elected from the public bodies.

33. (a), (b), (c) I do not think.

34. (a), (b) I do not think.

(d) The board should be financed from the funds above referred to.

35. (a) No, satisfactory. All the members must be non-officials elected from the public bodies.

(b) I would prefer a censor to be elected from the board and to be paid.

37. (a) No.

(b) This can be left to the board above suggested.

41. No. I regret to say that the moral standard is going down in exhibition of films.

42. The films association and trade must have a representation in the boards stated above.

43. (a) Yes.

(b) To examine and restrict the exhibition of unwarranted and unhealthy films in the country.

(c) The films that come abroad shall pass through censor who must place the films before the board.

44. Public bodies can assist from their funds in contributing to the itinerant cinemas for the propaganda work they do in their jurisdiction. The press can help the film by advertising the above said films at moderate rates.

45. (a) The Government should exercise control over the film production through the censor bodies.

(b) Yes.

BURMA.

Written Statement of Mr. J. P. BULKELEY, M.A., I.E.S., Officiating Director of Public Instruction, Burma, dated the 5th December 1927.

INTRODUCTORY.

1. No.

GENERAL.

2. (a), (b), (c) Burmans of all classes go to cinemas wherever they are provided. An average cinema audience in Rangoon consists of many nationalities. Up-country it consists mainly of Burmese. I cannot state what proportion of the audience consists of children under 14 or adolescents of impressionable age. They always constitute a considerable proportion.

PART I.

Film Industry in India.

3. I will answer with reference to Burma and Burmese audiences. Films produced in Burma are most popular. Burmese also like "wild west" films (Indians I believe do not) and crime and detection films. Character study does not appeal; so the best English films (e.g., Galsworthy "Justice" and "The White Sister") do not appeal strongly.

4. No. Because of the number of inferior films that are shown.

5. A considerable number of films produced in Burma depicting Burmese life are available.

(a) They are seldom of good quality because they are crude. That is natural for the industry is new and our actors and producers have few good models.

(b) Yes.

(c) There have been many successful Burmese films and I should imagine they proved as profitable as Western ones.

6. Yes; of films of Burmese life, stories connected with national Burmese religion and Burmese history and stories dealing with modern life and manners have a strong appeal. The first class are most popular.

8. (a) No.

(b) One of its chief handicaps is inaccurate and misleading advertisements; so is "block" and "blind" booking. I would suggest assisting it by legislation as proposed in England to stop or limit "block" and "blind" booking. I would recommend more informing advertisement.

9. No, because of "block" booking. There is such a tendency to monopoly.

10. Yes. The disadvantage is that the public are provided with inferior films. The trade must show them or lose money.

11. No. They have practically none. I suggest a central distributing agency for India and possibly also for Burma.

14. I am doubtful because educational films will probably have to be specially made and the film industry would probably not participate.

15. With regard to Burma I should reply, yes, or at least there soon will be.

16. I cannot suggest any measures to supply any deficiency that now exists. I think the industry will grow without any special encouragement.

17. Yes.

19. The cost of film production in this country is considerably smaller than in America and Europe.

21. I should object to any Government commercial enterprise if avoidable because officially controlled commercial concerns usually suffer from inefficiency and want of enterprise. I should specially deprecate giving Government a monopoly.

Films of the British Commonwealth.

22-23. I have not studied these questions and do not feel qualified to express an opinion but I should like the experiment to be tried.

23. (b) Indian suspicion of any Imperial movement would be a serious obstacle to getting the various Governments to co-operate.

PART II.

Social Aspects and Control.

24. (a) Yes.

(b) No.

(c) Films which give an erroneous impression of national life and customs do harm both to the nation portrayed and to the people who receive a false impression. They lead to misunderstanding the dislike between the two races. Other films do harm because they are characterised by bad art and want of that moderation which is essential in all mimetic art (i.e., art which tries to hold a mirror to life). Others again do harm because they portray cruelty and suffering crudely and so harrow sensitive people and encourage sadistic tendencies. There are few films directly harmful to morals but many silly ones, and there is some connection between foolishness and immorality.

(d) Judging from the films exhibited in Rangoon I am doubtful whether the Bombay Censorship is adequate.

(e) I do not think the connection between films and increase of crime in this province has been proved.

25. Yes, this seems obvious.

26. (a) Yes.

(b) (i) "Life of Buddha."

(ii) "White Sister."

(iii) "Ten Commandments."

The last play must offend Christians who are not extreme fundamentalists. They are numerous in the United States of America and so this class of religious film is inflicted on the rest of the world.

27. (a) The only suggestion I can make is that censors should be employed who understand the danger and are acquainted with both Eastern and Western conditions.

(b) I have seen such films but cannot remember their names.

Chinamen and Arabs were usually the villains.

28. (a), (b) Yes.

(i) The class of film which is untrue to life and whose art is bad.

(ii) They do harm to the character and intelligence.

29. I am doubtful whether such certification would be practicable.

30. Yes, I should put the age of 14. I do not want to bar any clean and honest representation of life and some features of life are undesirable for representation to children.

31. It depends on whether the censorship is independent of influence by the trade and by newspapers under the influence of the trade. Censorship so independent should be effective.

32. The present system of censorship in this province is satisfactory except that the Provincial Board of Censors does not deal with more than about 10 per cent. of the films exhibited in this country. It has therefore little influence.

33. A strict censorship might obviously have these undesirable results but a wise censorship would not.

34. (a) I should favour a Central Board if suitably constituted. It should be representative and the work should not left to one or two paid censors. We should also need a Provincial Board for local productions.

(b) Yes.

(c) Government should nominate a certain proportion of the members but should not interfere otherwise.

(d) The Board or Boards should be financed by fees paid by the exhibitors supplemented by Government if such fees could not support the Boards without unduly pressing on the trade.

35.(a) Yes.

(b) No.

36. (a) I do not know the qualifications of the Bombay and Calcutta censors but judging by the films passed by them which we see here I doubt whether they are sufficiently well qualified for the work. The qualifications which I should consider essential are (1) knowledge of people and social conditions in all the areas affected by their censorship; (2) artistic taste; (3) sense of proportion; (4) knowledge of the world and different nations and (5) knowledge of adolescence and its dangers.

(b) Yes. I think more use should be made of women and that it would be easier to obtain members of suitable experience and standing if they were used.

37. (a) No. Nothing is censored here by the Local Board which has been passed in India unless a complaint has been made after exhibition when it is usually too late.

(b) Some safeguards are needed but it will be difficult to devise adequate safeguards if an Indian Central Board is used which seems desirable. The only safeguard I can suggest is to secure the services, on the Central Board, of people with knowledge of the world and of social and religious conditions in India and Burma.

38. I know two. The Life of Lord Buddha. The Virgin of Stamboul.

39. I cannot remember an instance but have heard of some.

40. Yes. They should be dealt with in the same way as films.

Yes. They were objectionable because they were misleading and designed to attract attention by sexual interest.

41. No. (I speak only of Burma.)

42. There should be representatives of the trade on the Board of Censors.

44. Public bodies should be given the right to nominate members of the Board of Censors. Press notices are now misleading and uniformly laudatory. Those who write press notices should develop a technique for film criticism and sense of responsibility. The press is often under the influence of advertisers and of people who are financially interested in cinemas and does not meet its responsibilities as a guide to public taste and a just critic of performances offered to the public. The newspapers should get unbiased

outsiders to write genuine criticisms as is done when they report on concerts. The newspapers would have to pay well for such work but I think it would be worth their while.

**Written Statement of Mr. A. R. MORRIS, B.A., I.C.S., Secretary
to the Government of Burma, Forest Department, dated the 20th
December 1927.**

My experience of cinemas is distinctly limited and I propose to express an opinion only on a few of the questions in the questionnaire.

PART I.

3. Indian and Burmese audiences prefer Indian and Burmese films.

4. I do not think exhibitors cater adequately for Indian audiences. The reason probably is the paucity of Indian films.

5. I have no experience as to the number of Indian films available, but owners of cinemas in out-stations have told me that British or American films do not attract the people there and because other films are not available they have to keep the cinema hall closed or let it for ordinary Burmese *pures*.

6. (a) Yes.

14. Yes.

17-18. I think Government might very well subsidise the production of a number of Indian and Burmese films and incidentally exercise some control over the nature of the films produced as a condition of the subsidy.

22. Indians should participate in the encouragement of British Empire films. Indian films should be a part of British Empire films, although I doubt if many of them would be popular with Western audiences.

PART II.

24. (2) The majority of films I have seen are quite harmless. There are films depicting the European in a ludicrous or humiliating light and these I consider unsuitable to be shown in India; for instance, films which portray a half-witted European Monarch. They tend to lessen the respect of the Indian for the British.

(d) My experience is limited, but indicates that censorship has improved in recent years. Crime films do undoubtedly tend to increase crime but not to any great extent. The motor dacoity committed in the streets of Rangoon in 1922 was distinctly attributable to films of the Apache Bandits in Paris.

I have no experience of sex films.

25. Yes.

29-30. I do not think it would be of any use to certify films for adults only in view of the nature of the dramatic performance, and the conditions in which the young people of the country live. I think censorship is a very difficult matter beyond the competence of most Committees however broad-minded. The best method of censorship is to produce good Indian and Burmese films. They will drive the bad European films out of the market so far as Indian and Burmese audiences are concerned.

34-35. I think that a Central Board is desirable with Advisory Provincial Boards. The Central Board will be financed out of film license fees. The Provincial Board should meet merely when called upon by the Central Board to advise on matters regarding the suitability of films and no great expense should be entailed, no permanent staff being required.

40. No. We must not make ourselves ridiculous by forbidding in India what is freely allowed in Europe.

45. The Government concerned may exercise some control over film production with subsidy which will be conditional on the character of the film being satisfactory.

Written Statement of Mr. C. R. P. COOPER, B.A., I.C.S., Secretary to the Government of Burma, Revenue Department, dated the 29th December 1927.

The following replies to the questionnaire issued represent my personal views:—

As regards Introductory, General and Part I, I have nothing to say, as the questions involved are generally technical.

PART II.

24. (a) I consider that certain classes of "sex" films exhibited in this country undoubtedly tend to have a demoralising effect upon an uneducated and morally ill-disciplined public.

(b) I do not know.

(c) I think that certain classes of "sex" films are particularly harmful, especially to younger members of the audience. I consider that all films which show up Western civilisation in an undesirable light, and especially those which convey a degrading conception of Western womanhood, are harmful to all Indian audiences; for not only do such films convey an entirely wrong impression of normal life lived by respectable people in Western countries but they also tend seriously to lower British prestige.

(d) (1) I consider it is grossly inadequate.

(2) Better than in the case of "sex" films, but more care should still be taken in the censoring of films which deal with various aspects of crime.

(e) This is an extremely controversial point. My own opinion is that certain forms of crime, especially crime of a spectacular nature, are stimulated by "Crook" films and films which show up the criminal as an adventurer and not necessarily in a bad light.

(f) No remarks.

25. I regard this as the crux of the whole business, and it is just these differences in social customs and outlook between the East and the West which Boards of Censorship appear to forget.

26. (a), (b) I have personally no recollection of any film which was likely to offend religious susceptibilities, but it is obviously desirable that the utmost care should be taken in censoring such films.

27. (a) Please see remarks under No. 24. Owing to differences in social customs and outlook, I should say that almost a majority of Western films exhibited in India misrepresent Western civilisation and lower it in the eyes of Indians. Western films are undoubtedly largely misunderstood by an uneducated Indian audience. The result is a totally wrong impression of social life in the West and a lowering of the prestige of Western peoples.

(b) No.

28. "Sex" films of all kinds and many kinds of "Crook" films undoubtedly have a bad effect on the conception of life formed by children and adolescents.

29. No.

30. I think that this would be almost impossible in practice.

31. I do not know of any other method.

32. I am not satisfied that the present system of Censorship in this Province is altogether satisfactory. I think it results in the display of films which are very often unsuitable for Eastern audiences. I am not aware of the exact composition of the Board of Censors in Rangoon; but if it is practicable to add more ladies to it, I would do so.

33. (a) No.

(b) Possibly; but that would be no harm.

(c) No; because many of the most artistic and beautiful films that I have seen are suitable for presentation anywhere and before any audience.

34. (a) Not necessarily, because it is conceivable that social customs and social prejudices in one Province might differ from those in another, with the result that a film that was objectionable in one place would not be elsewhere.

(b) I presume that a Central Board is a convenience and I see no objection to it in addition to Provincial Boards.

(c), (d) No suggestions.

35. (a) Please see the reply to No. 32.

(b) I have not much faith in a whole-time paid Censor.

36. No knowledge.

37-38. I do not know.

39. No.

40. Yes. Posters and advertisements are frequently suggestive and objectionable.

41. No. I think the moral standard is still very much lower than it should be.

42. I think the trade would co-operate if it knew what kind of film was most suitable for the East.

43. (a) I do not know what control is at present exercised over the import and export of films.

44. The Press could undoubtedly assist if it saw fit to do so. So far as Rangoon is concerned, I regret to say that it has failed to give support to frequent protests raised by correspondents and others against the exhibition of certain classes of films in Rangoon.

45. Yes; because if Government does not exercise control, nobody else will in this country.

Written Statement of Mr. M. K. MIN, Under-Secretary to the Government of Burma, Finance Department, dated the 6th January 1928.

Before giving my views on questions 17, 18, 20 and 21 I should like to state my views generally on the Cinema Industry in Burma. I think that there is a fixed cinema-going public in Rangoon and in the towns of Burma where cinemas exist, especially the public that goes to see the Burmese films. Burmese films are being shown only in particular cinema theatres in Rangoon but instead of hiring the films for exhibition, the producers themselves hire the halls. There is quite keen competition among the different producers in Burma. They do not appear to be acting in a spirit of co-operation, however, but when one producer is showing a rather good film, the other producer make it a point of showing their best films during the same week. It appears that the public frequenting the cinemas showing Burmese films follow the output of the different producers with keen enthusiasm, and there is now an established set of cinema stars who have large followers. The supply is quite sufficient for Rangoon town but I was astonished some time ago when I was told that there was no cinema in Kemmendine and I do not think that there is any in Pazundaung. The quality of the films has

improved to a great extent within the past three years and the Directors have shown a great aptitude to assimilate the cinema tricks of the West. There is really no competition between the Western and the Burmese films at present as they draw different kinds of public altogether. Every nation has produced men with a creative spirit in literature, and though the Burmese cinema industry is at present drawing the plots from Burmese mythology and literature, it seems quite certain that in the near future, a band of scenario-writers who can adequately cater for the Burmese mind will spring up. The actors and actresses have shown great skill and promise. The kind of films which are most popular appears to be what are termed 'action films' wherein the hero does certain acts which imbue the lookers-on with the spirit of emulation and caused him to be hero worshipped. I do not think, however, that there are enough cinemas in Burma and while this condition lasts we cannot expect the industry to grow. To my mind there must be a supply before there can be the demand, but there does not seem to be a sufficient number of people who are willing to speculate on the building of cinema halls. There is no organised distribution of Burmese films in the country, and unless the cinema hall owners up-country are willing to accept the whole output of a particular producer the cinema industry cannot grow fast. There is at present no system of previewing films for the reason that the producer themselves undertake the showing of the film in Rangoon and it is for up-country managers to decide as to whether they should order the films by viewing them themselves at Rangoon or listening to the accounts of the public or in the papers.

2. I am not one of those who support the view that the cinema has been one of the causes in the increase of crime. The wearing of a mask is not an idea which can be got by seeing cinema shows only. It would, however, appear, that, by the booing and hissing that occur at certain points in a showing of a Western film, the extreme freedom amongst men and women in their social relations is not highly approved of in the East, but at the same time I do not think it has had the effect of changing the present customs of the people. One class of Western film however which depicts the looseness of the family tie may have a demoralising effect on the Eastern public and from this point of view ought to be censored strictly.

17. In answer to question 17, I think, sufficient capital for film production has been sunk and will be sunk in the future in Burma.

18. I am told that in Australia there is a law to the effect that a certain percentage of the length of film shown in any particular session must be of native produce. In Burma or India I cannot see how any Government action can be taken, unless it be a similar but modified rule that a certain percentage of the length of film shown in any particular cinema hall in each month or year should be of native produce.

21. It is to be feared that a State Agency for the distribution of films will be adverse to better technique and production in Burma. Though the producers are at present trying to cut each others' throats they are directing all their efforts to produce very good films, while in every respect these films conform to the moral standards of the country. The production of propaganda films cannot help the film industry in any way. If they are produced at Government expense they could easily be detailed to teach the young idea; boys and girls are ever glad to see a free cinema show.

**Written Statement of Mr. S. RAMANATHA REDDIAR, Rangoon,
dated the 26th November 1927.**

I am afraid I am not sufficiently acquainted with the technicalities of the industry to be able to answer your questionnaire in detail.

I am sufficiently interested, however, in the subject in its main aspects to give you my general opinion regarding the type of films, which it would

perhaps be harmful to exhibit in this country. My personal opinion is that so long as films depict scenes of ordinary life in public, they can do no harm. Any picture exhibiting improper and indecent conduct, or conduct which is not allowed in public should be suppressed. There is no reason whatever why a person should not be able to see in the screen scenes which he can ordinarily witness in a foreign land. This would exclude intimate bedroom scenes, which are not immoral in themselves but which are certainly not intended for the public gaze. Amongst objectionable pictures, I would include murders, robberies, and other acts of violence, which cannot come under the category of ordinary sights.

Written Statement of the Rev. G. B. STEVENSON, Honorary Secretary, Rangoon Vigilance Society, Young Men's Christian Association, Rangoon, dated the 21st January 1928.

I am instructed to place before you the views of the Rangoon Vigilance Society. My Society are of opinion that there are certain undesirable features in connection with bioscope performances and would urge their early removal.

We submit that it has not been sufficiently recognised by censorship authorities that certain types of bioscope representation are unsuitable for exhibition in this country, whatever may be said for their suitability elsewhere.

We desire to call attention in particular to the representation on films of women in dishonourable or equivocal situations or in indecent posture or attire.

Moreover we contend that the whole attitude of mind of children and young persons, who form a large proportion of every bioscope audience, is being seriously perverted in that the low standards of Western life as represented in many films are often accepted as real standards and are definitely destructive of much of the good being attempted by schools and other agencies.

We also submit that representations of certain actions and exaggerated emotions which might not be condemned as unsuitable in Europe or America, are regarded as indecent in this country.

We suggest that the present censorship of bioscope films shown in Burma is inadequate, not on account of lack of discrimination on the part of the Censorship Board but owing to difficulties which seem to be partly remediable. We believe that the Censorship Board would agree that the chief difficulties in dealing with such films as are described above are as follows:—

- (a) Films that have been previously certified in India, amounting to almost 90 per cent. of the total shown in Burma, are not ordinarily re-examined here unless a complaint is received from the public.
- (b) It is impossible for the public to make any such complaint until a film has been exhibited, and by the time the authorities have inspected it, it may have practically finished its run.
- (c) When a film has once started its run its removal before the completion of that run involves unfairness to bioscope proprietors.
- (d) When a film has been imported into Burma after having been approved by a Board of Censors for exhibition in any part of the Indian Empire there would be a natural reluctance on the part of the Burma Board to take the responsibility of overruling this decision by banning the film in Burma.

We submit that posters and handbills relating to bioscope performances are often of a highly suggestive nature and need to be subjected to censorship, particularly in view of the fact that such handbills are freely distributed among school children.

To meet these difficulties we suggest—

- (1) That all films entering this Province be examined here, whether already certified or not, except such as deal wholly with Natural History or similar obviously innocuous subjects. If the Board as at present constituted is unable to deal with the considerable increase of work involved we respectfully suggest that it be enlarged.
- (2) That a stricter and more clearly defined set of rules be provided to guide the Censorship Board. We have before us the report of the British Board of Censors in 1921 and we suggest that rules be provided which prohibit scenes representing such subjects as are contained in the list and in particular those representing women in positions calculated to promote disrespect.
- (3) That distinct instructions be given to the effect that the Censorship Board shall not be held to have exceeded its powers if it completely rejects films, even those already passed in India, which in its opinion cannot be rendered suitable for exhibition in Burma by alterations and omissions.
- (4) That posters and handbills relating to bioscope performances be subjected to censorship.

In suggesting the necessity for a stricter censorship of films we believe that if more stringent restrictions were imposed producers of films and managers of bioscopes would learn what class of film would be cut or wholly barred and when such were no longer remunerative would provide a more suitable type.

Written Statement of the Rev. C. E. CHANEY, B.A., Honorary Secretary, the Burma Christian Council, dated the 24th January 1928.

The Burma Christian Council have noted with deep interest the question of film censorship, which has been engaging so much public attention, and which is eliciting so much discussion from various points of view. The Executive Committee of the Burma Christian Council in session January 21st, after discussion of this vital subject, appointed a small committee to draft a report expressing our views on the subject to the Indian Cinematograph Committee.

Our Committee, being conversant with the various editorials, memorials, public hearings before the Indian Cinematograph Committee, find two pronouncements which in general so well express our judgment in the matter that we consider it better to give our endorsement to these pronouncements than to burden the Committee with another report, which would differ with the reports referred to only in some minor details.

First, we wish in general to endorse the report of the National Council of Women. It is a balanced and thoughtful statement based on wide inquiry and representing the opinion of many able and public-spirited persons. With regard to the one item of children's films, while we appreciate the value of the ideal there stated as a goal toward which to work, we are not convinced that it is a practical suggestion to set time limits at present within which it should become compulsory, nor are we convinced that it should be as strictly compulsory as proposed.

Second, we wish to endorse in general the report of Mr. Hilton, General Secretary of the Young Men's Christian Association, as expressing some

considerations not mentioned in the above report, but which ought to be taken into consideration in the solution of the film censorship for Burma.

Written Statement of Mr. S. NANJUNDIER, Rangoon, dated the 24th January 1928.

I am Head Clerk in the office of Messrs. Aiyangar and Chari, Advocates, and domiciled in Rangoon since 1905 and as such I have enough experience to give opinion on all matters, concerning the public life of Rangoon.

I have been a frequenter of cinemas since their inception in Rangoon and I say boldly and authoritatively that it has been a blessing to the metropolis of Burma, i.e., Rangoon, which is growing in importance and pollution by leaps and bounds. Had it not been for cinemas, the underworld of Rangoon would have developed and grown to such a fearful extent that life in Rangoon would be unbearable, even with all the vigilance and the powerful hand of the Police. Now within the town from one end to the other one can pass freely and unmolested till 12 p.m.

Secondly, as to its educative value much can be said in its favour. To people of ordinary means it affords opportunities to view the scenes of different countries of the world, their peoples, and their habits, customs, social life and the individual and collective advancement they have made morally, materially, physically and intellectually, so that we are enabled to take the best from them and make our lives better, without much expense and travelling. Some sentimental and over-modest people may not like *kissing* to take place in the public gaze and more especially *long and lingering kisses*. Without such kisses at the appropriate time the play will be insipid and dry. Any cutting of such portions by censors will be resented by all free thinking, freedom loving and sane people. The public like such portions immensely and it can be verified by the box office returns of a picture for one week. A typical picture is now shown in Royal Cinema this week (i.e., 21st to 27th) entitled "Bardleys The Magnificent" in which John Gilbert plays havoc on women and I urge upon the Commissioners to compare the box office return of that week with any other and you will find that not only the return will be greater for that week but you will appreciably note that European element preponderate. For I say that this is one of the best pictures I have ever seen and it will tell its own tale. There is nothing wrong in the American pictures and theirs are the best productions in the cinema world. Freedom loving people would very much like and prefer American pictures to any other. There is a wrong notion about and anathema on Long Island and Hollywood, as if they are inhabited by morally depraved people. The only real test to judge their morals is their athletic feats and physical endurance (of both sexes)—morally depraved people cannot perform such astounding feats as they (Americans) do. If you want further proof you can take the evidence of Sir Atul Chatterjee who made a pilgrimage to the Mecca of America and had the fortune to be photographed in the Company of that great star Pryscilla Dean. People who revolt against kisses perhaps like warm and half naked dances; so far it is creditable and I thank them for the small mercies. If Indians and Burmans want to see their pictures become universal, they should follow in the footsteps of the Americans. Avoid as much as possible religious pictures and stick to novels and dramas. It is not advisable and prudent to ask Government help for development of indigenous ventures and we have an instance in the German Government losing enormous public money advanced to private enterprises.

Thirdly, I would strongly urge on the Commissioners to visit all cinema theatres and see if they are properly ventilated and up to date in all conveniences and the seats are free from bugs. In my opinion the "Dagon" and "Elphinstone" cinemas should be closed at once; the one is ill-venti-

lated and low and the other insanitary. If the Commissioners want better proof, I would request them to attend one night in 4 annas and 8 annas seats and come out free from blood poisoning, as I am sure the Rangoon bugs will not be partial.

In my opinion this Commission is not necessary and as such it is waste of public money. Local body of censors are rigorously doing their duties and public morals are safe-guarded.

I am pro-American for this reason that each and every actor and actress in American films plays his or her part splendidly and to the taste of the fans. A general examination as is done now will be of very little use. You should pick out certain films of different countries and examine witnesses on them critically; then alone you can form a decided opinion as to their respective merits and usefulness and as you are not regular fans you are incompetent to examine witnesses without way. Above all I would urge on the Committee to see that through disinfection of the cinemas takes place at least once a week and that done in the presence and supervision of the servants of the censors.

Written Statement of Mr. W. B. HILTON, General Secretary, Young Men's Christian Association, Rangoon, dated the 28th January 1928.

I have lived in Rangoon for about 12 years. For some years I was a member of the Burma Board of Censors representing the Vigilance Society and later on, the Y. M. C. A. I have noticed a considerable improvement in the films shown during the past 10 years. A good deal of the credit for this must be given to the Rangoon Vigilance Society which from the very first has taken a deep interest in this question and was partly instrumental, I believe, in the creation of the Board of Censors for films not only in Rangoon but in other parts of India. Public opinion has also advanced considerably along this line and films that might have been acceptable 10 years ago, are not so acceptable to-day. There is however still room for improvement. There is still a preponderance of films depicting scantily-clad women, long drawn out love and kissing scenes as well as of wives and husbands proving unfaithful to each other. While some of these films ought to be more strictly censored the majority are neither good nor bad. My opinion is that these films do harm amongst young people particularly in a place like Rangoon, because of their frequency.

Quite a number of otherwise good films are spoilt by the inclusion of unfortunate scenes, drunkenness, sometimes disgusting habits and unnecessary violence especially in the handling of women. The thing we have to remember about the cinema is that to many young people it is an obsession and they turn to it for recreation and stimulus far too often and unless we are going to improve the films that are shown, making a fair proportion helpful as well as interesting, they will tend to lower the character of young people that frequent them.

I am not able to say whether the cinema has a direct influence in encouraging crime, but probably indirectly by breaking down the resistance of young people and deflecting them from work and study. The cinema is bound to have an unsettling effect as it goes into district headquarters and perhaps villages in Burma where people have never been out of their districts and are able to see through the cinema, the life of peoples in other lands to be in a different and perhaps superior condition to their own. In such places the western love film and criminal films would have a detrimental effect. It is here especially that the censorship needs to be more strict. If the cinema has a bad influence on the young I would say it is particularly so in the districts and villages of Burma.

The remedy would seem to be in providing "better films", for the cinemas would undoubtedly be made a medium of the greatest possible value in education.

I am not altogether in favour of preventing children from going to the regular cinemas unless on special occasions. On the whole, films should be such as would be quite as proper for young persons 12 and upwards to see as for adults, but arrangements should be made to provide educational films for young people. This could be done either at one or two local cinemas or better still under the department of Public Instruction. There ought to be a projector in each school and someone whose duty it would be to go round and show the educational films.

There seems to be an idea abroad that the better type of film would not pay, whereas the facts seem to suggest the reverse. As far as my observation goes I am convinced that the best films have an appeal to people of all nationalities and bring in huge sums to the producers. I have in mind some such list as follows:—"Ben Hur", "Beau Geste", "Peter Pan", "Tom Brown's School Days", "with Scot to the South Pole": to mention only a very few of those that are of educative value and have a universal appeal.

So far as the production of films in Burma goes I consider it has a great future before it. One has only to go along Sule Pagoda Road when popular films are being shown in the Dagon to realise the popularity of the Burmese films. The Burman is temperamentally suited for work of this kind and there seems to be no reason why he should not make a great success of it. I would be in favour of Government's subsidising the industry in the beginning but I am of opinion that after a short time it would be self-supporting. Perhaps the best way to subsidise it would be by either getting experts from other countries to come to Burma or by sending some local pupils for instruction in other countries. There is no reason why some of the best film stories should not be adopted for use in Burma in a Burmese setting.

Written Statement of Mr. M. N. GHATAK, Lecturer in Mathematics, Judson College, Rangoon, dated the 18th January 1928.

INTRODUCTORY.

1. No. I am only a casual visitor to the cinema and have no knowledge beyond what may be gained from such visits.

GENERAL.

2. (a) Indians have been increasingly frequenting the cinema and while the educated classes will go in for films which appeal to the artistic or emotional side, the illiterate classes will have an attraction for those which may appeal to the religious sentiment or to their sense of adventure or those which have a broad humorous vein. With the advent of the films produced in India there has been an increase in the attendance of Indians, specially of the illiterate classes with whom stories from the great Indian epics and Puranas have a perennial charm.

(b) The composition of an average audience varies with the locality and the nature of the films shown. In places which show only non-Indian films there will be the European or the Anglo-Indian element predominating with the Indian element sometimes in the minority. In places which make it a chief feature to show films produced in India the audience is almost exclusively Indian with the illiterate and semiliterate classes in a majority.

(c) The proportion seems generally very small except when films specially designed for children are exhibited.

PART I.

Film Industry in India.

3. The sort of films most popular with Indian audiences would seem to be of four or five different types, and we may enumerate these categorically as follows:—

- (i) The sensational films, i.e., films of high adventure of spectacular dashes and hair breadth escapes.
- (ii) The comic films with sufficiently broad and even boisterous humour.
- (iii) The films with a strong religious bearing.
- (iv) Films depicting gorgeous and awe-inspiring scenes and incidents.
- (v) The sexual films.

6. (a) The drawback with films produced in India is that as the industry is of recent introduction here, the actors and actresses have not reached anything like the technical and historic perfection of the Western people. If such films hurt the susceptibilities and ideas of fitness of the educated classes accustomed to the higher technique of the Western pictures. Indian films leave much to be desired in many respects, but special efforts to improve them will undoubtedly tend to make them more popular with a cultured and appreciative audience. Instead of drawing too much upon the Indian epics of material we may bring into requisition the best of Indian literature and history to provide themes for films and these together with Indian scenes and topical Indian news, may provide in the future sufficient material for full variety performances. But the quality of the acting must improve and the difference between the screen and the stage properly appreciated by the actor.

(b) The literate and educated classes will find an attraction in the social and historical plays which may take the place, to a certain extent, of the Western films of the same character, which we have at present. The illiterate classes will have a preference for the religious dramas and for the sentimental and emotional plays with a strong moral background.

14. It is decidedly my opinion that the cinema should be widely used for educational purposes in school for the children and for adult education in Agriculture, Hygiene, Public Health and kindred matters. In fact very little has been done in this direction and it is essentially a matter for the Government to move in. Public lectures in these subjects can be rendered much more popular interesting with the aid of films which may also be shown independently in the Bioscopes. This would rouse a more lively interest among the public in the possibilities of the cinema, and the industry stands to benefit for this.

It is difficult to say whether there is an actual demand for such films, but this seems to be one of those cases where the supply should come before the demand. The people have got to be given these films for them to appreciate their worth, and from the taste thus acquired will come the demand.

15. There is no end to the variety of natural scenes in India and there seems to be no lack of talent. The technique has to be gradually perfected and if the industry is seriously taken up we may reasonably expect an output of higher quality than at present. The defects in these early years are mainly an imperfect realisation of the possibilities as well as the limitations of screen acting and also defects in the photography and scenic effect. The last two are easily remediable and the first would require some time before the actors realise the changed view point of dumb acting and become more careful in expressing their feeling by action and gesture rather than by words.

16. I have no direct knowledge of the matter that judging from the few Indian films I have seen there is much room for improvement in all departments. Madras made an attempt some years back to produce films in India

with one or two of the main actresses imported from England. The effort was not unsuccessful, but the attempt was not repeated, perhaps because of financial non-success.

17. Indian capital is not shy specially if a really good proposition is placed before it, and the names of successful business men on the directorate have always been a great draw. It is very likely that film production as an industry will be able to attract all the capital it needs provided there is a good organisation behind.

18. Yes, Government support is likely to be useful both in encouraging private enterprise and in attracting capital. The most suitable assistance would appear to be the grant of loans to approved companies the amount of which will depend on scale of operations of the company. This loan may sometimes be earmarked for special purposes—such as engagement of competent scenario-writers and artists on adequate remuneration, or the deputation of young men for study of cinema conditions in foreign countries. This loan should be on a fixed rate of interest which should be low.

21. In my opinion the film industry as a monopoly has very little to commend it. It is only when a private enterprise has its interests in direct conflict with those of the general public, or when the general convenience requires a centralised administration, that State management becomes necessary. I am not unmindful of the harm that bad films might do, but having safeguarded against those by adequate censorship, the State should leave the rest to private endeavours. At any rate, the necessity for State organisation is not so urgent here as in many other cases. Moreover, private organisation has not had much of a chance so far, and in these early days of film industry, the Government should do all they can to encourage private enterprise, rather than start on their own in this line.

25 and 27. It is undoubtedly true that differences in social outlook and custom make an altogether different standard of values in the East and the West. A really good film to Western eyes may shock the Easterner and *vice versa*. In particular the differences are most marked in ideas of decency and propriety and it is mostly to this cause that may be traced the divergence of views of the two peoples in respect of any films. For the rest, the films are judged according to individual ideas and irrespective of the nationalities, of the persons concerned. Good films of international reputation are well appreciated by the Indians also, but even in these he has to overlook many things which appear to him overbold and improper. He has to educate himself in the point of view of the Westerner and appreciate films in spite of what are (to him) improprieties. The illiterate Indian making no such allowance will certainly have wrong ideas of Western life and manners, and will tend to exaggerate the evil.

But really we are in danger of exaggerating the misrepresentation. The educated Indian is under no illusion as to the civilisation of the West, and its manners and customs. The films bring up to his eyes the mode of living in the West and which he also sees in the people of the West coming and living in this country. He sees things as they are and forms his own judgment according to his way of thinking. There is no question of misrepresentation here; it is all a question of difference of opinion, and there is as much divergence among Indians themselves as between say, an Indian and a European.

**Written Statement of Mr. C. A. CUTTRISS, M.B.E., Secretary,
Burma Chamber of Commerce, Rangoon, dated the 18th November 1927.**

My committee have given their attention to a copy of your questionnaire, forwarded to them by the Commissioner of Police, Rangoon; but do not feel qualified to offer expert opinion on the points raised. I am to say, however,

that they are in favour of all films intended for exhibition in India and Burma being suitably censored by a competent and reasonably broad-minded Board of Censors; and they consider that encouragement should be given to British films as those films appear to have given satisfaction in the past, and are calculated to raise the present standard of bioscope entertainments.

Written Statement of Mrs. BULKELEY, Honorary Secretary of the National Council of Women in Burma.

NOTE.—These replies are to be regarded as my individual opinion. The National Council of Women has given expression to its opinion in the report on the standard of films shown in Burma already submitted to you.

1. None.

(c) I imagine a considerable number of children under 14 attend, since it is customary for Burmans to attend theatrical and other performances en famille.

PART I.

3. Comics and films with plenty of action and excitement.

4. No, because too many inferior films are shown.

5. Burmese films are produced locally and are certainly popular.

6. (a) I think Burmans have acquired a taste for bad Western films, but that if there were a good supply of Burmese films depicting stories from National Literature, History and Mythology, they would become very popular.

(b) Stories from National Literature and History.

8. (a) No.

(b) Block and blind booking—Legislation might be tried as is being done in England.

9. I know nothing about prices. There is a decided tendency to monopoly.

10. Yes, the systems of block and blind booking do exist in Burma. The system of block and blind booking militates against the showing of the best pictures, because if the exhibitors are too discriminating they lose money on the block. The disadvantage to the public is that they see inferior films. The system of monopoly keeps up prices and therefore it is an advantage to the trade but not to the public.

11. None in the case of foreign-produced films, unless they send agents to do so. A Central Distributing Agency for India and Burma would overcome this difficulty and if properly organised should improve the standard of films shown and reduce the cost to the public.

14. The production of specialised educational films could probably not be undertaken by the film industry in this country at present. Such films would I think be popular if shown free of charge.

19. I have no real knowledge, but judging by the outside appearance of such film studios as I have seen, I should say the cost is negligible compared with that of films produced in Western countries.

21. I mistrust any monopoly whether State or otherwise, but I think some centralised neutral distributing agency which should combine the minimum of actual censorship with sound criticism for the benefit of exhibitors would be an advantage.

22. I should advocate the showing of British films, not from the standpoint of Imperial preference, but with the object of attaining a better understanding between India and Great Britain, and more particularly with a view to getting a better standard of Western films shown in this country.

It is admitted in America that "the motion picture institution is primarily an industry, not an art", and in that country the majority of films are produced to appeal to the large masses of illiterate immigrants from Central Europe for whom it is the only common medium of interpretation and it is admitted that "the average movie-goer intelligence is that of a 14 year old child".

PART II.

24. (a) Yes.

(b) Not as far as I know.

(c) Films which give a misleading idea of the life and standards of any class or section of people must be harmful both to those misrepresented and to those without a sufficient background of knowledge to correct the false impression. It lowers the prestige of those misrepresented and gives them a grievance; to those who are misled it gives a false foundation for their ideas about life and people.

(d) (1) Censorship is not always adequate.

(2) In the case of crime films, censorship is no cure, it is the treatment of the whole film that is important.

(c) There is a strong belief that the increase of crime in Burma is due to the cinema, but I do not think this can be proved except in a few individual cases.

25. Most certainly.

26. (a) Yes.

(b) The Buddhist Societies in Burma disapproved of the life of Lord Buddha which, I believe, was very popular in India. I have seen films based on Biblical History which offended me; I think the Ten Commandments was one of those films in which the debauchery of the Children of Israel during Moses' absence on Mount Sinai was quite disproportionately emphasised, rendering the film quite unsuitable for school children who might otherwise have benefited by seeing it. I can imagine that Roman Catholics might have objected to the "White Sister".

27. (a) The majority of films of the Los Angeles type depicting scenes, luxury must tend to misrepresent normal Western civilisation and lower it in the eyes of Indians and Burmans. Films misrepresenting Western life must be misunderstood by uneducated Indians and Burmans. It is very natural that they should object to political subordination to a people whom they believe to resemble those depicted in such films. Western films which give a true picture of the best in Western life could only have beneficial results.

(b) I do not know of any.

28. (a) Yes, over-sensational films and those with a strong "sex appeal" that is, nearly all.

(b) Yes, particularly those which emphasise the physical side of sex and those which ignore the moral code, and law of cause and effect.

29. I am of opinion that certification of films, as for adults only, would only incite adolescents to seek admission to them.

30. I think the children's cinema is a better solution because there is no justification for excluding from the ordinary performance films which are unsuitable for children. A well arranged children's performance would soon become as popular with their parents and discerning adults as the present type of exhibition. I should like to see children under fourteen excluded from all but children's performances. Such Indians, as I have discussed this

* See "The Motion Picture in its Economic and Social Aspects" November 1926, number of "The Annals of the American Academy of Political and Social Science".

P. 19 "The Motion Picture" by Teny Ramsaye.

† P. 72 "Literature and the Motion Picture" by Arthur Edwin Krows.

matter, which seem to think that for this country the limit should be twelve years.

31. Censorship is only a poor remedy for bad work in the studios, but as things are at present it cannot be dispensed with.

32. No. I have a great respect for our Board of Censors but under the present system it rarely functions except in viewing locally produced films. Films which have received a certificate in India are not examined here unless a complaint is received. I think the local Board of Censors should be increased in number and include more women if the work that it is called upon to do could justify the expense.

33. (a) If the censorship is strict without being wise, no doubt it would interfere unreasonably.

(b), (c) Such a censorship might.

34. (a) I think a Central Censorship Board is desirable but I would keep the Provincial Board for Burma at least, since Burmese representation on the Central Board would be impossible.

(1) It is unsatisfactory to have such different standards of censorship in the different provinces.

(2) I should think it would be a convenience to the trade.

(3) The Central Board should be representative of all races and both sexes should include some young people and representatives of the trade.

(4) It must of course be in India presumably Bombay or Calcutta.

(b) I cannot speak for the other provinces but for reason (1) given above, for all locally produced films, a Provincial Board in Burma is a necessity.

(c) I think the Governments should nominate one or two members on each Board.

(d) As far as possible from the taxes on films.

35. (a) As far as I know, yes, but more women should be added.

(b) No, the perfect Censor would be hard to find in a country with so many different races and classes to satisfy.

36. (a) I think not. I do not know what qualifications the present Inspectors have, but they need a good education, considerable artistic taste and knowledge of life and people, and of what is suitable for children and young people.

(b) Yes, I would prefer the films to be examined by members of the Board.

I think public-spirited people of suitable standing will be available, particularly if more women are appointed who have rather more leisure.

37. (a) The safeguards are not adequate. A film may have run several nights before action can be taken on any objection that is made.

(b) Yes.

38. Such incidents have been brought to my notice. See notes by Dr. Murray in the evidence appended to the Report on the Standard of Films shown in Burma, sent to you by the National Council of Women.

40. Yes certainly, I would have the handbills and advertisements submitted to the Board of Censors when the film is viewed for certification, and sent to the Provincial Board with the copy of the certificate already received.

Yes, I have seen objectionable advertisements unduly emphasising the sensual appeal of films, but my chief quarrel with the advertisements is that they give one no idea of the film which they advertise.

41. I only go to cinemas when I think they are worth seeing. They are certainly more worth seeing than there used to be some years ago, but I cannot say whether the percentage of good films is greater than formerly.

42. I should like members of the trade to sit on all censorship Boards. They would then get some idea of the standards expected.

44. The Press could assist greatly by publishing real criticisms of the films as is done in some of the English papers. At present they confine themselves for the most part to unintelligent eulogy.

45. (b) I should say registration would be desirable, particularly as the local production increases.

Written Statement submitted by THATHU U KHIN MAUNG, c/o Sun Press, Rangoon, to the Secretary, Indian Cinematograph Committee.

I wish to give my evidence in Burmese before the Committee and for this purpose an interpreter may be engaged if I am to give my evidence. The following are my answers to the questionnaire.

1. I am the writer of Cinema plays and used to arrange plots for the same.

2. (a) As the people of Burma are generally literate, the cinema audiences here generally are educated people. If the plot is good and the scene brilliant, attendance increases.

(c) Generally children accompany their parents to the cinemas.

3. If the films are good, the Burmans come in numbers. Otherwise, the attendance is small.

5. In Burma, Burmese films depicting Burmese customs and manners are generally preferred. Even in such cases, good films attract good crowds and vice versa. The takings depend on the quality of the films.

6. (a) Films bringing out into prominence the good qualities and characteristics of the Burmese people are really education.

(b) As we have educated seers here, outstandingly good films become prominent.

7. I have nothing to say on this point as the number of Burman soldiers is negligible.

8. (a) Not yet satisfied with the present condition; on the other hand much requires to be done by way of advertising films to be exhibited in foreign countries in the cause of Burma and her people.

(b) Government should appoint a Burman to supervise the Industry. He should be placed attached to the Superintendent of cottage industries, for imparting instructions to rural people by means of moving pictures as is the case of Home Demonstration Department under the Ministry of Agriculture in Canada.

19. The cost here is less than in other country.

24. I have never come across such class of films as the censors have never passed them.

26. (a) Yes.

(b) Film just like the one entitled "Life of Buddha".

29. Yes.

31. Yes.

34. As Burma and the Burmans are different from India and the Indians, we should have here a Provincial Board.

44. As public bodies and the press are, as it were, the eyes and the mouth-piece of the country, they should be asked to serve on the Board of Censors.

CENTRAL PROVINCES.

Answers to the Questionnaire by Miss M. HILL, Superintendent, B. M. Girls' School, Bilaspur.

Local conditions do not permit a detailed personal report, for cinemas are only occasional and it is largely the B. N. Railway workers who attend. When one comes all sorts and conditions of men go. I wish to support Indian films especially and to condemn those in which loose morals are represented as being an integral part of Western civilisation.

Written Statement of Mrs. N. HANDS, Remembrance Hall, Picture House, Pachmari, Central Provinces, dated the 14th November 1927.

1. No connection with production but I run a cinema (at a loss).

GENERAL.

Station Pachmari, C. P.

2. (a) Indians of the educated and illiterate classes will frequent cinemas if pictures shown appeal to them.

(b) There is always a larger audience of Indians than Europeans (in this station).

(c) Not many children unless I give a special free show to them. When I put on pictures suitable for them.

Film Industry.

3. For Indians; Indian films on any subject of sport, instructive, Mythology, Dramas, etc.

4. The supply is not adequate for the mofussil. There are not enough picture producing studios in India.

5. Indian films are not readily available except at very high rates for hire and too many are devoted to dramas.

(a) Some are of good quality.

(b) Very popular.

(c) More profitable to show than Western ones. My experience of successful ones from an artist's point of view is limited, not having been able to get a continual supply.

6. (a) Certainly Indian and British News, Customs, Historical, etc., would be more popular than the American ones. There will have to be a higher class of picture available before educated Indians will attend mofussil cinemas. The medium and the lower classes are more easily satisfied.

7. Those who hire out films seldom give the hirer any list to select from. Military men, British and Indian, like War pictures or picture showing fighting of some kind, and there are very few to go round. We need, where

the military are stationed, War scenes showing British and Indian soldiers together. Soldiers are not keen on soft pictures. News, sport, adventure and comics also appeal to them.

8. (a) Production is not sufficient. It will benefit the Government when people are better educated in essentials, and there is plenty of scope for Government and private enterprise.

(b) The best means would be for Government to start a central Training Studio in India, as has been done in America, where pictures could be made by artists and young actors and actresses, British and Indian trained. Good ones would come forward once the scheme were known. Students in colleges who act, would take more pains to improve if they knew there was a chance of appearing in pictures. I enclose a few replies (out of 200) I received in answer to an advertisement. People with capital are slow to invest in schemes they do not know.

9. Good films are not easily available to outsiders; one cannot expect those who have the monopoly of many picture theatres to send out a picture turning in thousands of rupees daily at one of their own places, so other exhibitors suffer loss.

10. I have never had anything to do with block booking, etc., so I cannot say.

11. No, there are no facilities, one has to go by hearsay.

12. It should be kept as low as possible.

13. The tariff benefits the Government but it must make a difference in cost of hire and purchase of films outright in India, still till the Indian industry is on a firmer footing and exhibitors in India have a national store to apply to, in addition to supply from outside, it might remain, or country will be flooded by others.

14. Most decidedly, but as Government Colleges and Institutions have a greater knowledge of their separate needs, a central studio to produce and superintend production would be a great benefit, especially if British and British Indian apparatus and material were used, a reference or storing office being attached and preference given to those who deal with the studio. Private producers are more concerned with producing something to amuse. Government could do the instructing. There is a demand and any cinema wishing to hire instructive films should be able to do so from Government stores.

15. The demand is in India and also in other countries where Indians reside, and it will take a large film producing firm to satisfy it.

16. There is a lot of talent in India but no outlet for it under present conditions, there being so very few picture producing companies, and these have their own theatres to provide for. In England some producers are training their own stars; elocution is not needed, only appearance and a talent for acting are required. If a studio is started it would be advisable to engage good directors, also competent experienced picture photographers, etc. And I would have attached to the training studio a reading room with plenty of papers from any country on picture producing in all its branches.

History, Hygiene, etc., etc.

There are a number of Europeans who take up Indian parts in theatres, if talent should be scarce but when set going it will succeed, besides it will give employment to the college student class (and keep them out of mischief) that suffer from unemployment.

17. There is sufficient capital but it will take too long to induce people to part with it. The matter is urgent.

18. I do not think legislation is necessary. The scheme would be much on the same footing as a college for training. House accommodation should be supplied to officials, and ex-service men if employed, would be useful for military pictures.

19. The cost of production is much lower, I believe, and in suitable surroundings would be less still; in America they use local ships and interiors of houses in the pictures by taking about a motor lorry with lighting apparatus.

20. (a) Yes, the central studio would cost something at the beginning but a good return on the capital expended is certain. I think the influence of the screen is as much or more than the school and the expenditure would be quite justified.

(b) A charge could be made for hire, the Child Welfare obtain it for their films. Then if picture were sent out of India to England or the Dominions, they could be sold or exchanged for others from that particular place.

21. I believe in the Central distributing agency and fair market rates certainly in teaching and propaganda work. Conditions will then improve. *Re* Censorship that also should be central. It seems illogical for one province to consider a picture immoral or lowering and another to allow it to be shown. Some people are bound to wish to see it who otherwise would not trouble to but the condemning might be done before leaving America or England and the picture not be sent out here. If our producers realise they will lose by making them, there will be less. We shall get a greater variety of pictures if private firms produce as well. A monopoly is not advisable.

Commonwealth Films.

22. Yes, India should.

(a) And the Commonwealth producer should help the Indian one.

(b) It is sure to help to a better understanding between people. The best remedy to improve the supply now being received will be one Central Censorship, and all pictures made in India should also have to be passed by it.

23. (a) The scenery, cities, village life, from one end of India to the other. Customs, work, art and crafts, Mythology, no end of subjects.

(b) Correspond with one another and get British films out as soon as possible.

Social Aspects and Control.

24. (a) They might put thoughts in some heads better out of them but the pictures are not so numerous as that. Remarks made by Indians keep some European women away; they will not go to a cinema till they know what a piece is like. Producers should be told to cut some of the love making scenes out, affection can be shown without it in pictures.

(b) I believe there are immoral films, Indian and Western. Statistics could prove whether crime or immorality have increased since cinemas were started; no harm can be done by stopping low ones being shown.

(d) Censorship could be stricter in sex, and crime films; revolutions should also be banned.

(e) No, I have not heard so; what has happened is not the fault of screen pictures.

(f) No case has come in my way.

25. No, I do not.

26. (a) Yes, certainly. East and West view religion from totally different points. In the East it needs no propaganda and is best left alone. Religious films are not popular with most English people; they object to religion being mixed up with their amusement.

(b) Not in this place.

27. (a) Yes, in the way I have mentioned. I believe the thought in an uneducated Indian is that it is some kind of magic, not real. He needs incidents in India that he can understand.

(b) I have never heard of them.

28. (a) Children look out for the fun in them and not the harm. I think cinemas make them more intelligent (judging from my staff's children; bigger ones) there is no question about their being interested.

(i) Theiving ones may.

(ii) Make them think "if others do it why not they".

29. If censorship is adequate, no need for it.

30. No. I would not prohibit them.

31. Yes, it would be if measures suggested could be used, so as to have one censor. All minds are not alike.

32. Cannot speak for other places, I am censor myself and tell the hirers not to send a certain class of film. I always ask for what I call healthy pictures.

33. (a) No.

(b) I think not if objectionable items were altered.

(c) Not a bit.

34. (a) Certainly if possible.

(i) Because you need someone with level judgment; the fact that pictures not moral are circulated, shows a difference of opinion somewhere.

(ii) It might till they left off sending objectionable films.

(iii) I should employ women as censors with one head official.

(iv) If it is to be central, Jubbulpore is the centre of India as near as can be, being a junction with different railway lines would help in avoiding delay to distribute.

If not Jubbulpore, Bombay, being the port.

34. (b) Provincial Boards should not be necessary then.

(c) I am looking at it from a Post Office or Customs point of view.

(d) Funds should be available when it is to benefit the people.

35. (a) There may not be so many films to cut or condemn but what women could manage; it would also be cheaper.

(b) The above should be suitable. I suggest it.

(c) If Government thought it advisable to put on one official.

36. (a) Cannot be; as objectionable films get into India.

To discriminate between good and bad should not be difficult. Let them ask themselves whether they would sanction such things being taught in schools. The screen is a school in some sense.

(b) Women should be better; an English woman for Western and an advanced Indian woman for Indian pictures.

37. (a) It should not have been passed by the Board.

(b) If you can enlist exhibitors to report when an objectionable picture has been sent on hire it would help.

38. There are, but I have forgotten the names; this is the error of having separate censor districts; mens' minds differ on subjects.

39. No.

40. I have never seen posters this side at all bad; they certainly help to attract.

No.

41. Exhibitors in cities would be better able to judge.

42. Get exhibitors to report objectionable films and trace who passed them.

43. If the Central Office were created there would be a control.

(b) There is a need evidently.

(c) Insist on all films being examined unless a clean guarantee is sent with them.

44. Praise or blame from a newspaper with a good reputation would count.

45. (a) No, it is not necessary to control production; as soon as Government start their studio it will influence others.

(b) No, it would cause unnecessary annoyance. Production needs to be encouraged not checked.

A few notes.

India is well suited for production, but a good climate is essential; very few, if any, places in India equal Pachmari, C. P. It might be worth while for the committee to test it. And the Central Studio could be given a trial. The writer would hire her cinema at a reasonable rent and has plenty of house accommodation available, and some of the necessary staff (electricians) who could probably like to work for the Government.

There are other ways in which help could be given, as we have a very large supply of negatives that we use for our Lantern Slide work and prints could be obtained towards propaganda work.

**Written Statement of Mr. S. R. GUPTA, M.R.A.S., F.R.S.A.,
Nagpur, dated the 24th February 1928.**

1. Although these last few years I have ceased connection with the cinematograph industry I think I have a fair knowledge of it. It has always been my deep interest to study the facts and figures of the Moving Picture World. Due to my enthusiasm towards the "Movies" I have been a regular subscriber to and reader of the various leading journals and periodicals of the United States of America, Great Britain, Europe, India, Australia, etc. I am interested particularly in the technicality, literary and the skill of the acting staff, also the sound basis of organisation of the film industry.

GENERAL.

2. (a) (1) 60 to 65 per cent.

(2) 35 to 40 per cent.

(My answers refer to the cities of Nagpur and Jabulpore, Calcutta, Cawnpore and Allahabad.)

(b) Educated classes in cinema theatres situated in Civil Lines and civilised localities, while illiterate classes in native localities.

(c) 15 to 20 per cent.

PART I.

Film Industry in India.

3. Though Indian films are no less popular with the Indian masses, American films are the most popular, not only among Indian audiences but all classes generally in India.

4. No, because exhibitors do not generally get as much income as they do from non-Indian audiences.

5. Yes they are, but—

(a) Not in the least of good quality,

(b) Popular but among uneducated Indian audiences only,

(c) Less profitable on the whole. Very few Indian films such as "The Light of Asia", "Kalyan Khajina", "Sant Tukaram", "The Nurse", "Sambhaji", "The Dancing Girl", etc., can be cited as examples of successful Indian films.

6. (a) No.

(b) (1) Topical Indian news, historical and social.

(2) Mythological and adventurous.

7. Yes. American films—social and other dramas—topicals—not serials.

8. (a) Absolutely not and particularly in its branch of production.

(b) A staff of talented actors and actresses, technicians, scenario writers, cameramen, photographers and skilful Directors is entirely unavailable among Indian semi-interested persons. The second difficulty is as regards finances and the lack of enterprise of wealthy Indians. They never care to realise the importance and benefits of the industry and are entirely still in the dark as regards its real art and technique. To make this important industry a success and flourishing every rich man and capitalist should patronize and donate sufficient funds and Government also should sanction a certain amount of grant-in-aid. This being done, competent and sincerely interested and enthusiastic actors and actresses (such as, Messrs. B. A. Benjamin, Raja Sandow, Master Mohan and Vithal, and the Misses Sita Devi, Guhar, Zubedar, Sulocha, Meyers, and Patience Cooper) Directors, photographers, scenario editors, novelists and others concerned with any branch of the industry should be invited to form into a strong Committee or Association on the principles of those existing in the United States (Hollywood) and no time or efforts should be lost in deputing all or some of those willing workers to America, the originator and "movie land", to study their respective arts and the real technique of the industry. If proper invitations are issued after these suggestions are decided to be brought into force I am sure many well-wishers of the mother country and real enthusiasts like myself, Mr. D. D. Kapur of the Punjab and others will readily and heartily join hands and sacrifice themselves in every way they can with the least hesitation, even without any remuneration, simply in a way to advance the cause and interests and patronize one of the most important industries of the day. I for one am ready to sacrifice even my life for the encouragement, improvement and popularisation of the Indian film industry. There are a good many hints and suggestions and plans in my brain which will surely remove all difficulties and stumbling blocks besetting the industry but at this limited space of time it is impossible for me to discuss all in detail and freely, and I am really sorry I could not be given an opportunity of personal evidence at Delhi. However I am quite willing and prepared to present myself before the Committee or in the Assembly at any time I am invited should my presence, simply in the interests of the Indian Cinematograph Committee, and industry, be felt necessary.

9. As far as I think, they can be obtained at reasonable prices.

10. to 13. I regret I cannot explain the answers to these questions satisfactorily and in detail at this moment unless I am back at my headquarters (Nagpur).

14. It would but not to a considerable extent.

No considerable demand.

15. Yes, as there are no less places in India which abound in beautiful and natural sceneries as at valleys, rivers, hills, mountains, places and other atmospheres requisite for the construction of up-to-date studios. Besides the country has now all facilities of conveyances, and other odd things necessary for the production of good films.

16. Not at least the present ones.

For supplying a deficiency please refer to my answer 8 (b).

17. Yes and it should forthcome.

18. Yes. Granting the financial aid and helping the interested professionals and beginners (in the industry) to be deputed to Western countries particularly to Los Angeles (Hollywood) U. S. A. for training.

19. At present, it is not more than 5 rupees in India to 100 Dollars in America.

20. (a) Yes as already referred to pages 6 and 11 of my statements certainly so as the encouragement of one of the important Industries is also one of the needs of the country.

(b) Cannot at present answer this definitely from my camp but will do so from Nagpur if so desired.

21. I am in favour of the proposal simply in view of improving the conditions of the film industry in all its aspects, to provide a centralised neutral distributing agency and furnish a fair market.

Films of the British Commonwealth.

22. No.

23. As I am not in favour of British films—I omit to answer this both (a) and (b).

PART II.

Social Aspects and Control.

24. (a), (b) No.

(c) Film depicting the plot of theft, dacoity, murdering and such other offensive character can be a bit harmful? To illiterate audiences who too don't hesitate to bring same plots into life and practical action.

(d) Yes, (1) censorship is quite adequate, (2) but it will be advisable to improve it still more in case of "crime" films.

(e) No; I don't think.

25. No.

26. (a) As I don't think it to be necessary, I omit to answer (b).

27. (a) No, but interpreters are necessary for cinemas in native locality where exhibiting western films.

(b) Not to my knowledge.

28. (a), (b) No.

29-30. No.

31. Certainly so.

32. Not so very unsatisfactory.

33. (a) Yes.

(b) To some extent, it will.

(c) Yes.

34. (a) Yes.

(2) No.

(4) At a central place like Nagpur in the Central Provinces.

(b) No.

35. (a) Satisfactory but requires improvement.

(b) Yes.

My answers will be more definite and in details should I be furnished with a copy of the present censorship laws.

36. (a) To some extent, I think it to be satisfactory.

(b) But it would be far better if all films be examined by Members of the Board. Including myself, I do consider that interested men of suitable standing will be available.

37. Unless I study the Act, I cannot answer definitely.

38. No.

39. Yes, for instance the American film "Don quan" with John Barrymore which has already been and is being exhibited in Indian Theatres is recently disapproved in a State of U. S. A. from being exhibited.

40. Not necessary. No.

41. Yes.

42. Not at the present moment.

43. No.

44. Press should be more generous than public bodies for this purpose. Details cannot be given, in this direction, just at the present moment.

45. (a) Not strictly necessary.

(b) Better if this practice is introduced.

DELHI.

Written Statement of Mr. C. EYRE-WALKER, Principal, Anglo-Arabic Intermediate College, Delhi, dated the 14th December 1927.

1. No.
2. (a) (1) Not more than 5 per cent.
(2) 2 per cent. Gradually but certainly.
Delhi Town.
(b) E. 10 per cent. S. 10 per cent. Ed. 30 per cent. H. 50 per cent.
(c) 1 per cent. audience.
3. Sensational, Indian Mythological and clutching serials.
4. To a great extent.
5. Yes in most cases.
(a) Fair.
(b) Yes.
(c) Can't say.
Rambai Buddha.
6. (b) (i), (ii) Historical, Mythological, and Indian life and Mythology.
7. Practically there is no arrangement to exhibit special military films to British and Indian troops.
8. (a) Fairly satisfied.
(b) Absence of specially equipped theatre for supplying films.
9. Yes, but the prices are still much too high.
10. Does not arise.
11. Yes.
12. Obstruction.
13. There is no ground for complaint. Favourably. None.
14. Yes. Yes, small but growing.
15. Yes. Because the small film producers produce films with inadequate facilities and they are of a much lower standard as compared with Foreign films. Films produced on a much larger scale with apt facilities are sure to give the required result to the film Industry in India.
17. Yes.
19. Very favourably.
20. (a) No.
(b) Does not arise.
21. A State agency should not operate any of the branches of the film producing industry except censorship.
22. (a) Not likely.
(c) Not likely. No.

23. (a) So far there are no special replies on these points.
(b) No.
24. (a), (b) Extra sensational.
(b)
(d) (i), (ii) Yes. Yes.
(e) No.
(f) Does not arise.
25. Yes.
26. (a) Yes.
(b) Several religious and mythological products.
27. (a) Yes. No. No.
(b) I do not know.
28. (a) No.
30. No. Does not arise.
31. (a) I consider censorship necessary.
32. Yes.
33. (a) No.
(b) No.
(c) No.
34. (a) For the present Provincial Boards more advisable.
(ii), (iii), (iv) Do not arise.
(b), (c), (d) Do not arise.
35. (a) Yes.
(b) The present system is working stronger.
36. (a) No opinion.
(b) Yes.
37. (a) Yes.
38. Yes.
39. Can't say.
40. Yes. Yes.
41. Yes.
42. No.
43. (a) No.
(c) Does not arise.
45. (a) No.
(b) Yes.

Written Statement of Mr. THOMAS A. FALKNER, B.A. (Cambridge), St. Stephen's School, Delhi, dated the 12th November 1927.

1. No.
2. (a) (1) Only rarely.
(2) Mussalmans of the middle or lower middle classes form the bulk of the audience. (Delhi).
(c) 15 to 20 per cent.
3. In Delhi a film concerning Indian life can count on a full house. So can Chaplin or Fairbanks films.
4. The two Delhi cinemas get quite a number of Indian films.

5. (a) Most Indian made films are technically rather poor.
 (b) Fairly.
 (c) In Delhi Indian films pay. "The Light of Asia" and "Alladin" had crowded houses.
6. (a) Yes. (Always excepting Chaplin and Fairbanks films.)
 (b) (1) and (2) Historical and mythological films.
8. I can only answer that (excepting "The Light of Asia") all the Indian films I have seen have a lot of lee-way to make up as regards production. But this is only a question of time.
14. Yes. In Gurgaon District, Punjab, such films are regularly used with considerable effect. Films on diseases and fevers are also used by the Army and Health centres, etc.
22. Certainly.
 24. Yes.
 (b) Yes.
 (c) The sex film (chiefly) which claims to portray normal Western family life.
 (d) (1) and (2) Certainly not, *e.g.*, these films are responsible for creating a very erroneous and injurious opinion of Western civilisation in the minds of the lower and less educated classes who form the bulk of most audiences. Every "drama" savours of immorality and indecency and the logical corollary in their minds is that every Western family does so too.
25. Yes.
 26. I think sufficient care is already given. (b) "The Moon of Israel" gave offence to the Muhammadans in Delhi, but it had been two years in India beforehand without causing any resentment.
27. (a) Yes.
 (b) No.
28. Sex films.
 29. No.
 31. I imagine it could perfectly well be.
 40. Yes. Plenty of advertisements which are all right in Western countries border on the indecent here.
 45. (a) and (b) Yes.

**Written Statement of Lt.-Col. BHOLA NATH, C.I.E., I.M.S.
 (Retd.), Organising Secretary, Indian Red Cross Society.**

PART I.

3. Theatrical and dramatic.
 4. No. They exhibit Western films which are not understood or appreciated by Indian audiences.
 5. To a very small extent.
 (a), (b) Yes.
 (c) Indian film is more profitable than Western film. Light of Asia, Leprosy film, Child Welfare.
 6. (a) Yes, certainly.
 (b) (1) Historical and Scientific.
 (2) Health, travel, war, theatrical, educational.
 9. Cannot say from personal experience.
 12. Practically no handicap.
 14. Yes, certainly.

15. Yes. Cinema if properly handled is the best instrument for educating the masses as there is such a large amount of illiteracy. If a large demand for educational films is created, there will be large demand for supply of Indian film industry.

16. No. I should suggest sending Indian students for training to Europe and America.

17. Yes.

18. A large film producing company should be formed to which Government should provide 50 per cent. capital, the other 50 per cent. should be private capital. The working of the company should be under Government supervision and administration for a period of 5 years after which the Government capital and supervision should be withdrawn.

20. (a) Yes. Mass education is the great need of India and no expenditure is too great to educate the masses.

(b) Educational grant which should be largely increased.

21. I am in favour of this proposal *vide* answer to 18.

PART II.

24. (a) Western films depicting Western life with its hugging, kissing, elopements have demoralising effect on Indian audiences, the value of sex relations being so different in the East.

(b) Judging from the point of view of an Indian, the majority of Western films at present exhibited are objectionable.

(c) It is harmful to the rising generation of India.

(d) Censorship which allows the present day "Sex" and "Crime" films to be exhibited to public cannot be said to be adequate.

(e), (f) Cannot say.

25. Certainly.

26. (a) Religion is a bugbear in this country: there is too much of it. It should be ignored.

(b) "Budha" film was I believe objected to in Burma though it was not only harmless but educational.

27. (a) Indiscriminate intermingling of sexes with its concomitant results, hugging, kissing, elopements, etc., which are exhibited in majority of films cannot but have a lowering effect.

(b) I have heard of some but have no personal knowledge.

28. *Vide* answer to 26 and 27.

29—30. Yes.

31. Yes, if adequate. I mean if it is done by properly qualified and experienced men and women.

33. (a), (b), (c) Yes.

34. (a) Yes.

(1) to have uniform standard of censorship.

(2) no.

(3) constituted from representatives of all provinces.

(4) Delhi.

(b) No.

(c) They will be represented on the Central Board.

(d) Board to be financed by the company referred to in answer to 18.

35. (a) No.

(b) A board of paid members if unpaid members are not obtainable.

36. (a) No. Unsatisfactory.

(b) Yes.

37. (a), (b) There will be no local objection if the board is formed as suggested above.

38. I believe the film of Light of Asia was objected to in Burma though passed in Bombay.

39. No.

40. If the films are adequately censored the posters and handbills which announce their exhibition cannot be objectionable.

No.

41—42. No.

43. Western films depicting social relations of sexes are objectionable from the Indian point of view. They should be prohibited.

44. A Central Board of Censors and the state monopoly of film production as suggested above is the best guarantee for good films.

45. (a), (b) Yes.

Note by Mr. R. LITTLEHAILES, Educational Commissioner with the Government of India.

I regret that I cannot give as much time as I should like or as the importance of the subject demands to discussing the points raised in the questionnaire of the Indian Cinematograph Committee. I shall confine my few remarks to questions 28, 29 and 30 of the questionnaire upon which my advice might possibly be more useful to the Committee than on the other questions, and to the points raised in the demi-official letter of Mr. Rangachariar, No. 895, dated the 23rd February 1928.

2. At the outset I should like to bring to the notice of the Committee the speech of Mr. H. J. R. Murray, one of His Majesty's Inspectors of Schools in Great Britain, made at a special session of the Imperial Education Conference held in July 1927. The speech has been printed at His Majesty's Stationery Office and a copy is probably already with the Committee. The views expressed therein are broadly speaking applicable to education in any part of the world.

3. Some films shown in this country have a bad effect upon children. It is harmful to present children with excitable and emotional films as also with films which are unreal and not educative in value. They give a false view of life or an exaggerated view, or scenes out of their normal settings, or they tend to stir emotions in the child or adolescent which are certainly harmful.

4. I am in favour of certification of certain films as for adolescents only. The State will never be able so to censure films as to allow exhibition only of those which are not harmful to either child, adolescent or grown-up. It is desirable, however, to preclude children from seeing films which may have a harmful influence upon the formation of their characters.

5. Question No. 30 refers to prohibiting all children below a certain age from visiting cinemas except for special "Childrens' Performances". The mental age of a child is more important in all phases of child life, except the purely physical, than is the physical age. I should favour prohibiting all children below a certain mental age from visiting cinemas except for special childrens' performances. The best criterion that I can think of for determining the mental age is the standard or class up to which a child has read. A boy in the fourth standard is mentally older than the boy in the second standard, though the former may be only nine years of age while the latter may be ten years of age according to the birth certificates or horoscopes of the boys. The mental age which I would suggest is the line of demarcation between finishing a middle school standard and beginning a high school standard. I should prohibit all children who are not reading

in the high school classes from visiting cinemas except for special childrens' performances. It would be quite possible in practice for each child to be furnished either with an identity disc or with a certificate from the headmaster of his secondary school that he is reading in a secondary class. These discs or certificates should be shown on entry to a cinema.

6. The educational use of the cinema is still in an early experimental stage and apart from a small but enthusiastic minority the teaching profession is very sceptical of the value of any contribution which the film can make to the schools in Great Britain. I might invite the attention of the Committee to the report of the Imperial Education Conference held in 1923 where the cinematograph as a factor in education was discussed. I accept the view put forward there that there is a need of an alliance between the film industry and educational authorities. The industry needs some authoritative body whom it could consult in regard to educational films. A standing Committee of men interested in education would be desirable to advise the film makers and to certify their approval of films as of educational value.

7. I consider the film of great importance in mass adult education. It is unnecessary to dilate on this point upon which the Committee has already, I presume, sufficient evidence.

8. My views are asked on the creation of a Central Film Library for storing and distributing educational films using the expression in a broad sense. I am not convinced that such a library for storing and distributing films is required. It is much more important that a central agency should exist which is in a position to know what films have been produced that are suitable and of educational value and from where these films are obtainable. The central agency could distribute and should distribute periodically this information to all educational and other authorities who are interested either in education or in cinematography.

MISCELLANEOUS.

UNITED KINGDOM.

**Written Statement of Mr. PHILIP V. EAST, 15, Portland Place,
London, W. 1, dated *en voyage*, November 17th, 1927.**

I have the honour to enclose a set of answers to the questionnaire of your committee and hope that they will be of some service to the Enquiry.

I have been in Ceylon for the last year, producing Films, and am now on my way home to England, where I am hoping to interest certain British Film Companies in the wonderful unfilmed stories of India and Ceylon.

I am now returning from my third visit to the East, and on each visit I have been making Films, mostly Travel and Educational, my visits having extended over the last seven years.

On each visit to the East, Ceylon and Burma chiefly, I have made a study of the Eastern Film business and I would like to make the following remarks which are of the utmost immediate importance. I consider, as foreign forces are at work *now* to gain the whole of the Film business in India Burma and Ceylon, forces that have only one object, to make as much money as possible. The British Film business has suffered, up to quite recently, at the hands of the same people but the British Government has successfully tackled the problem and things are righting themselves quickly in England.

The important points to remember are these—

- (1) The Indian Film business is in its infancy (absolute).
- (2) The British Film Interests do not realise the immense scope available in India (Renting, Producing and Theatres).
- (3) The Government of India do not realise that the Cinema Film is one of the most powerful forms of propaganda for good or evil that has ever been known, and propaganda of any kind, such as Newspapers Books, Tracts and Missionaries' Preachings, needs careful handling and most certainly should not be left in the hands of inexperienced, rich-over-night foreign Companies who are not in any way responsible for the conduct and welfare of the illiterates whose money they are so eager to take.

In my humble opinion the Government of India should at once take steps to erect an up-to-date Studio fitted with the latest Film Producing Plant, engage for a year or so two or three European experts to put things on a proper footing and hire the Studios out to Private Indian Film Producing Companies who would pay to use them together with any assistance from the European experts that they might require.

The Government should also open its own Film Publicity Department and produce Publicity Films of India such as Scenic, Industrial and Interest Reels which could be interchanged with the other Colonies of the Empire. Canada and Australia are already doing this.

The Publicity Department could also produce Films suitable for the Schools; also Agricultural and Sanitary Films could be made.

I do not think it possible or desirable for the Government to finance any "theatrical" Films as the moment they give the lead I feel sure plenty of capital will be forthcoming not only to produce the required number of films but also to establish a soundly run Film Exchange to handle all Films for India.

A combined Bonded Film Store and Official Censors Office should be established in, say, Bombay and/or Calcutta where all Films for exhibition in India would be examined and passed for exhibition before they are handed over to the Indian Renters for distribution.

The Board of Censors should be composed of at least one Head Official Censor who would be aided by a board of representatives of the different Communities.

A good part of the cost of this Department would be recoverable from the Fees charged for censoring each Reel of Film.

No film would be permitted to be shown unless it had been passed by the Censor and had their official certificate attached to that effect.

It should be quite easy to get Local Boards to agree to accept the one Official Censor for all India.

As regards Import duty this should be on a graduated scale according to the nature and Country of Origin of each Film.

Dramas and Comedies would pay the highest tariff.

Half tariff for Empire made Films (all classes).

Educational Films Free.

Half tariff for Empire made Apparatus, Cameras, etc.

An Universal Entertainment tax does no real harm provided it is on a small scale but the money so obtained should be spent in administrations to the trade.

A quota of Empire made Films would be a good thing as it would aid other Colonies in their Film Productions who in their turn would take Indian made Pictures.

I suggest a 20 per cent. Quota would not hurt anybody, but of course strong opposition would be met with on this question as certain Firms have already contracted to take certain Foreign Outputs for many months to come. As a matter of fact the Foreign Firms have been very busy tying up the big theatre Combines of India ever since the British Government made a move in England last November (1926) and in order to impress the theatre owners they have been giving them their very latest productions. I myself have seen two Films in Ceylon in September that were not released in England till November last!

Too much time must not be spent in talking, as the matter is very urgent and the longer the wait the more difficult it will be to get the eventual plan into operation.

To sum the whole matter up in an easily understandable form I have classified the present difficulties with, what I consider, the best remedies on the next page.

Intensification of Producing Units in India.

The Government of India should;

- (a) Build an up-to-date Studio for Hire to Private Companies.
- (b) Import two or three European Experts.
- (c) Higher Import Duty on Foreign made Films.
- (d) Stricter Censorship.
- (e) Establish or encourage a Central Film Renting House.
- (f) License all Studios now existing.

Theatres.

(a) Organise the small theatres into an Association or Circuit to facilitate the renting of Films.

(b) Quota.—20 per cent. of Indian and Empire made Films to be shown of which 5 per cent. to be Indian Productions, this 5 per cent. rising to 7½ per cent. after one year and 10 per cent. after two years. The 20 per cent. on Indian and Empire made films to rise to 30 per cent., spread over two years; the whole quota to be in force for Five Years.

(c) Every Operator of a Cinema Projector should be passed as efficient and given a certificate to that effect; every Cinema must have a qualified Operator-in-charge.

(d) Every Cinema should have ample Fire proof equipment and should be inspected periodically.

(e) The same Inspector that inspects the theatres for Fire arrangements should also inspect the Advertising matter, Handbills, Posters, etc. (see copy of advertisement enclosed, Reference question No. 40, an original copy of which I hold).

(f) The Manager or a responsible substitute should be always on the premises during the performance.

ANSWERS TO THE QUESTIONNAIRE.

1. (a) Yes.

(b) Both in England and Ceylon and also in Burma, practical Film Producing, spread over seven years also during the last year have made a study of Films and the East.

2. (1) (a) Not very much.

(2) A good deal.

(3) Ceylon.

(b), (c) Cannot say.

3. *Western Films*, must be very active, Cow boy style absurd detective, or palacial American Society scenes, huge crowds (as seen in Italian Films), *Indian Films* Mythological, trick films, legendary stories great importance is attached to the Titles which must be in a suitable language to the district in which the Film is being shown.

4. (a) No.

(b) Not enough Indian Films available Titles of Western Films are only in English.

5. Not in sufficient numbers or dependable quality to be relied upon as a regular source of supply.

(a) No.

(b) Yes, most are.

(c) Cannot say.

6. (a) Yes, if the technique is improved and care is taken with the titles so that all the audiences are catered for in this direction.

(b) Cannot say.

7. Cannot say.

8. (a) No.

(b) See separate Letter.

9. (a) Very few.

(b) Yes, Combines who make Exhibitors take six feeble Pictures for every good one they give them.

(c) Yes.

10. (a) Yes.

(b) The advantage is that it saves the lazy exhibitor a great deal of trouble as the one Firm supply him with all his Pictures (mostly very in-different ones).

The disadvantage is that the Public have not the chance to see the best Pictures of all the different companies both British and Foreign but have to sit and keep on seeing the same Actors in practically the same type of story week after week.

11. (a) No.

(b) The Cinemas being so widely scattered it is a very difficult problem for all the proprietors to pre-view the Films they book.

Could not the Board of Censors issue with each Film they censor an absolutely unbiased Synopsis which could be available upon writing to them for same a small charge being made, of course. Or perhaps the whole-time secretary of the (proposed elsewhere) Theatre Owners Association could make

the impartial report and issue same regularly to the Theatre Managers each week.

12. Do not know. An amusement tax, if small, does no real harm; in fact, if the proceeds are used in the official administration of the trade it is a good thing for the Trade.

13. (1) Not at all.

(2) Absolutely none.

(3) Half rates for Empire made Films, Apparatus and Materials would gain the interest of British Manufacturers and would most certainly lead to reciprocity in some form probably Films.

A new way of taxing Films per foot should be devised.

14. (a) Yes, most certainly.

(b) Yes (the demand is growing rapidly) an illiterate person always remembers more of what they see than what they hear.

15. Yes, on a moderate scale: the foundations must be sound and as more theatres are built and more Films are required the business will automatically expand to meet the demand. The number of theatres in India will increase rapidly within the next five years.

16. Yes, but more up-to-date apparatus and methods will be necessary. A little help from European Experts with the latest methods would be necessary for the majority as they have not had the experience which is required for the production of Films of merit. The photography is very weak as is also the Darkroom work.

17. Yes, when the business is put on a sound footing.

18. (a) Yes. Fatherly aid by the Government would give financiers heart to back the trade.

(b) Yes, have done so elsewhere (see letter).

19. Cheaper on the whole. Materials are more expensive. Labour is cheaper. Apparatus is more expensive. Rents are cheaper. Electricity is more expensive. Based on figures given me by one of the Directors of a big Bombay Film Studio I should say that Film Producing in India is 75 per cent. cheaper than in England and about 200 per cent. cheaper than in America.

20. (a) (1) Yes.

(2) Yes, as it will save the Government a good deal of money in the end, much more than I propose they outlay.

(b) No.

21. Yes, I agree entirely, with the important exception that the Government should set the ball rolling in an administrative capacity only (the Studio scheme excepted). A State Monopoly would not be wise as I feel sure that there is plenty of money available if the trade is put on a sound basis with the Government interested in its welfare. I might mention here that I think it would be wise for the Government to insist upon at least 60 per cent. of the shares in any Theatre, Cinema, Film Producing Company or Chain of Cinemas being in the hands of British Subjects, (Indians or Europeans) this measure has been contemplated in England to prevent Foreign Film Companies from building their own Cinemas and taking all the trade from Local enterprises.

22. (1) Yes, most certainly.

(a), (b), (c) Yes.

(2) Impose half rates of Import Duty on all British Films, Apparatus and Materials. Impose a Quota of 20 per cent. British Empire Films and Indian produced Films at all Cinemas this quota rising in two years to 30 per cent.

23. (a) The Government should undertake the Production of a series of Films depicting Indian Life, manners, customs and scenery also products and their manufacture and copies should be distributed through the Empire. There are many channels for disbursement, as for instance the Canadian Government have a Cinema Department of Information who would be pleased

to interchange propaganda Films. The Production of these Films would have to be put down as a sort of advertisement propaganda expenditure.

(b) Write and make enquires or send an Official with them to the various Colonies of the Empire.

24. (a) Yes.

(b) Yes. A good many Western Films shown are entirely unsuitable for native audiences as they cannot read the Titles and have to put their own construction on the hectic action, which generally takes place.

24. (c) (1) Some Wild Western Films (showing indiscriminate shooting, hitting with bottles, etc.). Most American Society Films (which are not true to American Life, not to mention English Life). American Films of English Life and Customs which are generally entirely wrong, in technique. Sex Films at which the ordinary Native neither understands or appreciates, at which he only laughs (actual).

(2) Lower Classes (illiterates and impressionables).

(3) It is false teaching. It "lowers the prestige of the White Man" (about which we hear so much) and it also lowers the prestige of the High Born, well educated Indian, both, in the eyes of the lower classes.

(d) (1), (2) No.

(e) Do not know.

(f) "Round the World in 18 days" (England misrepresented). "Daughter of the Gods." (Nude Women (white).)

25. Yes.

26. (a) Yes.

(b) Yes, "The Light of Asia" was banned in Ceylon.

27. (a) (1) Yes. N.B.—An European (Englishman) should be appointed to the Board of Film Censors to look after the interests of the Western Nations.

(2), (3) Yes.

(4) Yes (see separate sheet outlining a scheme to remedy this matter).

(b) (1) Yes, most Films purporting to show scenes in India are mere travesties of the real thing.

(2) No.

28. (a), (b) Yes.

(c) Same as mentioned in answer to question 24 (c) 1.

(d) Same as mentioned in answer to question 24 (c) 3.

29. Yes.

30. Yes, in Cinemas where Western Films are shown because their minds are not sufficiently developed. 14 years.

31. Yes.

32. (1) No.

(2) It is not composed of the right men. It is not a representative Board.

(3) Yes, do away with it and have one Censor for the whole of India.

33. (a) No.

(b) Not generally, perhaps a little until the Indian Film Producing Companies get really to work, after that, No.

(c) No certainly not.

34. (a) (1) Yes, most certainly.

(2) The moral standard of the British Empire is the same throughout the Colonies.

(3) No, it would aid the Trade.

(4) A permanent official Censor, fully paid, aided by a Board composed of representatives of the creeds and races of India drawn from existing Government officials, paid per 1,000 feet examined.

(5) Bombay.

(b) No.

(c) Get the Local Governments to agree to accept the findings of the Central Board.

(d) Part by fee for examining each Reel of Film part from Entertainment Tax. Part from Local Governments saved expenses.

35. (a) Cannot say.

(b) Answer not needed.

36. (a) (1) No.

(2) Judging by the results I have seen no.

(3) They must be unbiassed, men of the World at least one should be in the Trade to advise on technical points.

(b) (1), (2) Yes.

37. Cannot say, anyhow this would not occur.

38, 39. Yes.

40. (a) Yes (see separate sheet for copy of an unsuitable advertisement).

(b) Travelling inspector (secret) who would also be the Fire Inspector. He could make reports and after one warning institute proceedings in the Local Court.

(c) Yes.

(d) Contained deliberate lies and threw out suggestions of obscene scenes.

41. Cannot say.

42. No.

43. (a) Yes.

(b) Objectionable Films are being imported.

(c) The Censor's Office and Theatre should be housed together with a Bonded Film Store where all Imported Films would be received and censored before being handed over to the Importers.

44. The Press by passing fair judgment on all Films exhibited locally, regardless of the fact that perhaps the Cinema had no advertisement in the paper or *vice versa* I know of a case where the paper would not give an adverse review of a Film because the Cinema was a good customer in the advertisement department. Local Bodies can help by attending on special occasions the local cinema as can the Governor when a big British Film is being shown.

45. (a) (1) Yes.

(2) Supervision of Artists agencies, if any. Making Film Acting Schools illegal. Inspection of Sanitary arrangements in Studios. Inspection of Fire appliances in Studios and more especially in Darkrooms. Proper dressing room accommodation essential cheaper rate for Electricity supplied to Studios.

(b) Yes.

Written Statement of Mr. H. BRUCE WOOLFE, Managing Director, British Instructional Films, Ltd., London, dated the 8th December 1927.

I do not feel qualified to reply to more than a few of the questions, but perhaps some importance may be attached by the Committee to the following replies:—

16. My Company has recently contracted to produce an all Indian film for the world market, and, with this end in view, has already despatched a

part of the producing unit to India. The whole of the cast will be Indian; the directors and cameramen will be European.

Arrangements have been made and contracts signed whereby the production will be distributed, under a guarantee, throughout Europe (including the United Kingdom), Egypt, Palestine and Syria. It will also be distributed throughout the British Dominions and various foreign countries.

We have gathered together the principal Indian actors and actresses and have arranged to send some of the best technicians that Europe can provide in order to ensure a first class production. Should this film be successful and, owing to the guarantees already contracted, there is little doubt of this, further productions will be put in hand; and, as the Indian technicians show their capacity to handle film production, the European element will be withdrawn until the whole unit is working with Indian technicians and artists with European co-operation.

I anticipate that within two years we should have two Indian units at work, and I do not consider there is any better method of supplying the deficiency which at present exists.

18. A considerable amount of thought has been given in this country to the question whether suitable Government action would encourage private enterprise in film production. I had the honour of being consulted during the last two years through the Federation of British Industries on the various methods to be suggested under this heading. Numbers of people were interviewed and a large collection of data was sifted with the result that the present Quota Bill, as passed by the British Parliament, was very actively supported by the Film Group of the Federation of British Industries. Although the Bill has not yet become law, the knowledge that it will do so has given tremendous support to the industry in this country. Several Companies have been formed and a large amount of capital has been subscribed for the production of British films now that a percentage of the Home market is assured to producers. In my opinion the quality of the production will not suffer under this Bill as the increased competition brought about by the advent of new companies will ensure the keeping up of the quality of the home made article. With this recent experience in view, I do not see why similar steps taken by the Indian Government should not have the same effect.

19. The cost of film production in India should be a great deal cheaper than in Western countries, but until Indians are able to handle the whole of the technical side themselves the gross cost will not be less than in Europe, owing to the fact that a great deal of expense is incurred in sending out technicians to do their work in India.

21. Any State monopoly created to undertake the management of the Film Industry, is, in my opinion, doomed to failure. The Film industry is a potential Art, and if it is run with the restrictions necessarily appertaining to Government control it would be unable to develop. I cannot think of any precedent whereby any Art has ever been controlled by Government Department.

Various Governments have film departments for propaganda purposes, and practically all these are run at a financial loss, and the propaganda is not effective owing to the fact that the cinematograph theatre is essentially a medium for entertainment, and propaganda films are not particularly entertaining.

Government can assist very greatly by giving facilities for selected films of a first-class character. These films, possessing story value, circulate throughout the world, and, by means of showing the life and culture of their country of origin, create subtle propaganda of incalculable value; but these films must be of such a character as to appeal to a large number of people, and they necessarily cost large sums of money such as no Government

can legitimately authorise to be spent on what is really a speculative venture. Naturally, if a Government grants a film distributing Company facilities to make a film it insists that the subject matter of the film shall be agreeable to it.

My own Company has enjoyed Government assistance in many productions, which productions have been circulated throughout the world. In each case there was a certain propaganda value which could have been disseminated by no other means. The facilities received by my Company from various Government Departments were paid for. The Government receiving valuable propaganda at no risk and at no cost to themselves.

22. The question whether India should participate in the policy outlined in the resolution of the Imperial Conference is not a question on which I should express an opinion, but I may be permitted to reply to the sub-paragraphs as under:--

- (a) There is no doubt that by co-operation with the United Kingdom and the Dominions India would be assured of a market for her productions in these countries, and an extension of outside markets must assist in the development of an Industry.
- (b) There is no doubt that such an extension as outlined in para. (a) must assist in making India better known and understood throughout the Empire and the world.
- (c) I do not see how the policy outlined at the Imperial Conference would improve the standard of Western films shown in India, unless some sort of censorship could be devised, which I do not admit is possible, which should decide as to the standard of films that may be shown. A censor may decide the standard of morals, but if a ruling is clearly drawn up stating that such and such things may not be shown in films in India, it should be easy to ensure that films should conform to that standard. But I do not consider any censor can constitute himself a judge of quality. What may be accepted as quality in the East, may not be accepted as such in the West, and *vice versa*. The final judge of these matters is the public, and if an industry is started and competition becomes active, it is the people making the best quality product who survive. In Western countries this has been proved over and over again. Companies making bad quality or salacious films may have a temporary financial success, but I cannot recall any instance where they have lasted more than a very brief while. The great point is to get an industry started, to foster it as far as possible and to allow natural laws free play.

23. There is no limit to the extent to which Cinema pictures can be used for making known the conditions, resources and habits of the various peoples of the British Commonwealth of Nations to each other. The free interchange of pictures between the various component parts of the Empire would ensure each learning something about the habits, customs and ideals of the others. This can be done by producing units in the various countries, making arrangements to handle each others pictures in their own respective territories. This has already been done in connection with the production outlined in the answer to question No. 16, and an extension of this idea to the principal members of the Empire would ultimately lead to a far better understanding of each country than would be possible by any other means. The moving picture can be understood both by the cultured and the illiterate. No other medium can do this and no other medium can command the attention of the multitudes of people which the cinematograph film can reach. A great newspaper circulates to 1,000,000 people in one or two countries, but a good film circulates to hundreds of millions in most of the countries of the world.

AMERICAN TRADE COMMISSIONER.

Written Statement of Mr. CHARLES B. SPOFFORD, Jr., American Trade Commissioner in India, dated Calcutta, the 1st February 1928.

I have the honour to submit the following evidence for the kind consideration of the Indian Cinematograph Committee:—

1. Memorandum on Alleged Monopoly and Immoral Character of American Films in India.
2. Memorandum on Block Booking.
3. Memorandum on Educational Films.
4. Memorandum on Empire Films in India.
5. Memorandum on Film Censorship in United States.
6. Notes on the Motion Picture in America.
7. Motion Pictures and Their Censors by Will H. Hays.
8. Film Censorship in America.
9. The Motion Picture in America.
10. Copy of letter from an American Producer Association.
11. Copy of letter from an American Producer Association.
12. "What about Motion Pictures"? A series of statements pertaining to the effect of cinemas on children, on health, on criminals, etc.
13. "From the Inside." Saturday Evening Post Articles by Mr. Carl Laemmle.

1. Memorandum on Alleged Monopoly and Immoral Character of American Films in India.

There are more good Western films readily obtainable for exhibitors in India than there are exhibitors able to handle them. These Western made films are obtainable at very reasonable prices and Indian audiences are able to witness Western films at admission prices usually lower than the admission prices charged in the countries where they were made.

There is no monopoly or tendency to monopoly of the supply of American films in India. There are more American producing and distributing companies anxious to do business with exhibitors in India than there are exhibitors in this country. A few exhibitors in India may have experienced difficulty in obtaining American films due to the fact that they were unable or unwilling to raise the money necessary to purchase such films. Representatives of American firms have visited India with good films in their possession for the purpose of obtaining buyers or renters. Some of these representatives were unable to interest exhibitors in their offerings on other than a loan basis with certain vague promises to pay and the films had to be re-exported. It is possible that some of the exhibitors in India who have complained most bitterly of American film monopoly and spoken so highly of British productions are prejudiced because the American distributors have insisted on cash payment for their films while British producers have been willing to loan their films out on much easier terms. In any case, the American Trade Commissioner in India would be very pleased to learn the names of any exhibitors who may have experienced difficulty in obtaining all the good American films they desire and are willing to pay for.

If further proof were necessary that America does not hold any film monopoly in India it can be found in the annual report of the Bengal Board of Censors for the year ending March 31, 1927, which makes reference to the total number of films examined and the names by maker of the individual films which were refused certificates. Contrary to general impressions this report not only indicates that American films do not enjoy a monopoly but that the proportion of American films of an undesirable nature is not out of line with films produced in other parts of the world.

The report of the Bengal Board of Censors for 1926-27 states that 679 films were actually examined by the Board's inspector during the year under review of which 362 or 53 per cent. were American, 179 or 26 per cent. British, 61 or 9 per cent. Indian and French 52, German 22 and Chinese 3. Of the total films examined the percentage of Continental films was twelve.

The Bengal Board refused certificates for the following films:—

Title.	Producer.	Nationality.
The Great Sikh Procession	Madans	Indian.
The Calcutta Sikh Procession	Anrora Cinema Company	"
Since the Enchantress	Metro-Goldwyn	American.
The Man from Brodney	Alliance Trades Agency	?
In the Temple of Isis	Madans	Indian
Wife's Trap	Hamilton	?
Guilty Conscience	Alliance Trades Agency	?
Sea Wolves	U. F. A.	?
The Chinese Bungalow	Stoll Picture Production	British.
The Road to Heaven	Master Films Limited	"
Sal Corgan's Face	" " "	"
The Magic Wand	" " "	"
Billy's Rose	" " "	"
Scarlet Letter	" " "	"
Hunchback of Notre Dame	" " "	"
Racc-Ki-Thes	Madans	Indian.

2. Memorandum on Block Booking.

There may be a certain amount of block booking in India but the supply of films so far exceeds the demand and there are so many producers and distributors anxious to obtain business from the limited number of exhibitors that no exhibitor in India needs to block book unless it is to his advantage to do so.

It is not uncommon for manufacturers in every line of business to appoint exclusive agents and to protect those agents by refusing to offer their wares to other dealers in the same territory. Neither is it uncommon for manufacturers to insist on agents guaranteeing to accept fixed amounts of merchandise each year during the period of franchise. Consequently, block booking is not peculiar to the cinema industry and it is often to the exhibitor's advantage to block book in order to obtain super-productions at much lower

prices than could be possible were these productions purchased singly. The public also benefits by such an arrangement. Every one of the films included in a block booking has real good value and average drawing power. There is no desire on the part of responsible distributors to force exhibitors in India to take films which would be considered objectionable to the Boards of Censors or the public generally.

There are many independent film distributors in America who are prepared to offer good pictures to exhibitors in India without insisting on a block booking arrangement and the American Trade Commissioner in India will be pleased to assist any Indian exhibitor in establishing business connections with these distributors.

3. *Memorandum on Educational Films.*

Directors of the several Provincial Departments of Agriculture and Industries have given evidence before the Indian Cinematograph Committee on the need and value of educational films. Several individual producers in India have likewise given evidence as to the importance of educational films and their cost of production.

Of possible interest to your Committee in the event that you have not such a list, there is attached herewith a list of cinema films offered by the United States Department of Agriculture. It is appreciated that the supply of American Government films to Provincial Departments in India may not assist the Indian cinema industry. It is further appreciated that many of these films would not meet the requirements of Provincial Departments because the peculiar conditions prevailing in India and America may differ greatly. Nevertheless, the value of many of these U. S. Department of Agriculture films has been demonstrated throughout the world. Their aim is to acquaint the public with the methods and significance of important activities, to gain public co-operation, and, through making common property of the results of scientific investigations, to spread knowledge of improved methods of agriculture, forestry, road building, rural engineering, and kindred pursuits.

Your Committee's attention is especially invited to the fact that prints of these American Government films are offered to individuals or official organizations in India at prices which barely cover the cost of manufacturing the prints. The cost of producing the original films has been borne by the American Government. Provincial Departments in India can therefore obtain excellent educational films at a price not in excess of Rs. 150 per 1,000 foot length as compared with a price nearer Rs. 1,500 per 1,000 foot length if produced in India.

It should be noted that these American Government films have not been produced or offered for sale for the purpose of advertising American wares. They are free from all advertising matter. The only conditions governing such purchases are that no changes be made in the subject-matter of the films without approval from the Department of Agriculture, that credit to the Department of Agriculture be retained, and that no commercial advertising matter be added to or inserted in the films. Titles in the Indian vernaculars could be made in India by local producers.

4. *Memorandum on Empire Films in India.*

It is not believed that participation in the policy outlined in the resolution of the Imperial Conference to give some measure of encouragement to British Empire films would assist in the development of the film industry in India.

Such a policy would presumably necessitate a quota system by legislation and such a system would prove of doubtful value because taste cannot be

legislated. It is possible to compel firms to exhibit certain films but it is not easy to coerce people to look at them.

The planting of films on a disinterested cinema public who have never asked for more Empire films will not obtain the desired results. It has been tried in England without more first class box attractions in acting, dramatic and story merit, irrespective of technical quality, being produced. If anyone thinks that films produced without the incentive to merit born of competition are likely to be more successful than those produced with that incentive, all one can say is that there is no evidence to support that opinion. Theatres pledged to take quota films, instead of proving a stimulus for good pictures would prove a stimulus to bad ones hastily gotten together and carelessly produced because the market would have ceased to be competitive.

The kind of film that the public wishes to see should be the keystone of any investigation and such investigation in India would confirm that the bulk of the picture-goers prefer the films which have been offered by exhibitors in the past. Statements have been made in certain quarters to the effect that a small proportion of American films shown are admirable but that the great majority are tolerated only because of a presumed monopoly they have secured and no better form of entertainment is offered. One hears this same statement made in nearly every country by those who are prejudiced against American films but there is plenty of evidence that what is known as the cinema-going public is pretty well satisfied with the average run of American pictures and distinctly do not tolerate them merely because they are the only ones to see. Perhaps as good a test of this lies in the few countries where voting contests have been held in order to find out the most popular films which have been shown in a given country during the year. One of these recently held by the Manchester Guardian in England showed that out of the ten most popular films, eight were American; the only two outside of these were one German film and one British film, which stood seventh and ninth respectively. In other words, it is probable that if the public were left to themselves American films would continue to be shown in just about the proportion they are now even assuming the end of the so-called monopoly conditions.

It would probably be better for India to develop her own industry with the co-operation of the American industry than to adopt any policy which might restrict such association. It can be stated with authority that one or more American film companies are seriously considering the erection of theatres in India. They are also considering the production of films in India in co-operation with Indian film interests. It is highly improbable that these schemes will materialize if legislation is enacted which would in any way compel the exhibitors to show films which might not prove the best box-office attractions.

It would also be well for the Indian film industry to consider the American market with its 20,000 cinema theatres. The charge has frequently been made that films of other nationals are crowded out in the United States. Such statements are entirely unfounded. The "Battle of Jutland" was shown at the largest cinema theatre in New York City for a week and was then sent out for general distribution throughout the country. One German picture had a run on Broadway for fifteen weeks and another for five weeks. A French production was exhibited in New York for seven weeks. "Ypres" was never offered to any of the principal distributors in the United States but it was distributed in Canada by a Company which also distributes the pictures of a number of prominent American producers. When "Zeebrugge" was brought to America for showings in Canada the English distributors made no attempt to show it to American distributors and stated that it was not the kind of subject to offer for sale in America. It has been stated quite recently that Madan Theatres, Ltd., sold two Indian productions to distributors in America. The truth of the matter is that there is a place in the American market for films made in any country providing they are sufficiently well produced to appeal. American theatre owners have no prejudices and they are constantly on the lookout for such pictures.

The complaint is also heard that American films exhibited in India portray a doubly alien civilization and contain propaganda of the most subtle kind and that the greatest danger is to be found in the apparently harmless comedy rather than in the glaring sex drama. This is sheer nonsense. There is no intention on the part of American film producers to fill their pictures with propaganda of a nature to subvert certain institutions in other countries. American films do not constitute a 4th International. Who really imagines that the images of humanity produced in Hollywood are likely to replace or blow everything native out of the soul of India or Europe? American films are meant only to entertain, whether in India or any other part of the world.

No one claims that all American films are just what they should be but it is to be questioned whether Indian audiences would find American films more dangerous to their welfare than Empire films. Anyone would think that all Americans were crude and that American films were forcing a crude civilization on the world. A civilization that is unnatural, inhuman, mechanical and bloodless. A civilization of motor cars and minds and spirits that do not function. We must not forget that a very large percentage of Americans are Anglo-Saxons comparatively recently transplanted. It is difficult to cut them off and make a separate race of crude people out of them. Even 300 years is not enough to clear racial traditions and folkways out of a man's unconsciousness and consciously there is not an American family of educated or semi-educated classes which does not bear in mind knowledge of its particular European descent, near or distant. America is Anglo-Saxon by tradition, custom, speech and law. American children are brought up on English classics, English fairy tales, English myths. It was America that discovered such British writers as Meredith, Conrad, Wells, Galsworthy and to a great extent Bernard Shaw.

Only the most prejudiced would find any American virus in such recent feature films as the *Thief of Bagdad*, *Ben Hur*, *Robin Hood*, *Oliver Twist*, *David Copperfield*, *The Last Days of Pompeii*, the *Four Horsemen of the Apocalypse* or the *Hunchback of Notre Dame*. About the only thing American with these pictures is that they were taken in American sunlight. It should be remembered that the American film industry depends upon British and European authors, scenario-writers, producers, directors, actors and actresses for many of its productions. If such well-known British directors as Sir Stuart Blackton, Rex Ingram, Clive Brook, George Arliss, Nigel Barrie and Creighton Hale cannot produce films under American sunlight without depicting scenes damaging to their own national culture is it reasonable to suppose that other British directors could do any better under a London fog?

The complaint that India gets a few of the best films and all the worst which American film producers turn out is not true. The same programmes are sent to India for distribution that are shown in the United States, whether they are the best or the worst, whichever way you want to look at it. American producers are not only anxious to see that films shown in India do not offend the susceptibilities of the people but they wish to co-operate in any well-intentioned movement for the improvement of films. They are prepared to give the Indian public any kind and quality of film the public desires and is willing to pay for. But if it seems desirable to provide for showings of films which would not return a profit to the producer or exhibitor, perhaps the best arrangement would be for the Government to guarantee the exhibitor against loss on such showings. Mere curtailment of merit films by any system of quota would not add anything to the merits of Empire films. In fact, the disappointment of certain intellectuals, who have been pulling for the showing of high-grade British films instead of so-called American trash, is rather amusing. When they get the products of British studios they often find that the films are not better, if as good as those of Hollywood.

The British Cinematograph Bill has been passed in England and it is presumed that this will attract capital sufficiently to make possible an

appreciable improvement in the quantity and quality of British films. It is consequently pertinent to question the need or desirability of any quota system in India because plenty of Empire films will be available and that section of the press in India which has pressed most strongly for British pictures insists that a strong demand for them already exists. No imaginary monopoly will be able to crowd out these Empire films provided the public insists on seeing them and refuses to see productions of other nationals.

It is generally appreciated that the screen serves a very useful purpose in cementing and improving that active sympathy and consistent friendship which exists throughout the Empire and for this reason India should foster her film industry in order that she can make herself better known and understood throughout the Empire and the world. But it would be unfortunate if India found it necessary to restrict the exhibition of films of other nationals in order to give some measure of encouragement to Empire films. India needs to know something more about America than what can be obtained from the local press and the Anglo-Indian press can be counted upon to act as sufficient safeguard against the Los Angeles-ization of India. After all, in considering the commanding position of the American film industry we should not forget the predominance of England in the cable world with its control of practically all the cable systems, due to the foresight and courage of the British Government and British capital seeing the roll which cable communications would play in the development of the world commerce.

5. *Memorandum on Film Censorship in the United States.*

Censorship of films in America has been entrusted to National and State boards.

National censorship is covered by the semi-official National Board of Review which meets periodically in New York City to pass on general problems of censorship of a national character. The membership of the National Board is made up of ministers, doctors, lawyers, merchants, representatives of all important professions, trades and social organizations. It is a very cosmopolitan group of public spirited citizens.

Films approved by the National Board are accepted for exhibition in all States where there are no State boards.

A limited number of States have State boards. The members of State boards are usually appointed by the Governors and receive fixed salaries. Were it not for the fact that these appointments are political and carry fixed salaries it is doubtful whether any State boards would continue to exist.

The State Board's function is much the same as that of the National Board. They receive and usually accept the recommendations and eliminations, if any, of the National Board. The members of the State Boards usually have a certain amount of understanding between themselves and actually review not more than one in five pictures.

6. *Notes on the Motion Picture in America.*

The motion picture is a vital part of the everyday lives of all the people of America and it is becoming more and more important in the lives of the other peoples of the world.

We are so used to pictures, so accustomed to our occasional dropping in to a theatre for a couple of hours of relaxation and entertainment, that we accept this form of diversion just as we accept the post service, the transportation service, the telephone and telegraph—things which are firmly, and possibly irreplaceably, established in our mode of living.

Fifty-odd millions of Americans—a number almost equal to one-half of our entire population—each week visit 15,000 theatres, great and small, to look at pictures in motion—"the movies," as they are expressively and fondly called.

Not that many persons are not regular readers of books or newspapers or regular attendants at lecture forums or at the type of theatre where the spoken drama prevails.

What is the Truth About Pictures?—Must it not be, then, that motion pictures are a great part of our national life? Indeed, they are one of the greatest parts, for they are viewed by young and old, rich and poor, illiterate and intelligent. They are unquestionably the most democratic of all our institutions.

What then is the truth about motion pictures and those who make them? Are they improving? Are they retrograding? Are they accomplishing good? Are they doing evil? What are their possibilities, their problems?

Like everything that is new, motion pictures have been the subject of bitter attack. So virulent at times has been the criticism and the enmity of the attackers: generally the misinformed, that motion pictures might have perished long ago, had they been less firmly entrenched in the hearts and minds of the people.

They were placed in the category of targets at which anyone might raise his gun and blaze away. The fusillade is not so noisy now, but we still hear the pop-pop of that same question, "What's wrong with our Motion Pictures?"

Picture Please Many Millions.—The answer to that question, by the thoughtful, is: "There's nothing much wrong with them, for if there was, it is scarcely likely that every week 50,000,000 people would patronize the picture houses and would come out of them smiling and satisfied, saying to each other 'When shall we go again?' It is scarcely likely that scores or millions of dollars would be invested in beautiful theatres devoted exclusively to the showing of pictures, if they were, in the main, evil now or likely to be more evil than good in the future."

Any attack upon motion pictures, however, cannot be more than a passing thing. Everything new suffers attack. Every science or art in its early days is criticised. So with pictures in motion.

Long ago it was regarded as a sinful act to disseminate the printed word in any form among the humbler people, who were supposed to remain in the niche of life "in which God placed them". The bicycle and then the automobile were pronounced "agencies of the devil for the ruination of our youth."

Medical men declared bath-tubs a menace to health. In 1813 Philadelphia tried to prohibit bathing between November, 1 and March, 15 by ordinance; in 1815 Boston made bathing unlawful except when prescribed by a physician; and at the same time Virginia placed a tax of \$30 a year on every bath-tub.

Press Was Attacked in Old Days.—The press has arrived at its present position of stability only after six centuries of development. What John Milton did in the fight for the freedom of the press; what Benjamin Franklin did and Horace Greeley, Charles A. Dana, Joseph Pulitzer, Henry Watterson and the other heroic figures of journalism did to establish the press as we now know it—all this is expected to be done by the motion picture industry in scarcely more than a score of years.

Valiant efforts have been made and are being made right now—to establish and maintain the highest possible standards in motion pictures.

Many of those who a few years ago began the showing of pictures in tiny halls and stores where the seats were camp stools—and frequently borrowed from the friendly undertaker of the neighbourhood—are now the proprietors of immense and beautiful theatres which are actually civic monuments in their communities. The jerky little screen exhibitions, which in those days ran perhaps ten or fifteen minutes, have given way to splendid artistic photoplays filled with beauty and dramatic action, with delightful imaginative fancy, and providing an hour and a half or two hours of really worthwhile entertainment.

Picture Pioneers Still Active.—The men who have lived through this development are still with us. They have been responsible for the development and they know that in the years to come the importance and the popularity of this form of diversion will be as far in advance of to-day as to-day is in advance of two or three decades ago.

They have nothing to apologize for. They have no reason to be ashamed of the work they are engaged in or of the quality of their present product. On the contrary, they have every right to be proud of what they have accomplished and hopeful of what they will accomplish in the future.

It is no small thing to have brought joy into the lives of untold millions of men. In America alone, the 50,000,000 people a week who spend a couple of hours in motion picture theatres are lifted out of the dull routine of their everyday lives and receive information—and inspiration if you will—from the lives of others which they see being unrolled before them on the screen.

World Brought to Picture Theatres.—They see foreign lands which they never will or could visit in reality. They see the great people of the world whom they would never have an opportunity to view in the actual flesh. They feel the grip of romance, the thrill of great action. Healthy tears mingle with healthy laughter as they follow the adventures of ordinary men and women, who might well be themselves. And all this of course is within the reach of everyone and the means of everyone, whether he be a dweller in one of the great cities or a part of some tiny community at remote cross-roads.

Those men whose time, whose money, whose brains and whose effort are devoted to the making of motion pictures are well aware of all these things. From whatever view point you may choose—that of the moral responsibility, their responsibility as educators, or their responsibility commercially to themselves and their stockholders—their natural inclination is to go constantly forward, to make better pictures, to make cleaner pictures, to make pictures in which there shall be more educational and inspirational qualities as well as more entertainment.

Improvement has been Constant.—There never has been any slipping back in the quality of the motion pictures these men have turned out. Year after year the pictures have been cleaner and finer, more artistic and more beautiful. A few years ago it was a rather rare thing for any motion picture to be hailed as truly great. Only in half decades did we have a photoplay of the quality of "The Birth of a Nation" or "The Miracle Man". But nowadays not a month passes—scarcely a week goes by—without the showing of some picture which is hailed as a truly great piece of artistry as well as of entertainment.

Motion pictures—indeed the majority of motion pictures—must be produced with nothing in view but the simple idea of entertainment. The greatest number now are produced with only that element in view and so it will be always. Not all pictures can be expected to be thoroughly high-class any more than all novels, stage-plays, magazine stories or newspaper articles can be expected to be high-class. There will always perhaps be some stupid motion pictures. There may be from time to time errors of judgment on the part of those who write or those who produce.

Films Cleanest of Entertainment.—But it may fairly be contended now that the percentage of stupid and unwholesome pictures is infinitely smaller than it has been in the past and every effort is being made toward the end that such pictures will be fewer and fewer in the future.

It is beyond doubt a fact that the film of to-day, taken as a whole, is cleaner and more entertaining than the novel or stage-play of any previous period. It is cleaner and more wholesome than those other mediums of expression because the picture makers themselves, realizing all their responsibilities, have insisted among themselves that it must be so.

It might be argued, and perhaps with a certain degree of justification, that the motion picture screen should be as free a medium of expression as the book, the stage or the daily journal. But those engaged more intimately in the making and showing of motion pictures have refrained for reasons of

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their own—and highly creditable reasons—from advancing that contention. They have achieved a state of mind in regard to motion pictures which is deserving of the highest praise.

Producers Realize Responsibilities.—They look at the situation in this fashion—that they have a greater degree of responsibility for the effect that their product will have upon the minds of those who view it than have either the novelist or the dramatist. The man who publishes a book or the man who produces a stage-play has more or less a limited group to appeal to. Not everyone can or will pay \$2 for a novel. Not everyone can or will pay that much or more to attend a dramatic performance. But everyone can—and nearly everyone does—pay the small price that grants admittance to the motion picture theatre.

Those who buy books and those who go to plays have a pretty definite idea of what they are going to read or hear. And there is more or less of a grading in books and in plays. When you buy a book by a certain author, you have at least a general idea of what it is about and of what sort of psychology is going to be offered to you. And this is similarly the case with the stage. Here, too, you have a fair idea of the sort of play a certain individual writes or a certain individual produces.

The book stalls and the dramatic theatres appeal, it might fairly be said, to the "sophisticates".

Every Class must be Regarded.—But this is not the case by any means with motion pictures. They had a following infinitely more numerous than that of the novel or the dramatic offering. A book is a great success if, in its final printing, it has reached 100,000 copies. Yet a motion picture, were it distributed throughout the country during any given week, would be seen by nearly 600 times that number of persons.

And the motion picture is not graded as to class or type. Some day perhaps it may be. At present there are pictures which appeal powerfully to the "sophisticates" who have been mentioned, and yet fail of appreciation by others. Some pictures again achieve great popularity among the masses which do not bear the badge of sophistication, and yet are regarded as stupid and futile things by those who pride themselves upon being perhaps a step in advance of the procession of thought, of morals and of conventions.

But both sorts of pictures must be offered to both sorts of people. Because of this very lack of classification which those who make and show motion pictures labor under a peculiar handicap. A picture cannot be made—at least with commercial success—which has its appeal solely to the "above-the-ordinary" intellect.

There are innumerable motion picture patrons who do not want that sort of thing and possibly would not appreciate it were it given to them. Yet the sophisticated patrons must be encouraged because they are the sort who frequently stand aside with an attitude of aloofness and proclaim themselves as scornful of the motion picture because of its lack of intellectuality. The patronage of the sophisticates—the intellectuals if you will—is both wanted and needed by the motion picture industry.

There is a tendency to-day in literature and drama to base many novels and plays upon themes having to do for the most part with sex, with irreligion, or with defiance of the customs and conventions under which the world has operated for so many ages. This is regarded as the "smart" stuff, the "clever" stuff, the "advance" of literature and the drama. A considerable proportion of our best selling books and our largest attended plays are thematically of that type. As said before, those of the motion picture business might contend with a degree of fairness that they have the right to show that sort of thing just as the author or the dramatist or the newspaper publisher shows it. But they do not and will not assume that attitude.

Support Good Pictures.—They believe there are enough narratives to be portrayed, enough clean and wholesome works of past or present writers to be picturized, enough simple, human stories of ordinary folks like ourselves

that might be filmed, after having been written by those of our own generation, to fill all the needs of the screen without seeking after the ultra-sensational, the too unconventional or the extremely daring.

There is a constant—and entirely proper—demand on the part of the public for "good pictures," "better pictures!" There is one unfailing way to get good pictures. It is very simple. Support those good pictures which are already in existence! There are scores of them, hundreds of them. They far outnumber the bad pictures and the percentage by which fine, clean pictures dominate is constantly increasing. But the public must do its part—you, each individual, must do your part. It is all very well to say we want better pictures, but unless you express your desire in a practical way, your expression is of utterly no value.

Fine Pictures sometimes Unprofitable.—Once this sort of movement gets under way, it results inevitably in clean, high-class pictures being turned out and being shown. But they must be patronized and be made commercially successful.

It is a sad fact, however, that pictures of this type have frequently failed of success because of the lack of patronage of the very type of man and woman that constantly complains about bad pictures or stupid pictures and demands better ones.

Long ago the producers attempted to accede to this demand—only to meet with discouragement. Some very fine pictures have been offered and have not met with success. There need be no hesitation in naming some of these "Peter Ibbeston," a beautiful story, beautifully made and including in its cast two extremely popular stars of their day—Wallace Reid and Elsie Ferguson—was not a commercial success. Neither was "Dr. Jekyll and Mr. Hyde," although the man conceded to be America's best actor, John Barrymore, portrayed the dual role. Neither was Sir James Barrie's "Sentimental Tommy," "The Dramatic Life of Abraham Lincoln," perhaps the most historically accurate and painstakingly made picture in the history of the industry, met with a very poor reception in the early days of its showing, although now it is going on to a well-deserved success.

Producers Withstood Temptation.—Picture producers are very human persons. If they offer the sort of stories mentioned and you fail to go to see them, where does the fault lie? Certainly not with them. It would be perhaps altogether justifiable for the producers to say, "Well, the people don't want those good clean pictures after all. Let's give them the sex stuff, the lurid sensational stuff. That's what they seem to care for, because the theatres showing that sort of stuff are crowded."

But to the great credit of the producers, they have not taken that attitude. They have been patient. They have felt that an increasing popular realization of their problems was bound to come—and it has come. But there is still a great lot of work to be done to bring about a constantly increasing stream of better pictures—and that work rests with you.

You might ask, of course, "How am I to know that a picture is good so that I can support it?" How do you know, when you are about to buy, for example, a supply of flour, that you are going to get good flour? You probably have learned that a certain brand suits your requirements and that you will invariably get good flour, at least that which seems good to you, when you order that brand. The same is very likely true of the shoes you wear or the hats or clothes you buy. You may prefer one brand; your neighbour may prefer another. Each of you is satisfied and pleased and the brand name is fixed permanently in your mind when a certain requirement is to be met.

Learn to Know Good Pictures.—Of course motion pictures are not and cannot be a stabilized product. Every single one must differ. It is a mighty uncertain and hazardous thing—this making of motion pictures—on the part of any maker of them. Therefore, it is not quite possible to be assured beyond question that when you see a picture bearing the trade mark of a certain company you are without fail seeing a perfect picture. But

there are certain companies whose names stand for the sincerest kind of endeavour to provide for you entertainment that is interesting and artistic and clean.

Familiarize yourself with the name of the producing organization as well as the names of the players who perform in the film drama you are seeing. As you know, in the descriptive matter which is unrolled upon the screen before the action of the piece begins, there is always set forth the name of the producing company, the writer, the director, etc.

Choose your Pictures carefully.—The name of the company likewise is invariably shown upon the billboards and upon the printed programmes you receive in the theatre. Keep this name in mind. You will soon discover that such and such company's product is more likely to please you than the product of such and such another company. Then, in choosing your next screen entertainment, watch for this part of the announcement of the forthcoming attraction. You will have to remember more than one name, of course. There are a number of producing companies which make good pictures.

There are certain players, both men and women, who invariably appear in nothing but the very best of photoplays. They are intelligent, thoughtful persons, proud of the work in which they are engaged and they would not—even were the producers foolish enough to suggest this—appear in anything except the most wholesome and most genuinely interesting sort of offerings.

Those who patronize motion picture theatres constantly soon become familiar with the personnel of the leading players and soon will learn if they pay attention to the forthcoming attractions that when one of these players is billed, a thoroughly good entertainment is almost invariably a prospect.

Still another way that might be suggested is to observe the name of the author of the photo-drama. Some of our most distinguished American and British novelists and playwrights are engaged in writing directly for the screen and you may be sure that the stories they turn out will not be stupid nor suggestive, nor anything but high-class.

"Go Shopping" for Good Pictures.—Look, therefore, for the name of the producer, of the author, and of the player. To put it very plainly, "shop around" for your picture.

In most places motion picture theatres are fairly numerous. If you are dubious about what is being presented at the first theatre you reach, walk on a few blocks and try another one. If the second one has what seems to be a better offering, it is deserving of your patronage, even if it is not the nearest one to your home. And there is another fact which may be helpful in your support of the good pictures! Certain theatre owners maintain higher standards of presentation than others. In their theatres it is likely that almost always you will see the best pictures it has been possible for the owner to obtain. Familiarize yourselves with the names and locations of these theatres. This is simply another example of "shopping around".

From time to time there is much talk about "the problem of the motion picture". The motion picture has its own problems—some of them have been instanced here—the temptation, which has been resisted, to picturize some of the literary and dramatic offerings of the day; the temptation to use daring or sensational titles; the question which has just been dealt with, that of the child.

But the motion picture itself, taken as a whole, is not a problem. It is an accomplishment—and one of the most wonderful accomplishments the world has ever known. It has made its mistakes, yes, but they have been errors of judgment, not of intent.

Mistakes caused by Haste.—The very over-night growth of the thing, the rapidity with which it has developed, has been responsible for what mistakes have been made. Unquestionably the good resulting from the invention and development of this form of entertainment is ten thousand times as great as the harm which perhaps has been done by its occasional errors.

It has—no one will dispute—brought genuine happiness to humanity as it has spread to the ends of the earth. Do we realize to what geographical extremes it has spread? We heard only a short time ago the story of Donald McMillan, the Arctic explorer, who told us how the Eskimos enjoyed their movies in the perpetual night which descended upon them in the Frozen North.

Recently Harold Stegall, a Presbyterian Missionary to the Belgian Congo, told how his occasional showing of motion pictures to the primitive people in the interior of that region turned out to be events which hundreds and even thousands of savages—some of them indeed still cannibals—attended. He returned to Africa a few months ago, taking with him some two hundred reels of film donated by the leaders of the motion picture interests. One-half of these were educational subjects, showing civilized methods of life, and the other half were the most uproarious comedies Mr. Stegall could find.

Cannibals Enjoy Comedies. He told how he puts up a canvas sheet in a clearing in the wilderness and how the natives sit by hundreds in front of this and in back of it. Of course, for those sitting in back, the lettering of the titles is reversed, but that makes no difference, since they are unable to read anyhow. They laugh as delightedly at the slap-stick antics of our screen comedians as do any of our American audiences, which shows, of course, that human nature is alike the world over.

These are two extreme examples of the spread of the motion pictures. Of course any country in the world and indeed almost any city in the world, making any pretensions to civilization, has its motion picture theatres.

In ways that we seldom, if ever, think of, pictures are doing good to humanity. Mr. Henry Ford pointed out one of these ways. A vital necessity for our country, he said, is to keep sufficient men back on our farms to produce the food necessary for our sustenance. In recent years there has been a decided drift away from the farms and into the towns and cities on the part of the young men who should be the next generation of food producers. Life on the farm was too dull, too monotonous; it presented no opportunity for entertainment or diversion.

Then came three elements which were of great value, Mr. Ford said, in checking this drift—the cheap automobile, the good road over which it might travel from the farm to the nearest town, and the movie house in that town where the boys and girls could find an evening's entertainment. Not only the boys and girls, but the whole family could enjoy themselves. The radio has been an asset in this direction, too, but it was the motion picture that first provided, in its way, an incentive to continue life in the remote places.

Serious students of community conditions point out another value that lies in motion pictures—the local picture theatre provides a common meeting place at which the residents of the small town see each other and exchange greetings and views in a brotherhood of light-heartedness. To be sure, there have always been the churches, but folks get there only once a week and those of one denomination would not so frequently encounter with those of another denomination. But the movie house and the movies themselves have no denomination and have an appeal to everyone.

In other ways we do not frequently think of, pictures are constantly working for our betterment, even though we may be unconscious of that fact. Take the matter of reading. The American Library Association or indeed any librarian will tell you that the motion pictures have greatly increased the reading of good literature. Many motion picture plays are based upon novels and upon historical subjects with which the great mass of the public is not familiar. After the showing of these photoplays, invariably there are requests at the libraries for the book from which the film was made or for literature dealing in various ways with the particular period depicted upon the screen. So great is this demand on the part of those who wish to read the novels or histories which have been picturized that an enterprising firm of publishers are engaged almost entirely in making reprints of these books to be sold at popular prices.

The foregoing are but a few of the accomplishments of this new instrument of entertainment and enlightenment. The following is an editorial from the New York American in which the writer tells in a few words the story of motion pictures:—

"Credits and Debts."—"Motion pictures have opened to millions new vistas of knowledge and beauty.

They have brought the glories of an Alpine sunset, the mysterious charm of the Orient, the cool feathery waterfall—the multitudinous wonders of nature into the drab lives of the tenement dweller, the factory worker.

They have provided countless hours of laughter, of romance and adventure for a great class of Americans who are otherwise unable to afford the luxury of frequent entertainment.

They have given surcease from toil, forgetfulness to the troubled heart, courage to the despairing.

The motion picture has given opportunity to millions to see the work of great artists, to know many of the best actors and actresses of the generation; and it will preserve to posterity the histrionic art of this period.

The motion picture industry has played a noble, generous part in every public charity. It has fed the orphan of every land. "How insignificant are its offences in the light of achievements!"

Its Kinship to Press and Speech.—As a form of thought transmission, the motion picture has taken its rightful place beside the spoken and printed word. It is one of the three methods of expression by which human beings convey their thoughts to others. A new method, it is true, but even more effective than speech and the printed word, because the motion picture speaks a "universal language" understandable by all. A group of twenty people speaking twenty different languages may not be able to communicate and make each other understand, but the picture of a mother or of a child conveys the same meaning to all of them.

The clamour in certain quarters for control, reform and censorship of the motion picture is an inheritance—a natural one, perhaps, in view of the close relationship of speech and press and pictures. But when the clamor of the few for throttling of the press and speech was quieted by the adoption of those constitutional provisions, the reactionaries of that day were obliged to cast about for other objects to attack. They found them here and there for many years.

But it was not until the motion picture took an important place in our daily life that the old hue and cry for "censorship" came again into its own—an echo of the very clamor that assailed free press and free speech so many years ago. There is no difference whatsoever in the principle involved.

The Motion Picture as an Educator.—The usefulness and influence of the motion picture covers indeed a wide range. In the class room, in churches, welfare organizations and in business it plays an increasingly important part. Educational fields are being developed wherein the pedagogic motion picture will be shown in several hundred thousand places, where its influence will be exerted with tremendous force in the training of our youth. The advantages of this method of visual training are now accepted generally.

But it is not alone in the class room that the educational phase of the motion picture is exerted. In the theatres themselves are shown pictures of foreign peoples and foreign lands, their customs and habits, their commercial enterprises, scenes of famous landscapes, cities; the romance of our own big industries, the manufacture of steel, the packing of beef, the preparation of our daily bread—all vastly interesting and instructive to both children and adults.

Another public service which the motion picture industry is performing is one that is not generally known about. Motion pictures are shown in many hundreds of institutions throughout the world—prisons, hospitals, orphan

asylums, homes for the aged, institutions for the care of the insane, and other charitable institutions. Those in charge of such places declare unanimously that the effects of such showing are highly beneficial to the inmates and that "movie nights" are eagerly looked forward to by young and old, free and imprisoned.

It seems highly illogical, if not altogether absurd, for those who attack the motion pictures on the ground that "they teach crime to our children", to provide motion pictures as the sole means of entertainment for those who are held in custody because of crime.

Seeks Public Aid.—The industry which makes and distributes and exhibits motion pictures is developing along proper lines. It fully realizes its responsibility to the public. Its standards are high and it is honestly endeavouring to keep them so—to raise them, in fact, each year, so that not only better and more interesting, more instructive and more artistic pictures may be produced, but that greater good may be accomplished for the public welfare.

To accomplish the development of its public welfare work in the fullest sense, the motion picture has sought the active co-operation and support of the public itself and of those recognised agencies which are striving for accomplishment along similar lines. And such constructive co-operation has been forthcoming from many quarters. The Federation of Women's Clubs, the Boy Scouts, the Federal Council of Churches, the National Catholic Welfare Conference, the Jewish Welfare Board, and many others of the great civic, religious and welfare organizations of this country belonging to the Committee on Public Relations, are exerting their influence in the further development of the motion picture as a powerful influence and instrument for good.

Some Criticism has been Deserved.—There have been many things in the motion picture that can be criticised. There still are. Nothing is so perfect that it cannot be improved upon. But the fact remains that the objects of criticism are being rapidly removed. There is less to criticise in the picture of to-day than of even one year ago. And next year there will be even less than now.

In every walk of life, in every business or profession, there are individuals whose own reprehensible acts cast shadows over their worthy fellows. We have fake preachers, quack doctors, unethical lawyers.

But the church cannot be condemned because one or two clergymen run amuck. The medical profession cannot be damned because a few quack doctors are at large. Nor can the motion picture be justly held to account for the injudicious acts of some hair-brained individual whom accident has temporarily associated with it.

Unfair to Censure Many for Acts of One.—Not long ago a young banker inherited a great fortune. He immediately played the fool, by loading up a house-boat with notorious women and sailed off to certain moral shipwreck. But there was no demand for suppression of banks.

We all recall the escapades of "Coal Oil Johnny"—how he bathed in champagne and hired an opera house for his own use, after a sudden fortune had come to him. There was no clamor for censorship of oil wells.

Nor is there any shouting for a censorship of the pulpit because a minister of the gospel falls from grace and shocks the public by some spectacularly injudicious act.

Is it then fair play to the motion picture that it be shouted against as a thing of evil because now and then an individual employed in the industry breaks away from everyday moorings and figures unpleasantly in the public prints?

"Thou Shalt Not" is Heard on Every Hand.—The tendency to-day is to say "this is wrong" and "that is wrong," "this is forbidden," "don't do that," and "don't do this." The people are pretty good judges of what they want and the public generally gets what it wants.

The only thing akin to censorship that is fair and just and infallible is that form of approval or disapproval exerted by the public itself. This applies to books and stage and screen. It applies as well to food and clothing and to all things in life. It is the expression of the people themselves, not legislation, nor class dictation that determines which is good and shall survive and which is bad and shall die. The cry for "more boards and commissions to regulate human tastes" has had its day. The people will not pay the bill for these jobs for the "faithful."

No Two Censors Can Agree.—The impracticability of censorship has been clearly shown wherever it has been attempted. With varying and conflicting standards the censors of one district will cut from a picture scenes which are approved by the censors of another district. No two minds are ever in full accord as to what is really good and what is really bad. I may think that green is far prettier. Another prefers a shade of red—and so on, until all the colours of the rainbow and all the shades of colour are picked by those who admire them most.

What chance, then, has the producer of a motion picture to create a truly great work of art if he must try to meet the divergent requirements of a host of censor boards, all differing in their views, yet each clothed with legal power to enforce their victims? He would have to be a human chameleon to do it. He would face an economic impossibility.

Under censorship of motion pictures it would be impossible to produce a screen version of the plays of Shakespeare that would satisfy censorship requirements. In *Hamlet*, for instance, there are five murders. If a motion picture were ever made with five murders in it, even though its ideals were as beautiful and serene as those of Shakespeare's *Hamlet*, it would be attacked as a crime picture under censorship, and sent to the scrap heap.

There was never a time in the history of the world when we needed more helpful co-operation, more smiles, more love, more sunshine, more laughter, more ambition, and more optimism, more happiness, and contentment in our social and business life. That is the creed of the motion picture. This is no time for gloom and pessimism, assassination of character, suspicion, hatred or intolerance. Such a creed is more appropriate for those who refuse to view many good things in life in the light of their achievement.

If there are still any real and serious ills to be corrected in connection with the motion picture they will be removed by public opinion, backed by an intelligent and earnest desire of the picture makers for improvement in every way.

2. Motion pictures and their censors.

BY WILL H. HAYS.

(President, motion picture producers and distributors of America).

The importance of motion pictures is measured by the imperative necessity of entertainment for the people.

Accepted almost as a habit, motion pictures have become the chief amusement of the great majority and the sole amusement of millions.

They are the very democracy of entertainment, and, as such, have been taken into the hearts of the people the world over.

We do not make any mistake about the importance of amusement. The demand for entertainment and recreation is as old as man. It is natural, it is right, and to combat it is to oppose nature.

Far beyond any consideration of the physical and commercial importance of motion pictures, great as this may be, is their influence upon the ideas and ideals, the customs and conduct, the habits and thoughts of those who see them. Few things in the fabric of our life exert the same influence as the screen.

The motion-picture industry recognizes this influence. It recognizes the rights of the millions in its audiences and holds itself accountable to those millions. There is a very definite obligation on the producers of pictures, and a genuine desire among them as well, to learn what the people want in the way of entertainment and then to discharge their duty by providing that entertainment.

The opportunity in this regard, of course, measures the motion-picture industry's responsibility. It is the industry's purpose to meet the situation in an intelligent way and to direct its product always to higher levels.

If this is to be done, the integrity of motion pictures must be protected just as the integrity of our churches is protected. The quality of pictures must be developed just as the quality of our schools is developed.

It is fully as necessary to protect this great agency from undue political aggression as to guard against misuse from within. There must be the same guarantee of freedom for artistic and inspirational development as has been accorded other methods of expression.

Motion pictures are not dead things, to be regulated like commodities such as freight and food. They are not wares, to be monopolized and traded in by tickets and statutes, or marked like iron and soap. They contain a potency of life in them to be as active as the soul whose progeny they are. It is unjust to compare the demand for censorship power to governmental regulation in the distribution of foodstuffs, on the deleterious substances of which no two minds differ after science has given its verdict.

A Censor's slice for straining thoughts.—Motion pictures are more than foodstuffs. They are more than a few thousand feet of celluloid film on which a series of photographs have been recorded. They are evidences of human thought; and human thought, on which all progress depends, can not be tampered with safely.

History shows that when we attempt it we come to bigotry and fanaticism; to racial and religious and class prejudices; to hatreds and tyrannies. As John Milton in "Areopagitica," that great plea for freedom of expression, told the lords and ministers of England: "Liberty is the nurse of all wits. It has enfranchised, enlarged, and lifted up our apprehensions, by degrees, above themselves."

To release the product of one's brain only after it has been strained through the sieve of a censor and has received his imprimatur is a discouragement and an affront to conscientious men.

The founders of our republic recognised this when they guaranteed to all men freedom of speech, freedom of assemblage, and freedom of conscience. Had the motion picture been known when the constitution was written, there is not the slightest doubt that it, too, would have been accorded those inalienable rights which Americans jealously safeguard, for motion pictures are but visualized speech and thought. The whole matter is so important that perhaps provision in the federal constitution itself might be wise to protect the integrity of the people's favorite amusement against unfair aggression and consequent attrition.

The regulating passion of a minority.—The tendency to censor motion pictures, books, all forms of expression, is a mark of the times. The passion, on the part of a small minority, for regulating and directing other people to their will, has become almost a national pastime. As some one said not long ago, a modern Cervantes with a modern Don Quixote is needed to bring us to our senses.

The motion-picture industry's own not unnatural irresponsibility during its formative years contributed to the agitation. More recently the real and personal interest in motion pictures as a means of entertainment, education, and inspiration has made the "movies" so much a part of our every-day equipment that we have appropriated to ourselves the right of criticism of that which belongs to us and that which we habitually use. Changing conditions, with an influx of new ideas and standards, the breaking-down of

conventions in other relations of life, reaction from the laxity incident to such a world upheaval as this generation has known, submission to governmental orders in stress of war which led to ready acceptance of "Thou shalt not!" all added to the prevailing tendency.

Some examples of film Censorship.—With these causes contributing, political invasion assumed its most threatening aspects shortly after the termination of the war. Soon it became apparent that continued aggression would ultimately mean that there could be no physical distribution of motion pictures in America. The industry, hampered by conflicting laws and restrictions, with no set standards, would have been forced to go out of business.

There was little or no uniformity among the various laws, and in several instances no effort was made to set standards. The result was that there were no guiding principles for the picture producers, and the fact that a scene was passed nineteen times did not assure its passage when submitted for the twentieth reviewing. The rules set up in one State often differ radically from those accepted in another. In several States, for example, it is regarded as unlawful to show a woman smoking a cigarette, a clause which might eliminate any scene of a social gathering happening in another State.

Then, too, censors have their own prejudices, their own likes and dislikes, which are not necessarily the likes and dislikes and prejudices which govern their neighbours.

One censor board had a lawyer among its members, and the lawyer objected to the showing of any picture in which an unethical or "crooked" lawyer appeared. An inland State prohibited the display of girls in bathing suits; while a seacoast State, boasting one of the finest beaches in America, saw no impropriety in such scenes.

Scenes of strike riots were ordered eliminated from news reels in one State at the same time its newspapers were using photographs of the exact incidents recorded in the films. Another board, upset by the appearance in a picture of an employer who did not use safety devices to protect his employees, ordered insertion of a title reading: "Henry Jones, a type of employer now happily extinct, who does not believe in safety devices".

Another board ordered the elimination of all but two five-foot, full-length scenes of a Charleston dancer, while the theatre in which the picture was shown was exhibiting all the Charleston dancers it chose.

How far personal opinion may govern a censor board's action is revealed in the following order issued in connection with a recent comedy: "This subtitle is to be inserted immediately after this department's leader of approval: 'There are no legal reasons for rejecting this picture. However, I am unalterably opposed to making a comedy of serious, important, historical events'".

Where State censorship prevails.—Seven States had passed laws providing for the censorship of motion pictures prior to 1921: Pennsylvania, Ohio, Florida, New York, Kansas, Maryland, and Virginia.

After 1921 there began a reaction against censorship based upon the proved ability of the motion-picture industry to govern itself and the added knowledge that the people were unalterably opposed to needless restrictions. Two of the seven States, Kansas and New York, have recently repealed that part of the law affecting news reels and educational subjects. In thirteen States which considered censorship laws in 1923, the measures were in every case promptly and overwhelmingly defeated by public opinion.

The reason is that the public, having its attention called to the matter, realizes that censorship is the wrong method of protecting the people from real or fancied danger. Censorship has proved to be quite as ineffective in operation as it was unnecessary in actuality.

For instance, the city of Chicago passed a city ordinance twelve years ago providing for censorship of motion pictures. For twelve years Chicago censors have eliminated from the cinema references to crime, hold-ups, carrying of firearms, bootleggers, etc. And does any one venture to say that

Chicago has become a more model city because of these prohibitions than its sister cities where such censoring practice has not obtained?

The People themselves are opposed.—The only time the people themselves have had an opportunity to express an opinion on censorship of motion pictures they voiced a thunderous "No!" The legislature of Massachusetts passed a censorship law. Governor Coolidge vetoed it. A later legislature was induced to pass it. By petition, censorship became a referendum matter. On November 7, 1922, the voters of Massachusetts went to the polls to say whether films should be censored or not. The citizens defeated the measure, 553,173 to 208,252—a majority of 344,921 against censorship.

That motion-picture entertainment is wholesome is proved by the fact that its success has been built upon family patronage. Fathers, mothers, children attend the motion-picture theatre together. It has become their gathering place, allowing the family, as a whole, its first indoor recreation together. And this is tremendously important at a time when we hear so much about the disintegration of the home.

The people who make up our audiences are sound and wholesome at heart. They want wholesome entertainment in accord with the wholesomeness of their lives. But they do not want censors to say what shall and shall not be shown to them on the screen. They are fully aware that the world's progress in arts, letters, sciences, and in every other human activity, has been due to educational efforts which broaden knowledge and understanding, and that as finer instincts appear evil influences tend to disappear.

Responsibility of producers.—The solution, then, has to be something else than censorship, not only because censorship is wrong in principle and we therefore should not compromise with it, but because of the mechanics of the matter. With added regulations and restrictions, distribution of films would be a physical impossibility and the motion-picture industry would have to cease operation. This would create a serious situation, and entertainment-loving people will not lightly submit to deprivation of their favorite amusement.

Mistakes have been made in motion pictures, admittedly, but no producer deliberately makes a bad picture. He wants his product to please the majority, obviously. No one reasonably expects every stone in a building to be of the same exact measurement, but perfection consists in this: that out of many moderate varieties and dissimilarities, that are not vastly disproportionate ones, the graceful symmetry that commends the whole structure is achieved. Motion pictures are moving in the right direction toward that symmetry; and the direction, not the length of the step, is the important consideration in any undertaking. This we all know.

The liberty that is asked for motion-picture producers is not license in any sense. Freedom for artists, thinkers, scientists, means growth not retrogradation. Obscenity disseminated in whatever form is not countenanced for one minute. But obscenity is already a crime and the statute books of most countries fix penalties for violation of public decency.

What America asks is that picture producers be given the right to exercise their moral responsibilities, and not made to send the product of their thought before a jury before it is born into the world, nor made to undergo judgment in the darkness of prejudice. The people do not wish to have their amusement branded with a censor stamp as bail and security for its wholesomeness.

The sense of responsibility on the part of producers which censorship would remove, is the surest guarantee of progress and right conduct. Newspapers exercise their sense of responsibility. Your daily paper prints the news every day. It does so with full freedom. No censor is on hand to look over the shoulder of the editor at his work, to say what shall and shall not be printed. No one says to him what news shall be delivered to the home or sold on the streets. But if the newspaper abuses its privileges and prints treasonable or libelous matter, laws are ready and available for the editor's punishment. The people have said to the newspaper: "We trust

you. If you abuse our trust, we will punish you." That is the sort of freedom the motion picture must have. Freedom, with strict accountability for the proper use of that freedom, is its prerogative.

Proper laws make censorship unnecessary. Punitive statutes already enacted make infraction of the law governing obscenity a misdemeanor. These laws are strong enough to put into jail any man who dares to flaunt in the faces of the public any exhibition tending to lower the morals of the people. Under them every citizen is given the right to go before a magistrate and make a complaint if there should be a violation of the law, and things thus reported are dealt with by the police authorities. Those laws have been and are sufficient to meet any situation which has arisen.

Seven years ago the motion-picture industry itself asked the introduction into Congress of an amendment to Section 215 of the United States Criminal Code, including motion pictures with books, pamphlets, etc., in the law prohibiting the transportation in interstate commerce of any offensive matter. The law was passed and is still operative.

Section 1194A of the New York State law is typical of the legislation which has been adopted in every State on this subject. It reads:—

Any person who as owner, manager, director, or agent, or in any other capacity prepares, advertises, gives, presents or participates in any obscene, indecent, immoral, or impure drama, play, exhibition, show, or entertainment, which would tend to the corruption of the morals of youth or others, and every person aiding and abetting such act, and every owner or lessee or manager of any garden, building, room, place, or structure who leases or lets the same or permits the same to be used for the purpose of any such drama, play, exhibition, show, or entertainment, knowingly, or who assents to the use of the same for any such purpose, shall be guilty of a misdemeanor.

There is no difference of opinion among decent people as to what is right and what is wrong, basically, in motion pictures or in anything else. All the world over, men's minds are very much alike. If a producer of a motion picture or of a stage play, or the publisher of a book, offends public decency, his punishment may be swift and certain under the laws of the land. But his punishment is meted out the same as to the man who commits other crimes—by due process of law.

If the time comes when we can not safely govern by law and must depend upon dictatorial direction from a few professional regulators who have never given consideration to the surer methods of religious and cultural education, to the training of individual taste, to the discipline of the mind and the development of moral conceptions, which curb unclean products because they make such products unprofitable, then will that country be in a bad way indeed, and then will conscience hide its head in shame.

Inventors of this and that and the other implement for altering human life completely—fortunately an infinitesimal minority sometimes ask for more than law. They would set up machineries to revolutionize the world. They are broad-casters of what H. G. Wells aptly calls "general variant phrases." America is wise to beware of them; give them an inch and they take an ell and sometimes all.

Children as a factor.—There is some discussion as to the effect of motion pictures on children. That is well. Such discussion is proper, for there is no subject-matter as important as child welfare, and we yield to none in appreciation of that importance. We approach this whole matter not only from the standpoint of those who have millions of dollars invested in the business, but also from the viewpoint of fathers and mothers who have millions of children invested in the business.

No one could reasonably demand, nor would it be tolerated, that all motion pictures be constructed to fit the psychology of the child. The general run of pictures is not now, and never will be, intended especially

for children. There are, however, certain standards of common decency that do not apply to age and they shall be established and maintained.

* We have encouraged and promoted special Saturday morning performances for children, and wherever the interest of parents and guardians and civic-minded people supported them, they have been highly successful. Only where there has been a lack of parental interest has there been failure.

Can any one truthfully say that there is more crime, more juvenile delinquency in a State where there is no censorship law than in one where such a law prevails?

The fault with such argument, basically, is that it comes largely from false teaching and a misconception of the value of things. I have always thought that children should not be taught not to be bad but taught to be good; that artificial restraint should be thrown off and that children should be taught the inner restraints so as to be fortified within themselves against evil; that they should shun the bad not through fear of punishment or hope of reward, but because right is right. Development of character, not censorship, is needed. The natural restraints of home, of love, of companionship, of church and of school are the safe, sane methods. "The child must be prepared for the path, and not the path for the child".

We come, therefore, to the conviction that there is a definite parental responsibility in this situation in so far as children are concerned. This responsibility cannot and should not be shifted to the exhibitors and producers of pictures, nor to the State. To shift the responsibility is definitely to shirk our own duty. Parents cannot look upon the rearing of a family simply as a Biological performance. They must see it as a moral responsibility.

Happily, the boys and girls of to-day are morally equal or better than those of the generation preceding. They are better physically and more alert mentally than we were at their age. They are intuitively fine at heart and instinctively they are self-respecting. We older people are too apt to have a beam in our own eye when we are removing the mote from the eye of our child. We are too prone to cast halos about our own youth and to be intolerant.

Censorship from within.—The motion-picture industry is self-regulated and law-abiding. Twenty-three of the more important producing and distributing organizations, producing 85 per cent. of all feature pictures made in America are associated together for the purpose of bringing production to its highest possible moral and artistic level. The industry has so organized its production that the steady stream of good pictures is meeting with the approval of the great majority of people the world over. The product compares favourably with the best that is being produced in literature, the spoken drama, music, or painting.

At the same time, literally hundreds of books and plays dealing with subjects which are broadly handled in the so-called realistic literature and drama of the day, are failing to reach the screen through the exercise of sound judgment on the part of picture producers. Whether a great many of these books and plays are literature or not, the motion-picture industry has no right to say. But for obvious reasons of business as well as those of morals, these stories are not being utilized upon the screen and they will not be. Millions of clean-living, wholesome men and women who are our principal patrons do not want entertainment of that sort.

When a book or play which in the minds of the picture company to which it is submitted has objectionable or doubtful subject-matter, that fact is reported to our Association. If the same opinion prevails, then all the member companies in the Association avoid a mistake.

This is far more effective than censorship could ever be. It is the same self-regulation which operates in the one and only place where all possible wrong can be kept out of pictures and all the good advantages retained, and that place is the studio where the pictures are made, at the time they are made, and by the men who make them.

Where the public can help.—The one unfailing way to make sure of a continuing supply of vital and wholesome pictures is by patronage of the good pictures already in existence. By patronizing them is meant going to see them, paying admission at the box office and thus making them financially successful. The motion picture is a commercial enterprise, after all, and it cannot endure and progress without proper returns upon the investment of thousands of stockholders. There is just as definite a duty on the public's part to organize the demand for good pictures as there is a duty on the producer's part to supply good pictures.

It is a sad fact that the public has not always recognised this duty, and some of the most splendid and artistic motion pictures have failed of commercial success because of the lack of patronage by the very type of men and women who constantly call for better pictures. I remember one disheartening instance in particular. A theatre in a splendid city brought a superb picture to town one week and by so doing lost \$3,000. The next week, the same theatre made a profit of \$3,500 on a picture dealing with the exploits of a flapper.

An industry moving in the right direction.—Motion pictures to-day are more than an instrumentality for recreation. They are being made available to the class-room, the church, and the doctor's clinic. They are entertaining and giving happiness to hundreds of thousands of helplessly shut-in men and women and children in the hospitals, orphanages, prisons, and homes for the aged. Even the lonely leper in the Pacific is not deprived of his share in the world's fun on the screen. Harvard and Columbia are planning courses of instruction in this new art and industry.

Provincialism is being wiped out and the world brought into closer contact with increased knowledge and understanding. I do not think I am too visionary when I say that the motion picture is the greatest agency yet given to man to bring about more cordial relations between nations. When we know each other we do not hate; when we do not hate we do not wage wars.

As far as the motion-picture industry is concerned, the whole matter of political censorship is a mere incident. The industry's business is to make better pictures all the time. We see censorship as unnecessary and ineffective. The people do not want it, they never have wanted it, and they never will want it. The industry is concerned with supplying the people—the vast majority of people—with the happiness and inspiration that lie in good entertainment. That is the job we are filling. Frequently we make mistakes. We shall go on making mistakes, no doubt. But the trend is upward, the aims and the purposes are high.

While we are engaged in filling our job, the people will take care of the whole matter of censorship, by aiding the industry in its continuing efforts to give the best and most wholesome recreation available, by patronizing the good pictures, and by exercising its right to choose the wheat from the chaff.

8. Film censorship in America.

Whatever demand there has been for censorship in motion pictures has decreased as the reasons for the demand have been removed from the pictures themselves.

All efforts to establish censorship—to institute Boards or Commissions whose members would be political appointees—have within the past three years been defeated by the thoughtful legislators before whom the proposals came. The reason for this has been the constant and continuing improvement in the standards of motion picture production and exhibition and the sincere efforts of the motion picture industry to improve its product.

Censorship boards now exist in six states: New York, Pennsylvania, Ohio, Kansas, Maryland and Virginia. They were nowhere established by the direct wish or vote of the people themselves. They were brought into existence by Legislatures.

Those who oppose censorship of motion pictures hold the belief that they should be granted liberty but not license. They hold that the producer or

exhibitor of an immoral picture should be punished by the law for having made it or shown it. They hold further that every community already has laws which would cover the situation. Political censorship of motion pictures has been found ineffective in operation. No two boards of censors in different states—or indeed no two successive boards in the same state—are ever in agreement on what should or should not be shown in the pictures. Besides, it is unreasonable to believe that any small group of individuals, particularly those chosen for political reasons, can be all-wise should be all-powerful in determining what their millions and millions of fellow citizens should be permitted to see.

The present six censor boards are altogether at variance in their ideas as to what is good or bad for the people or their states and therefore are at variance on the subject matter which they feel called upon to eliminate from the films offered for their inspection.

All censor boards feel that it is their duty to eliminate something from nearly every picture which comes under their observation and so many eliminations are made which are entirely ridiculous. No two State boards have the same set of standards and the consequence is that a picture is cut and patched half a dozen times as it passes through those States which have censors.

There is no difference of opinion among decent people as to what is right or what is wrong basically in motion pictures or in anything else. The motion picture producers know what is right and what is wrong, and therefore there is one place and one place only where all possible wrongs can be kept out of pictures and all the good and great advantages retained, and that is in the studios where the pictures are made at the time when they are made. It is a primary duty of the producers to do this and they are doing it to the best of their ability.

Many proponents of censorship urge that it be adopted "because there are some pictures which our children should not see." That is very true. Likewise, there are many books which children should not read, many stage-plays which they should not witness, yet there is no demand for a political censorship of books or stage-plays. One can seriously and reasonably contend that all motion pictures should be so constituted in theme and treatment that they are adapted completely to a 14-year-old mentality. That never will be the case. If all pictures were made suitable for the adolescent mind, the grown-ups would not patronize the motion picture theatre and if the theatre had to rely for its maintenance upon the patronage of children, it would soon pass out of existence.

Careful parents or guardians exercise a supervision over the newspapers, magazines and books which their children read and over the stage-plays which they see. It is just as definitely a duty of the parents and guardians to look after their children's attendance upon motion pictures.

The following is from an address of Judge Ben B. Lindsey of Denver, founder of Children's Courts in America, and distinguished authority on child welfare and delinquency:

"We must have a parenthood in this country that first learns what evil is and knows best how to teach the child to fight it, to overcome it. A parenthood that shall come to know that the child's greatest safeguard against evil is not so much by censorship, by a policeman with a club on every corner to direct what he sees, hears or does—a new system of wetnursism from the day he is born until he becomes the adult man or woman—but by the simpler expedient, through companionship, spiritual training, education, ideals and confidence that will educate the child as to what evil is, where it lurks, and what he must do to avoid it.

"I hope I may help to open your eyes to the truth that we are getting nowhere, through this habit we are drifting into of making some one thing 'the goat' for our faults, and expecting to cure they altogether by trying to legislate morality into people, and falling into the seemingly easy method of thinking we are going to protect them against evil through some censor's club instead of their own."

An interesting experiment in providing motion picture entertainment for children is being tried in a number of places throughout the United States, particularly in the South. Saturday morning movieshows for children are given, at which specially selected programmes are shown at the nominal admission fee of ten cents. The programmes are selected and the matinees are conducted under the guidance of the Committee on Public Relations, a body which includes in its membership 60-odd national organizations and which cooperates in the cause of better pictures with the Motion Picture Producers and Distributors of America, of which Will H. Hays is President.

This plan has two worthwhile reactions. The children, having been entertained on Saturday morning, do not seek attendance throughout the rest of the week upon the average motion picture which is intended for adults. Then, again, having been shown nothing but the best type of pictures, the young boys and girls have their tastes inclined in that direction and will seek and support the best pictures in their later years.

It is a fact beyond doubt that the film of to-day, taken as a whole, is cleaner and more entertaining than the novel or the stage-play of to-day. And it is cleaner and more wholesome than those other mediums of expression, because the picture makers themselves realizing all their responsibilities, have insisted among themselves that it must be so.

Some proponents of censorship argue sincerely that their motive is to obtain a continuing supply of good pictures, but their method of operation is wrong. Demands for censorship will not bring about better pictures; getting up in club meetings and denouncing "bad pictures" will not accomplish anything. Letters about bad pictures, articles about bad pictures, sermons about bad pictures are all equally valueless—just as all destructive criticism inevitably must be valueless.

The surest and quickest way to bring about a steady supply of better pictures is by patronizing the good pictures which already exist. By "patronizing them" is meant going to see them, paying admissions to the theatres which show them and making them financially successful. The producers are only too eager to provide the best quality of pictures, if they will be properly patronized. It is a sad fact that some of the most splendid and artistic motion pictures ever made have failed of success because of the lack of patronage of the very type of men and women that constantly complain about "bad pictures" and demand censorship.

What happens when a good picture is well patronized is this: The theatre owner finds he has had a prosperous day or a prosperous week. He says to the producers, "I must have more pictures like that one. It pleased my patrons and I made money with it. That's the kind of picture I want". The producer, whose business is to rent his pictures to the theatre owner, is glad to heed such a request. He says to his scenario editors and his directors: "We must have more pictures like the one we just turned out. It pleased the theatre owner and his folks. There is a popular demand for that sort of thing. You must go ahead and fill it".

Only a few years ago it was a rather rare thing for any motion picture to be hailed as truly great. Only in half decades did we have a really remarkable photoplay. But nowadays not a month passes—scarcely a week goes by without the showing of some picture which is hailed as a great piece of artistry as well as of entertainment. As the excellent pictures now being produced receive the proper support from the public, more and more of them will be made and there will be less and less demand for political censorship, small as that demand now is.

9. The Motion Picture in America.

Industry organized to govern itself.—The motion picture in America to-day stands in the enviable position of a form of human expression which governs itself under regulations which it has voluntarily set up and enforced.

Objectionable subject-matter is excluded through the simple working of a self-conceived formula; desirable subject-matter is put in through an equally ordered formula of consultations with authorities upon the varied matters to be screened. The industry is thoroughly organized. It has a clearing house, or a-sociation of producers and distributors; it puts into operation business methods which characterize other business; and it is controlled by men in whom a sense of responsibility has been instilled.

There are three branches of the motion picture industry: (a) Production, (b) Distribution, and (c) Exhibition. The producers and distributors of 85 per cent. of the motion pictures are organized together in an Association known as the Motion Picture Producers and Distributors of America, Inc., of which Will H. Hays, former Postmaster General of the United States, is president. The members of the Motion Picture Producers and Distributors of America recently proved their determination to carry on the work of the association by extending to Mr. Hays a contract calling for ten years additional service as president and by agreeing to perpetuate the association during that period by providing for funds to continue its operation.

The objects for which the Motion Picture Producers and Distributors of America was formed, as set forth in the articles of incorporation, are: "To establish and maintain the highest possible moral and artistic standards of motion picture production, and to develop the educational as well as the entertainment value and the general usefulness of the motion picture."

The subject-matter of motion pictures—the most important consideration in motion pictures—now passes through a definite formula which the producers themselves set up and which prevents the more or less prevalent type of book and play from becoming the prevalent type of motion picture. The pledge of the producers is: "To prevent the prevalent type of book and play from becoming the prevalent type of picture; to exercise every possible care that only books or plays which are of the right type are used for screen presentation; to avoid picturization of books or plays which can be produced only after such changes as to leave the producer subject to a charge of deception; to avoid using titles which are indicative of a kind of picture which could not be produced, or by their suggestiveness seek to obtain attendance by deception, a thing equally reprehensible; and to prevent misleading, salacious or dishonest advertising."

To make this equally effective for all, a method was adopted by which, when the scenario department of any of the companies was offered the picture rights of a book or play which did not meet these provisions, it would decline to picturize the book or play and would notify Mr. Hays's office of its rejection.

The rejection, naming the book or play, if confirmed by Mr. Hays's office, would be forwarded to the other members. Thus they, as Mr. Hays expressed it: "Having their attention directed to the subject in question, they have the opportunity of avoiding the making into a picture of the novel or play under discussion."

Of the success of this scheme, Mr. Hays said: "During the year just passed the plan I have described has resulted in more than 100 books and plays—including some of the 'best sellers' and stage successes—being kept from the screen because our members believed them unsuitable for picturization. There have not been more than half a dozen disputed instances."

The formula allows for the selection of the best type of subject-matter and for the rejection of what may be undesirable. The constructive anti-thesis is to be found in the Formula of Consultations which brings in groups and individuals who are authorities to discuss what may be inserted.

For example, when the Fox Film Corporation wished to make *Thank you*, a picture dealing with a small town minister and his problems, a group of ministers were asked to confer with the scenario-writer, the director, and the stars. The result was a splendid picture which had a tremendous, good effect upon church people.

When the Metro-Goldwyn-Mayer Pictures Corporation wanted to make *The Scarlet Letter*, based on Hawthorne's story, another group of ministers conferred to make sure that the minister portrayed—the father of an illegitimate child—and Hester Prynne, the woman, were true to life and to the great book from which their characters were drawn. Again the result was one of the year's best pictures.

When *The King of Kings* was to be made by Cecil DeMille, ministers from every denomination—Catholics, Protestants, and Jews—were asked to help. Representatives of the three religions went across the continent to discuss with the director what would be best in telling the story of the Christ and ministers sat on the lot every day while the scenes were being made.

The Vanishing American, A Woman's Faith, Romola, and various other such pictures were accorded similar treatment.

Extending this policy even further, the organized motion picture industry has established an Open Door through which all individuals and all groups are not only invited but are urged to express their views and to give their constructive suggestions as to motion pictures. Thousands of letters are received yearly from which are drawn many helpful suggestions. At the same time the producers are enabled to draw an excellent idea of the public wishes and demands in its amusement. No other industry, it is interesting to note, has gone so far in asking the public to co-operate and no business has ever asked its consumers to specify what the product will be as has the motion picture industry.

There has never been a public demand for censorship of motion pictures in the United States.

On the one and only occasion upon which the people have been permitted to vote on this subject, the vote was overwhelmingly against censorship of the screen.

This expression of public opinion was in the State of Massachusetts.

People vote against censorship.—In 1921, the legislature of that State was induced to pass a censorship law. By petition, censorship became a referendum matter and on November 7, 1922, the public of Massachusetts voted on the question of whether or not the people desired a censorship of motion pictures.

The people defeated the measure by a vote of 553,173 to 268,252, a majority of 344,921 against censorship. This was the first time the people of any state had ever been given the opportunity to register its opinion on this important subject. Massachusetts is a conservative state and its people are conservative people. They rejected censorship by a vote greater than that given to any candidate on the ticket or to any other issue.

It is interesting also to note that only 48 small hamlets in that densely populated state favored censorship and of these, *not one was large enough to possess a motion picture theatre or a newspaper.*

The attitude of the American people towards censorship, as exemplified in Massachusetts, is reflected in the views of leaders in all ranks of public and private life. The comments of a few of these will be hereinafter given.

The industry's attitude toward censorship.—First, there is the attitude of the motion picture industry itself, as expressed by Mr. Hays. He says, "Political censorship of motion pictures is a mere incident in our whole situation. It is as un-American in conception as it is ineffective in execution. The American people are fundamentally against political censorship of any method of expression. They are properly against censorship of press, of pulpit, and of pictures. Our concern is to make better pictures all the time. The people will take care of the whole matter of censorship."

Governor of New York opposes censorship.—Governor Alfred E. Smith, of New York State, the largest state in the Union, and one of the six states having a censorship law says: "We have abundant law in the state to jail the man who outrages public decency. I believe that the enactment of a statute providing for censorship of the motion picture was a step away from

that liberty which the constitution guarantees, and that it should be repealed."

Views of a leader of organized Protestant Churches.—The attitude of the organized Protestant Churches is reflected in the statement of the Rev. George Reid Andrews, chairman of the committee on Religious and Educational Drama of the Federal Council of Churches of Christ in America, and the founder of the newly organized Church and Drama Association. Dr. Andrew says: "There are three lines of action open to us it seems to me:

(1) Do nothing—the hands off policy. This is unthinkable; a subject of such vital concern to so many people cannot be foreign to the church.

(2) Line up on some legal censorship bill and work for effective legislation. Personally I believe that the least legislating we do in regard to art, education and religion the better for civilization when viewed in true perspective. Such a course is not constructive and brings its own nemesis.

(3) Finally, we can throw the weight of our influence on the side of those persons and groups, especially those inside the theatre working for better things. This course recommends itself to us for trial and I believe will prove effective in application. The best reformation is always from the inside out and not from the outside in."

(The Church and Drama Association, which Dr. Andrews heads, has for its policy support of the best pictures and best plays as the best method of obtaining a steady flow of such productions.)

International Catholic Alumnae.—The attitude of the Catholic Groups in America to Censorship is expressed by Mrs. Thomas A. McGoldrick, of the International Federation of Catholic Alumnae before a committee on Education of the House of Representatives as follows:—"We do not want Federal control, which is really political control, of anything that effects the general public, such as its amusements, its readings, its music, or its religion. Where shall we stop in this direction? Do you gentlemen really think that a group of political office seekers, at \$9,000 or \$10,000 a year, will accomplish the purposes of censorship? No, gentlemen, not any more than a group of administration appointees would successfully direct a standardized religion for America or even a standardized music. Our American people are awake, and their consciences are not dull. The popular taste has already improved the motion picture more constructively and more positively than the proponents of censorship would admit. Motion pictures are better, more artistic, cleaner and of higher moral standard in every way than they were five years ago."

"You represent a very distinguished group of people here," a member of the Congressional committee said to Mrs. McGoldrick: "How did you ascertain their will in this matter, or their position on censorship?"

"We have a biennial convention, the last one having been held at Philadelphia in September," said Mrs. McGoldrick: "At that time we had representatives from every state, and I think we probably had 550 accredited delegates in attendance from various associations. About 4,000 people attended the convention. Resolutions were passed by the convention unanimously in favour of the position I state here to-day."

National Catholic Welfare Conference.—Charles A. McMahon, representing the National Catholic Welfare Conference, one of the largest Catholic groups in the United States, recently presented the following resolution voicing that body's opposition to censorship of motion pictures. The memorandum reads: The National Catholic Welfare Conference is opposed to the creation of any Federal board with such sweeping and arbitrary powers as provided for by the bill under consideration.

The bill is unnecessary, since every one of the Governments of our 48 states and the municipalities thereof possess at the present time ample powers and laws to protect and safeguard public morals. A Federal Bureau empowered to override such powers is, therefore, unwarranted. Its creation would be inimical to the American sense of liberty and local self-government.

The passage of this Bill would mean the ceding to a Federal commission, on the part of the American people, of their rights and privileges so far as the selection of their entertainment by motion pictures is concerned. It would act and would be cited as a precedent for similar procedure with regard to the press, the stage, and, indeed, all similar institutions of our national life.

The present Bill would create a Federal commission and invest it with the power to decide by the arbitrary opinion of its seven members what shall or what shall not be exhibited to the American people. It empowers seven individuals to pronounce judgment on the screen entertainment of 117,000,000 people of our own land and of millions more in countries to which American-made films might be exported. Such an unlimited grant of arbitrary power was never yet conceded to any agency of popular government.

With regard to the second function of this commission—namely, that of censorship—we are unalterably opposed to the un-American procedure by which the present bill proposes to apply it. When the right of selection and the power of discrimination are put in the hands of the board of censorship, as is provided in the instructing clauses of the Bill, one hesitates to think to what unwarranted limits these censorship powers might be carried, to predict what blunders of private judgment may be perpetrated, and to what a regrettable extent personal prejudice may be carried; worse still, how our own Government will encourage the surrender of that personal moral responsibility on which the Government itself depends for its own life and vigor.

The National Catholic Welfare Conference most earnestly desires clean pictures and had worked effectively through its thousands of affiliated organizations and societies of Catholic men and women to elevate the standard of motion picture production and exhibition. At the same time, it has striven, in season and out, to elevate public taste for wholesome entertainment and thereby make it profitable for the industry to produce good pictures.

That provision of the bill by which an amount equal to \$1,000,000 from the license fees collected by the Secretary of the Treasury, would be set aside for the use of the Bureau of Education in the manufacture of educational films, seems to us not only an amazing but also a most ill-advised method of taxation.

We might continue to point out other provisions of the bill that show how loosely and unwisely it has been drawn, but we feel the evidence we have submitted is ample sufficient to warrant its rejection.

JOHN J. BURKE, C.S.P.,

General Secretary

April 14, 1926.

Mr. McMahon adds: "I have failed to notice any widespread clamor for national censorship either of the state or of the press, and one thing that I have noticed particularly in this hearing is that there has been no evidence submitted to your committee of a universal clamor on the part of the people who see the movies, the 50,000,000 or more who regularly patronize them every week, for Federal regulation of them. They are not represented here as demanding the kind of regulation of this industry that these two measures propose. It may be unfortunate, perhaps, that the great majority of our people might be classed by the highbrows as lowbrows, but we cannot improve their culture by statute. We cannot legislate either intelligence or a more discriminating taste for pictures by law. That must be a slow constructive process of education and enlightenment; and to the extent that we enlighten and educate and create a desire for better pictures in the minds of our people, to just that extent will the industry react and furnish such pictures."

The American Federation of Labor, with a membership of 4,000,000 workers throughout the country, also has expressed strongest opposition to censorship of motion pictures.

Organized Labor Opposes Censorship.—Edward F. McGrady, legislative representative of the American Federation of Labor, says: "The American Federation of Labor is opposed to censorship of motion pictures. The American Federation of Labor feels that free pictures are just as essential as free speech and a free press. If you attempt to muzzle free pictures in this country, you are establishing a precedent that may eventually mean the muzzling of a free press, or it might mean the muzzling of a free people in the exercise of free speech.....We have had this matter before our conventions annually since 1915. We have given a great deal of attention to it because the children that proponents of censorship want to regulate, or many of them, are our children.....Now this is what the American Federation of Labor has said:

"In the recent past efforts have been made to secure both State and Federal legislation providing for Government censorship of motion pictures. These proposals have had the support of a number of well-meaning persons who really desire to protect the children of the country and to promote a sense of higher morality. However, there is involved in the proposal something more than is generally appreciated. The number, the variety, and the uses of motion pictures have been so greatly increased that they now constitute an important means of expression.

"Motion pictures are something more than an instrumentality for recreation. They are an agency for education, for dissemination of current information, comparable in many respects to the daily press and the public forum. They have a determining influence in directing and educating public thought and opinion. Motion pictures supplement the spoken and written word by a powerful appeal to the mind through the eye. The event or the thought to be conveyed is visualized.

"Since motion pictures are a means of expression and have become established as an agency supplementing our older methods, they must be protected by the same guarantees of freedom that have been bestowed upon oral utterances and upon the press. It is fundamental for the protection of free institutions that freedom of speech and discussion should be assured. Only when there exists most complete freedom to express thought or to criticize is there established a guaranty that political and other representative agents shall not violate the rights of others and shall not arrogate to themselves power and authority that they do not rightfully possess.

"It has ever been the theory of the few that people can be made to be good by law." This same theory underlies the efforts of those who propose Government censorship. By establishing either State or Federal boards to review motion pictures, it is proposed to present to the public only such things as they may be permitted legally to see. This is putting very dangerous authority in the hands of a few for it enables the board of review to restrict and determine the very fountain-heads of information, and it is indeed too difficult to understand how the work of an author, a composer or writer, artist or painter can well be permitted the freedom of the press, when these self-same expressions if exhibited on the screen may be censored or denied freedom of expression.

"There is involved in this whole realm of censorship a danger boundless in extent and permitted with a purpose to stifle and suppress the venturesome spirit and to enforce by law a predetermined moral, social, political, and economic code.

"While appreciate the need and desirability of exhibiting only clean and wholesome motion pictures and while unsympathetic with any means of communicating thought that tends to weaken the bonds so essential to an improved civilization, time and experience have demonstrated that the principle underlying governmental censorship are such as to threaten to convert the liberties of our people into license and subjugate right to the whims and fancies of governmental censorship commissions. Because of the dangers inherent in these censorship commissions to the rights and liberties of our people, the executive council of the American Federation of Labor is impelled to reiterate the approved declaration of a year ago in protest to

the proposed Federal censorship commission. We are sensitive to the grave dangers involved in this proposal in federal regulation over methods of communicating and distributing thoughts of human expression.

"We believe this legislation is needless and we point to the fact that the Motion Picture Producers and Distributors of America, under Will H. Hays, the Author's League of America, the Actor's Equity, the American Dramatists, the Screen Writers' Guild, the Stage Mechanics and Motion Picture Union, the Cinema Club, the Motion Picture Directors' Association, the American Federation of Musicians, and the International Printing Trades Unions, have already undertaken a programme which will embrace the advancement of all that is good in motion pictures and on the stage and to inculcate into all those persons engaged in the production and promotion of motion pictures and plays and writings a higher technical standard."

Member of U. S. Congress.—The Honourable Sol Bloom, Congressman from New York, speaking in the House of Representatives June 30, 1926, said: "We are all familiar, of course, with the agitation early this summer over what were vulgarly termed 'dirt' plays on the stage of New York City. There was a similar agitation last winter. The stage because of its tendency in this direction faced an extremely serious situation. So-called 'pure play juries' were formed. Some theatrical offerings were stopped. You may or may not remember the names of any of these daring plays. Perhaps it is better to forget them. But the motion picture industry can ask a certain question as to those plays which will get a certain answer. The question is: 'Has there been an attempt to turn those daring plays into motion pictures?' and the answer is, 'No.'"

New York Times.—The *New York Times*, with a circulation of 356,000, one of the best known papers in the world: "In accordance with Governor Smith's recommendation, Assemblyman Hackenburg has introduced a bill calling for the abolition of the censorship of motion pictures. It should have favorable consideration. The board of censors has proved itself in practice at once a vexation to the producers and a failure in safeguarding the public."

New York Evening Journal.—The *New York Evening Journal*, one of the group of papers published by William Randolph Hearst, says: "Ladies and Gentlemen of the Board of Censors say that certain moving picture makers violate the law and injure the public morals. That would be good reason for putting those moving picture men in jail, and if the charge is true, that's what ought to be done. But it isn't any reason for establishing a meddling Board of Censors that do no good, interfere with a most important and useful industry, and make themselves a general nuisance."

Christian Science Monitor.—The *Christian Science Monitor*, speaking for a large conservative group throughout the country says: "It seems to be the quite generally accepted theory of most of the people of America that the patrons of moving picture houses, like the patrons of the theatres, are the logical, if not the severest critics of the product of the picture studios."

Why Censorship is wrong method.—The reasons for their position given by those opposed to censorship of motion pictures, as compiled from various statements of leading citizens and group representatives are as follows:—

1. Censorship is un-American in principle and impossible in practice
2. There are no standards on which censors may base their actions.
3. Human thought which is back of all human progress cannot be tampered with easily. Historians point out that when we attempt it, we come to bigotry, to fanaticism, to racial, religious and class prejudices.
4. Censorship is not necessary since the producers of motion pictures are living up to their responsibilities.
5. Censorship is prone to become the instrument of political job hunters.

Below are listed, in skeletonised form, some of the outstanding developments in motion pictures which are indicative of the sense of responsibility felt by producers and of the serious developments taking place in the motion picture world.

A. Operation of a definitely workable formula governing selection of subject-matter.

B. Consultations with interested groups and individuals.

C. Receipt and assimilation of suggestions from the interested and thoughtful public through the Open Door.

D. Encouragement of special children's performances and collection of sets of programmes available for Saturday morning showing at nominal fee.

E. Development of religious pictures for the churches. Pictures now actually available.

F. Development of class room films for the schools. Several hundred reels now in process of production.

G. Development of medical pictures for clinics and schools, well on the way to completion.

H. Use of films in hundreds of institutions for the aged, imprisoned, invalid, who cannot attend regular theatres, several hundred of these institutions received free film service.

I. Establishment of a Free Casting Bureau for extras in studios.

J. Establishment of schools for child actors on the lots.

K. Co-operation with such groups as the following:—

American Federation of Labor.

Russell Sage Foundation.

Federal Council of Churches of Christ in America.

International Federation of Catholic Alumnae.

National Catholic Welfare Council.

National Board of the Young Women's Christian Association.

American Library Association.

Boy Scouts of America.

L. Encouragement of the constructive methods of continuously raising standards of production by selection and support of the best pictures.

10. Copy of letter from an American Producer and Distributor Association.

NEW YORK CITY.

May 5, 1927.

AMERICAN TRADE COMMISSIONER,
Calcutta, India.

DEAR MR. SPOFFORD,

A copy of your report of March twenty-first has just been forwarded to this office through your Department. Your comment on editorials appearing in Indian papers was most interesting and helpful to us.

The absurd statement about our films being made for the "hicks" of our Middle West falls of its own weight. The same films which are shown throughout this country are shown throughout England and the world. In England over ninety per cent. of the films shown are American-produced, and it does not speak very well for the mentality of the English race if they consider these films in the class in which they are constantly putting them. Also, from the King and Queen right on down, all the royalty of England are attending the motion picture theatres and are having command showings in the palace of American pictures.

A very good example of the situation lies in two pictures which I might mention, both of them made by the best class of producing organizations in the United States and Great Britain "Beau Geste", a British story of British home life made by an American producer, and "London", a British production made by one of the largest producers in Great Britain. Ask any Englishman who has seen these two pictures which he would prefer to have the world see—the American or the British production. There can be only one answer. The American production portrays so much more truly and better English life than the English production does that I know without any question what anyone would answer. This is just one instance, while there are many that I could cite along the same line.

The British-born artists working in Hollywood have been made stars, popular throughout the world, by our American producing units. They came to Hollywood because they could gain no recognition in their own country and they started in away down the ladder when they reached Hollywood and not as high salaried players, as some of them are now.

It is probably true that a good many films which reach the Far East are unsuitable for presentation to the Eastern audiences, but the Government censor is there for just such purposes, and I don't see how he can blame the industry for things that he fails to eliminate.

Just recently in one of the British colonies a picture of Sir Martin Harvey's, "The Only Way", was banned by the censors, while a picture with Ramon Novarro and Alice Terry, "Scaramouche", had been passed; both stories used as their background "The Tale of Two Cities". The American production has played for years all over the world and I think it is masterpiece. The British production was barred by one of the Canadian censor boards and has been barred by a number of other censor boards throughout the world, and I can easily see why.

The opening scene, or prologue, of this British production is a drunken dinner of the very worst sort, and such scenes are not allowed in any of our films that are shown in the United States. A few years ago there were at times some few scenes of this sort and I feel the reason why this film was rejected by the British censors was on account of such scenes which were included in the picture, none of which appeared in the American film "Scaramouche".

Very sincerely,

Signed.....

11. Copy of letter from an American Producer and Distributor Association.

NEW YORK CITY,
April 27, 1927.

AMERICAN TRADE COMMISSIONER,
Calcutta, India.

DEAR SIR,

I just had the pleasure of going over your recent report on cinema affairs in India.

Unfortunately, a great many of the tales that are published in the foreign newspapers about American motion pictures are absolutely wrong, such as one I notice in one of the quotations which you sent on about the version of "Peter Pan" shown in the West Indies, stating "it is the stars and stripes which goes to the mast-head," etc. This is not so as there was a separate version made of that well-known story for foreign consumption having, instead of the American flag, the British flag. For consumption in the United States, the American flag was used in the film, which, of course, we consider perfectly legitimate.

I believe if you were unfortunate enough to have sat through Mr. Wetherell's production of "Livingstone" that you would appreciate the reason why British films are not even popular in their own country. Only recently there was a great howl raised in certain British territory on the banning of a British picture "The Only Way" in one of the British colonies, while the American picture of the same story had been passed. The censors who placed this ban were British Government officials, and of course there could be only one reason for the banning of their own native product while admitting the American picture—that is, the superiority of the American production.

Any Englishman who has seen the recent picture of "Beau Geste", I believe, would have to acknowledge that it is better to show to the world that picture or English life made by an American company in the United States than it is to show a picture like "London", which is a British production made of their famous capital.

Unfortunately, the present bill which was introduced into Parliament by Sir Philip Cunliffe-Lister, President of the Board of Trade, was agitated by the British motion picture trade, who little realized what they were starting. The Federation of British Industries took this matter up and rode it through as a political vehicle and now it seems absolutely sure that the bill will pass sometime probably this year and the whole motion picture trade of England is up in arms against it. They are the ones that are going to be directly hit and they now realize that it is very apt to be a fatal blow to their industry. The Board of Trade is behind this bill because they say frankly that trade follows the film and they are going to push it through whether the motion picture people like it or not.

It is most unfortunate for their industry, as it is bound to bring into the market a lot of cheaply produced pictures made simply and solely for the quota. This is what happened in Germany when a similar quota was put through there and to-day the German motion picture business is decidedly on the decline. The market is flooded with cheap productions which were made not to be shown in the theatre but to be sold for quota privileges.

There is a place in the world's market for films made in any country by any nationality if they are good. Our theatre owners are constantly on the outlook for such pictures. We had one German picture on Broadway for fifteen weeks last fall, and another German picture for five weeks early this year on the same thoroughfare. A French picture had a run of seven weeks there. This shows very decidedly that there is always room for good pictures, regardless of where they originate.

On account of the great number of theatres (some 20,000) in the United States, this is the most desirable market in the world and quota legislation of course will not be anything towards getting pictures into this market. We sympathize thoroughly with the cry of the British Empire for British-made pictures and think that they are exactly right in desiring more of these to spread their ideas of British life throughout the world. Good pictures of this sort would be welcome at all times in this country, as well as throughout the British Empire, but we do not feel that a quota will bring forth any such pictures.

I am enclosing a copy of an article which will appear in a couple of weeks in papers throughout this country in which I think you will be interested.

Very truly yours,

Signed.....

(Copy.)

Hollywood, the home of motion pictures, is an international enterprise.

From the early days when Damascus, Babylon, Athens, Rome and other ancient centres of international exchange of thought each in turn claimed to be the fountain head of contemporary learning, the title has been claimed

by one city after another with more or less justice. But never in the history of civilization has there been a means of transmitting thought so universal as the motion-picture, springing from a source that is so genuinely international in character.

Hollywood's motion-picture colony is a cross section of the thoughts, philosophies, languages, religions and races of the whole wide world.

All the world looks to Hollywood for its favorite amusement, for its recreation and its happiness. And Hollywood, in return, looks to all the world for the creative ability which will make its brand of amusement the best that is humanly possible.

The motion picture itself is, of course, an American invention—the issue of American genius—and in the growth of the industry to its present importance as one of the largest industries in the world, it presents a typical example of American business ingenuity and talent. At the same time, however, the studio personnel which is mainly responsible for the product, has become so cosmopolitan in its character and so world-derivative in its make-up, that the motion picture is to-day the most truly international of all the big business.

This is true of necessity and is as it should be for the motion picture itself knows no national boundaries. Europe, Africa, America and Asia know the motion picture. It has encircled the globe and sought out the remotest habitation of man until it is to-day as international as the sun itself.

For this reason, men of every race, of every clime, of every creed, of every school of thought are to be found in Hollywood, busily engaged in the important task of supplying motion pictures for world consumption. By their presence, they have made Hollywood, a distinctive world-city—as distinctive, in its way, as Paris or as Rome.

The very name of Hollywood has coloured the thought of this age. It has given to the world a new synonym for happiness because, of all its product, happiness is the one in which Hollywood,—the motion picture Hollywood—chiefly interests itself. Herein, fundamentally lies the explanation of Hollywood.

The world must be amused. Men must have recreation and relaxation. They must be allowed to forget the grind of every day existence. There must be a place for workers to rest, to laugh, to cry, and to think then the day's job is done. There is an imperative necessity for entertainment of the people and that importance of pictures is measured by this very necessity. Just as you serve the leisure hours of the masses, so do you rivet the girders of society.

The other day, I recall, some one asked Dr. S. Parkes Cadman, President of the Federal Council of Churches of Christ in America, what he thought of motion pictures. The answer was thoughtful and significant.

"There never was a film, however, silly, that did not reveal some common aspect of human nature," he said: "They minister to an age of jangled nerves, war-torn, constantly disturbed by traffic, street noises, and the universal speed—often without direction, characteristic of modern ways." And then he added, what to me is an even more significant appreciation! "Do not forget that screen comedians have made countless people in love with life, and that this in itself is a great and noble end." Indeed, they make people "in love with life". They give people something additional in their lives to live for.

Just a short time ago, during the last big snow storm that swept the West, in fact, a little mining town near Denver was cut off from the rest of the world by great snow slides that jammed the only exits to the world. Musher fought to get through with food for the besieged inhabitants that the latter might subsist until the snow plows and the sun could remove the icy barriers to civilization.

But were those people satisfied with food alone? Not for a minute.

"Bring the movies too," they said: "Give us less food and more movies".

Don't smile too quickly. Those miners and their families, facing starvation though they were, were not as foolish as you may first think. Food would keep them physically alive, but the films would keep them mentally alive.

Food without mental balances isn't all that man needs. Mental health is just as important as physical health. You must have both to keep life on a satisfactory basis.

It has always been so. Back in the days of Rome's supremacy the cynical poet and satirist, Juvenal, said sneeringly of the Roman populace: "All they care for is their bread and their games". He needn't have sneered. The populace did care for their bread and their games—for life and relaxation from life. It was as it should be. Man, whatever his environment, has always felt the same. Therein again lies your explanation of Hollywood.

Within the confines of Hollywood which scarcely more than a decade ago was a straggling village on the outskirts of Los Angeles, are produced to-day more than eighty per cent. of all the motion pictures in the world. Countless millions look daily to Hollywood for their recreation, their pleasure and their inspiration. They are people of seventy countries. They are speakers of every one of the more than 3,400 languages and dialects in the world. In the heart of the densest jungle, canvases are hung from the limbs of age-old trees that motion pictures may be shown. The brightest streets of the world are lined with motion picture theatres.

The kindness of nature has been largely responsible for the establishment of Hollywood as the center of motion picture production. The city has been richly endowed and richly favored with gifts of climate and landscapes.

Sunshine and light, mountain ranges and the sea, city streets and arid wastelands are the natural properties which Hollywood offers to the maker of moving pictures and they are properties as essential to moving picture as iron-ore and coke are to the maker of steel.

Within one day's journey may be found the background for almost any country under the sun and from the windows of Hollywood one may look with equal ease upon the snow-capped Cordilleras or upon the blue waters of the Pacific. Old Mexico is not so much as an overnight's excursion and if the script calls for Bedouins in a desert, their habitat, too, may be found within a few hours travel Eastward.

Cognizant of the demands upon it, Hollywood has very wisely drawn upon the world for its resources in artists and artisans, who, after all, measure the success or failure of motion pictures. The studio personnel is all important. With good actors, good directors, good cameramen, good writers, anything can be accomplished. The greatest creative artists have been attracted to Hollywood that they might have the opportunity for the widest expression.

Great numbers of those in key creative positions are direct from supreme accomplishment in other countries.

A recent survey of important actors, directors and cameramen in Hollywood showed that 60 were Englishmen, 26 were Canadians, 23 were Germans, 16 were Russians, 12 were French, 10 were Austrians, 11 were Swedes, 7 were Italians, 6 were Danes, and others came from India, Argentina, China, Roumania, Brazil, Poland, Czecho-Slovakia, Serbia, Ireland, Switzerland and Turkey.

These artists who heretofore were able to reach thousands can now, with this new medium, reach millions. The extension of possible service has commanded them and caused them to cast their lots with the wonder city of the Western world.

And the product of writers everywhere is sought and used. The list of English Authors whose material has been purchased for the screen would fill columns of space, including Joseph Conrad, W. Somerset Maugham, Ethel M. Dell, William J. Locke, Cosmo Hamilton, Egerton Castle, A. A. Milne,

E. M. Hull, J. Hartley Manners, Gilbert Parker, James M. Barrie, Arnold Bennett, Hall-Caine, Sir Bulwer-Lytton, Philips Gibbs, Arthur Wing Pinero, Israel Zangwill, Jeffery Farnol, Anthony Hope, Rudyard Kipling, E. Phillips Oppenheim, Ouida, A. S. M. Hutchinson, A. M. and C. N. Williamson, E. W. Hornung, Ian Hay and many others.

It is no novel sight in Hollywood to find an Englishman's novel being turned into film continuity by a German scenarist in order than an American girl may be a heroine before scenery designed by an Italian while an Irishman turns the crank of a camera and a Frenchman directs the scene. It is indeed for this very reason that Hollywood may be truly said to be international and that the motion picture, already known as the one universal language is truly world wide in its production as it is in its distribution.

The motion picture knows no barrier of language. We are apt to regard those who do not speak our own tongue as difference and inimical. But a few thousand feet of celluloid film in a metal container can be sent to the ends of the earth to speak the language which everyone understands, civilized or savage—the language of pictures. Under the benign influence of familiarity with each other, no matter where we may dwell or how we may speak, the world is bound to grow better, I believe, and this is one of my greatest hopes for the motion picture.

It may be the greatest instrument for bringing about better understandings between man and man, between group and group and between nation and nation. When we know one another, we do not hate one another. When we do not hate, we do not make war. Wars and lesser conflicts are caused because groups and peoples do not understand each other's ideas and beliefs, each other's backgrounds and ambitions. Were all these things clear, there would be no hatred, no bitterness and no war.

Ignorance is, of all factors, the one that keeps us apart. Ignorance is, of all factors, the one that has given us in the last 4,400 years less than 234 years of peace.

The motion picture is the enemy of ignorance. It educates not simply individuals but *aces*. It eradicates ill-will in wholesale lots. It disseminates among men a more sensitive and a more rational understanding that the interests of one are the interests of all.

It is the only form of communication entirely international in language and scope.

A most striking example has been furnished during the production of a recent picture in Hollywood. On the set at one time were the Austrian director, a Canadian star, a Danish costume designer, an Irish set designer and a Bavarian who was superintending the mechanical effects. On the set with these star performers were an English actress, a former Hungarian hussar, a former Finnish cavalryman, a Chinese girl, a half caste Filipino girl, a Hawaiian dancer and the whole ensemble was being photographed by two cameramen, one a Dane and the other a Sicilian. That isn't someone's imagination working—that was an actual occurrence which wasn't sufficiently unusual to arouse more than passing comment.

British expert cameramen lead in this line with six, while there are five Germans, three Frenchmen, two Italians, a Chinaman, a Russian, a Pole, a Czech and seven others of foreign birth.

Among the art directors, designers, costumers, etcetera, Britain is again leading with nine, while Germany has six, France four. Italy and Russia two each and nine other nationalities are included.

In eleven studios, there were working the other day forty-one British actors, nine Austrians, eight Frenchmen, seven Russians, seven Japanese, four Germans, four Swedes, three Italians, and about thirty other scattering nationalities, some of them unclassified.

This international flavor so manifest among the producers, directors, scenarists, stars and other leading characters in the business is also to be noted, less prevalently, however, in the rank and file of the industry.

• The advantages of environment alone do not hold the motion picture industry in Southern California. In its fifteen years of growth in and around Hollywood from what many thought was a crazy idea to the world-wide industry with a total capital investment of \$1,500,000,000, the motion picture business has built up in Southern California an organization of indispensable individuals and allied arts that couldn't be duplicated elsewhere.

That's why about 85 per cent. of the world's film productions are made in Hollywood. That's why a picture of London life can be made better and cheaper in Hollywood than it can in London.

When you have a story, a director, a cast of principals and a studio you have just begun to get ready to produce a motion picture. There is a background of trained extra people, skilled mechanics, wardrobe and furniture houses and similar individuals and organizations vitally necessary to economical production.

It's a big business in which Hollywood is engaged in and Hollywood is primarily a business center. Its citizens are established both in art and in business. It takes 200,000 miles of film a year for Hollywood to supply the countless millions of moving-picture fans with entertainment. In four years' time more than 150,000,000,000 feet of film have been shipped by parcel post and express and truck—all emanating from pictures made in Hollywood. One studio has a thousand acres with 1,500,000 square feet of floor space. Another company requires 23 buildings with several hundred thousand square feet of stage space, with carpenter shops, metal shops, dressing rooms, property room, wardrobe departments, and miles of paved streets.

Like one big family, the workers in Hollywood go seriously about the business of making pictures for the world. Outside the studios, they are simple, home loving people like the rest of us, keen, of course, eager, ambitious to a degree beyond the ordinary because they are all artists, but there is little difference between the homes of Beverly Hills and those of Sullivan, Indiana, once you have crossed the welcome mat before the doors. There are gardens, swimming pools, gymnasiums, beautiful paved roads for motoring—all marks of beauty and all fitted to keep the actors in the best of health. Nowhere else in the world, I dare say, do a group of people work so hard and consistently at keeping in physical shape for work. Motion picture actors are like football players who keep in trim the year round.

In no place, in the world either, except Hollywood do you find such an organization as the Central Casting Corporation, a gigantic employment agency for the industry which is efficiently conducted for the producers, by old timers who know practically every one of the more than 18,000 listed actors personally, and can produce "characters" to do anything that anybody could possibly want in the course of a couple of hours.

Last year, the first year of operation, the Central Casting Bureau made 259,259 placements of extras without a cent's cost to the workers. This was an average of 710 placements a day. More than 8,000,000 telephone calls were made in that year's work—thousands, literally thousands a day.

In this business-like office in a skyscraper in Hollywood they have card-indexed 18,000 individuals with photographs, individual pedigrees, characteristics and abilities and these people are on call at all times. They can produce for you doubles for any great men in the world, London Bobbies, Russian Cossacks, hussars, diplomats, newshoys, Hawaiian dancers, sword-swallowers, smoke eaters, one-legged men (either leg missing), dwarfs, society queens, ragamuffins or anything else you might want in any quantity.

The studios, preparing their schedule for the next day, make up a list of extra people and about 3 or 4 o'clock on the preceding afternoon phone the Central Casting Corporation something like this—"Nine cowboys, two butlers, two maids, three juveniles 5 feet, 9 inches, one fat woman, one cry-baby, twenty German infantrymen (must do goosetep) one doubt for () to do fall from horse. And at 7 A.M. the next morning the entire assemblage will be on the studio lot ready for work.

Now unless you had the experience of having such an order put up to you, you can't really appreciate what it would mean to fill such a request. In fact, in very few cities in the world could you find enough people to fill that order and it would take you days and days to find them. And "days and days" in the moving picture business is synonymous with dollars and dollars. Until some such efficient organization as this can be established elsewhere--and you couldn't find 18,000 "camera broke" people anywhere else--making pictures outside of Hollywood is going to be difficult and expensive.

Hollywood's collection of animal actors is quite as distinctive, in its way, as its assortment of human Thespians. There are at least two gigantic zoos in Southern California, no small share of whose income is derived from the motion picture companies. One zoo, founded nearly twenty years ago when Colonel Selig moved his collection of animals from Chicago so that they could be used in his film productions, is one of the largest in the world.

This particular zoo has more than a score of lions, a similar number of tigers, and samples of pretty nearly every known type of wild animal. It covers a total area of thirty-five acres and has in addition to an army of keepers, two skilled animal trainers who put all their time in training the various beasts to do their bidding. These animals are in constant use in pictures.

In addition to this one big collection there is the great winter quarters of the Al. G. Barnes circus where a similar collection of trained animals is available. It is remarkable what these beasts will do before the camera. Then there is a "Lion Farm", an alligator farm, an ostrich farm and various other collections of animals all of which are ready to perform for the camera at any time.

Besides these organizations, Southern California has a very large number of individuals who have single animals or small collections. There are numerous dog kennels with every variety of canine histrionic talent. These animals, always easily trained, can accomplish marvels in the way of stunts of one kind and another and are genuinely camera broke with the ability to perform before audiences.

The enormous variety of trained animals is a great asset to the business of making moving pictures as the proprietors are well-known and can be quickly located in case of need.

Aside from the question of personnel there is the matter of costumes and properties which enters into the business of making motion pictures. Suppose you start to put on a Civil War picture, or a story of Napoleon or the onslaught of Hannibal against the Roman Empire, what are you going to do about the correct uniforms for your soldiers, the right type of musket or shield or sword? If you make them, they'll cost you hundreds of thousands of dollars not only in actual cost but in loss of time, they're a dead loss.

This problem is answered in Hollywood as in no other place in the world by costume clearing houses which have an unbelievably vast stores of costumes and furnishings which they rent out to the studios at a tremendous saving in time, cost and effort to the producers and, of course, at a reasonable profit to themselves.

One Company has a stock of costumes valued well up in the millions which it has taken them twelve years to collect. They occupy a twelve-story modern skyscraper from basement to roof and have over 200,000 square feet of space crammed with every conceivable variety of clothing from the days of our antediluvian ancestors right down to the latest stuff from Paris.

They seldom get over thirty-six hours' notice on anything and, for instance, on twenty-four notice outfitted a Confederate army of a thousand men in costumes exactly as they were in 1864. They keep representatives in the principal cities of Europe and South America and in the Orient as well, picking up "props" which will come in handy in the making of pictures. Without such organizations as this the making of motion-pictures would be a project fraught with hardship and the expense of producing the average modern feature film would be enormous.

The same thing that goes for personnel and for costumes holds true in regard to technical direction and supervision. There are a number of agencies in Hollywood whose business is research and technical direction. If you want a London Embassy Ball they can not only give you all the information regarding procedure but can supply you with an Englishman who will supervise the scene for you and see to it that it is better perfect down to the smallest detail. Experts are available in Hollywood for almost every conceivable type of event no matter how unfamiliar it may be to the ordinary individual. When completed it will pass muster with the most exacting expert.

Period furniture is available in vast quantities so that on short notice it is possible to assemble a "set" with chairs, tables and other furnishings exactly in character with the scene represented. Hollywood has vast storehouses of such material instantly available and, in addition, it has organizations capable of turning out freak stuff not immediately available, in the shortest possible space of time.

All of these things combine to make Hollywood. They aren't duplicated any place else and they couldn't be duplicated without enormous expenditure of time and money because it has taken just exactly that expenditure to establish them in Hollywood. It has taken fifteen years or more of costly experimentation to develop the sources of personnel and material now available in Southern California.

Thus from the four corners of the earth have come the component parts which go to make Hollywood a vast clearing house of the world's best motion-picture thought and execution, a gigantic melting pot of the world's ideas, whose celluloid product, the motion-picture, by reason of its cosmopolitan origin, is doing an unprecedented work in disseminating the world's thought and creating a better international understanding.

Memoranda from Provincial Governments.

Memorandum containing the Madras Government's views on the questionnaire issued by the Committee.

1. No.

2. (a) (1) Educated classes go to cinemas to kill time as they do when they go to the drama.

(2) Illiterate classes do the same with the same purpose. Cinema-going is on the increase in Madras City.

It was the same case in Cuddapah and Prodattoor in that district. There are 50 cinematograph theatres in this Presidency. Between 1st April 1925 and 31st March 1927 about 537,760 feet of films were imported to Madras from the United Kingdom, Ceylon, Netherlands, and United States of America.

	Feet.
United Kingdom	346,457
Ceylon	125,879
Netherlands	3,051
United States of America	62,373

This shows the interest in cinemas.

(b) About 65 per cent. young men of school and college going age. About 15 per cent. illiterate classes. The rest men and women between 35 and 45, young women between 16 and 25 and boys and girls between 9 and 14.

(c) About 20 to 25 per cent. will be children under 14 and impressionable adolescents.

3. Films relating to incidents in the Mahabharata and Ramayana, Sree Krishna and his doings appeal powerfully to the Indians—young and middle aged of both sexes—who are devotional in temperament. Some of the English educated young Indians do not care for these as their temperament is non-devotional. They consider it unfashionable to admire indigenous stories or films. They love the foreign films with thrilling and impossible adventures which stir up the lower emotions. It is a morbid taste which will get refined as they grow older and learn to appreciate the natural, and true to life.

4. In view of the answer to question No. 3 the demand for Indian films has not arisen. The foreign films of whatever sort are still attractive. The comic films are more popular than the tragic as people love a laugh occasionally having little scope for it in their own true life. The film relating to the Holy Goutama Buddha about which we read in the newspapers as having been admired as a novelty in some parts of England might be popular in India for other nobler reasons. Films relating to a Rake's progress or the adventures of a mismatched married pair would, I dare say, be enjoyed by people of the morbidly excitable temperament.

Nobody has cared to discover what kinds of films would suit Indian audiences, as these have not yet shown what they dislike in the Western films shown them and declared what kinds they would like to see. Adventurous film-makers have to test and try on new lines to get at the truth.

5. Few people know if Indian life-depicting films are available, and if so, where and of what sort. The fact that non-Indian films are plenty would show either that the exhibitors do not care to change to please Indian audiences, which will be pleased with anything for an amusement or prefer to cater more to those with non-Indian tastes, whose patronage is more remunerative.

6. (a) Indian life films would be more popular, if they were made and given a chance. Want of organization, want of courage, want of adventure

and want of funds have made this a theoretical problem. Without actual competition one cannot say which of two things—Western and Indian films—would win by intrinsic merit when only one, the former hold the field.

(b) Of such films—if they should come into existence:—

(1) The educated classes would in common with the illiterate love the heroic, the danger-courting and danger-overcoming, the innocence-vindicating, the crime-punishing and the altruistic scenic representations, as people generally admire in others, virtues which they do not themselves possess. Both would like horseplay, laughter-provoking fun and jollity. Both would dislike meanness, licentiousness and dangerous criminality working to success and bearing down the opposite virtues in this all-contrary world. There was a time when "Dambachari Vilasam"—The Rake's Progress in Madras, was all attractive to audiences about 40 years ago. Times have changed since people were ashamed of patronizing dramas with scenes of disgusting license and began to admire the Sarasa Vinodini Sabha of Bellary and Suguna Vilas Sabha of Madras not to speak of some other theatre-owners.

The fundamental distinction in taste between the educated classes and illiterate classes is not so great as vain people would imagine. The difference lies in the former being unwilling to like openly the grossness of life which the latter love to admire unashamed.

The wonders of science would appeal to both classes, if presented in intelligible forms, as the ignorance of both is colossal. Natural Science, Physiology, Botany, Bacteriology, Physical Science would reveal uncommon facts of absorbing interest to everybody and educate them into better people. Applied science would reveal the divine energy existing everywhere and every aspect of life would be ennobled in human estimation. Mass education has to progress on these lines. The ordinary cinema exhibitor does not care for these films which will not pay him and the usual cinema-visitor will not trouble to look at them as they do not excite or amuse him. Such films do not, perhaps, come within the purview of this committee's investigation.

Films dealing with the chivalry of ancient Rajasthan, the might and generosity of the Mughal Emperors at their time of glory, the shining valour of the indigenous Mahratta heroes and heroines, etc., would appeal to all Indians as being Indian, without diminishing their love for the great and true in non-Indian films.

12. The Madras Local Authorities Entertainments Tax Act, 1926, has come into force from 13th September 1927. Sub-section (3) of section 3 of this Act provides for the levy of entertainments tax for cinema shows among others. Under section 4 (1) (a) the ticket should be stamped with an embossed or adhesive stamp issued by the Local Government. Under section 11 (2) (a) the Local Government may make rules for the supply and use of stamps or stamped or embossed tickets. These rules have not yet been framed by the Local Government and the entertainments tax has therefore not yet been actually levied in this Province.

14. There is little doubt that Government patronage would help the growth of the film industry outside India as at present there is no such industry in India. Discoveries in agriculture, public health, etc., come from outside India. The art of filming these discoveries has not begun to be studied in India. The demand for such films can be created only by fresh activities in the field of popular education by Government, which at present is the only authority which can do anything useful as its duty to the people. The Local Government will be in favour of production of films which could be useful for lessons in Geography and History. Animal and plant life could also be portrayed in this way which would be of great use especially in the field of adult education. An experiment may be made in using the Cinema films for propaganda work in departments like Agriculture.

15. No. Want of knowledge, want of funds, want of organization are the reasons. Love of amusement is not one of the common virtues of the Indians. But Indians are now getting accustomed to visit cinemas.

16. I have not heard of them yet. I believe attempts have been made to produce films in India. Even in Madras Venkiah has tried his hand at it. If people try their hand at this new line of work something useful might come out of it.

17. Yes, if people could be convinced that it is a paying proposition. I believe in Bombay there are already people who are trying to float a concern for this purpose.

18. I do not think Government action would be necessary or desirable, if necessary, to promote the film industry for the amusement of its subjects. That is a problem entirely for private enterprise. As regards the technical aspect of the industry for educative purposes, I cannot think of anybody except Government being able to, if willing, to encourage it by its patronage. Government may help the industry by having films of educational value shown at schools and colleges.

20. (a) See last portion of the answer to question 18. For popular amusement, Government should not do anything. For popular instruction, Government should do everything as its duty, e.g., by getting departments like the Education to make an extensive use of the cinema. Any private enterprise will not operate in the field. This is an administrative act of Government.

(b) From general funds under education, development of agriculture and industry according to the purpose of the exhibition. It is premature to think of Government encouraging the drama or the film for popular amusement.

21. State agency for the production and exhibition of films conforming to moral standards is an out-of-date idea. When private enterprise legitimately takes up the task of catering to public amusement, the State should not interfere. It should only wipe out improper films by censoring and withholding of licenses for exhibition. Its duty begins and ends with that.

(2) State Agency in India to provide a centralised neutral distributing agency will be another name for the creation of a private monopoly under distinguished patronage. This will destroy all chances of the beginning of private enterprise, discourage originality and elevate wooden productions to the rank of artistic gifts to the people, whose tastes outsiders cannot understand or appreciate. No Government can create the art of a people.

(3) A State Agency to furnish a fair market will be inevitable if there be such an Agency to produce the goods as the Agency can force the things on those whom it wishes to patronize, whether they are grateful or not for such solicitude. Such an attempt is bound to be a costly failure.

(4) A State Agency to inaugurate the use of teaching and propaganda films is the only proper choice of Government to spread useful and profitable knowledge amongst the subjects who are too many or too old or too unwilling to have an opportunity to read in schools. When, for example, the State runs trains for agricultural propaganda, it may be said to have realized one of its most important duties to promote the interests of the people whom it governs.

(5) In speaking of a State Agency to improve the conditions of the film industry in all its aspects, including censorship, there is a risk of indefiniteness. If "all the aspects" mean those discussed above (1 to 3), the answer is clear. If censorship is the other aspect that has been dealt with too. Other aspects are hard to realize.

(6) A State Agency to manage the film industry as a monopoly is unnecessary. Private enterprise will do the amusement part and not the propaganda part of the work. The State can patronize and encourage only the latter class of film industry, without itself undertaking the manufacture of films. That will be done by the discoverers themselves through those who have already gained experience in that direction. If they cannot do so, the State can get it done for the use of the people here and to that limited extent give them a monopoly. If the discoverers are paid servants of Government and they have discovered new things in the course of discharging

their duties the position of Government will be easier and the question of buying over the discovery will be easy to settle. Government may buy up the monopoly, get films manufactured through private agency and distribute them in the country. The discoverers may be given an honorarium as a mark of appreciation.

22. This seems to be an aspect of the problem of preferential treatment. The statistics against question 2 show that out of 537,760 ft. of films imported through Madras port alone 346,457 ft. came from the United Kingdom, 125,879 ft. from Ceylon (perhaps re-imported, having been got from the United Kingdom or United States) and only 62,373 ft. came from the United States. United Kingdom has a very large share already. Preferential treatment is not required and there is no case for Government interfering in the matter so far as this Presidency is concerned. It is a question of Imperial Policy which has to be discussed in another place by another authority, if other films than the British are to be discouraged by resorting to increased import tariffs. Obviously, this competition would be to the advantage of India which would pay less for the films required by her.

(a) No. It is difficult to see how Indian film industry would benefit by encouraging British film industry. If both agree to have free trade in respect of these films, both would stand to gain. A war of tariffs would give no chance for Indian films to go abroad.

(b) Advertisement of Indian films though the Empire cannot be forced up by any agreements. If the people there should be curious they will ask for these films and *vice versa*.

(c) Western films will stand or fall by their intrinsic merits, as the tastes of the people who patronize them will be unaffected by the attempts made by India or England to push their wares into each other's territory.

(d) Indian films of competitive exhibition value have yet to come into existence. By their intrinsic merits, they will have to win their way. If they succeed in India that will in itself be an ample achievement in the art of cinematograph.

23. (a) All attempts at a better understanding between the peoples in the British Commonwealth of Nations will have to be welcomed. The cinema pictures may contribute their little mite towards this grand consummation.

(b) Government need not do anything towards this purpose. This understanding should be a spontaneous effort of the peoples to be entitled to success. There is a practical limit to the benevolent efforts of any Government when such large and complicated moral issues are involved such as that of the right understanding between the people inhabiting different countries with different histories in their past. Trade will do more than other things to work towards this end.

24. (a) Some of the films which are objectionable may be illustrated below:—

- (1) Those which exhibit illicit love in any shape.
- (2) Those which show successful murderers or burglars, etc., as superior to their innocent victims whose stupidity and helplessness are used as a foil to set off the generous glory of their villainous foes.
- (3) Those which attempt to make immodesty, or indecency attractive in any shape.
- (4) Those which exhibit the defects or vices of other peoples as their standard normal character thereby leaving an untrue and unfavourable impression on the spectators. It makes the latter imagine that they are quite a superior people with many virtues to their credit and look with contempt on the other people.

(b) With limited knowledge it is a difficult question to answer. Different social traditions lead to different ideas of morality. Ignorance, of those traditions makes people condemn as immoral what is really innocent. As

for criminal suggestiveness, opinions will not generally differ. Whether circulation is general is hard to say. Even if it is limited, censorship should be effective enough to strangle it.

(c) See answer to clause (a), it is harmful inasmuch as it encourages a morbid appreciation of what is really vicious and rubs off the pointedness of the conscience. It degrades the moral sense and blunts it. It needlessly stimulates the emotions and makes the subject callous to suffering. The young and adolescent are affected more than the adult. The jaded adult who has outlived his youth becomes a pitiable creature to the great contempt of his juniors, who fail to see in him an example to follow.

(d) In Madras City censorship is fairly adequate.

(e) That the cinema has caused an increase of crime is an exaggeration. That it might do it in an indirect way is a dreaded probability. The general principle that suggestions to vice made in any manner will lead to actual vice is the sole justification for the criticism that criminally or immorally suggestive films should be discouraged. The same remark will equally well apply to improper dramatic presentations, vulgarly indecent pictures, libidinous novels, etc.

(f) Nil.

25. As a practical question, it is difficult to recognize such differences and regulate censorship. If one remembers there are differences, there will be no harm in presenting those differences, as the very purpose of such an exhibition is to depict the people as they are and not as they ought to be in the opinion of the spectators who have their own special social aspects. The true test of censorship is whether the superficial differences indicate fundamentally wrong ideas or not.

26. (a) Yes, as far as possible religious susceptibilities especially in India ought to be scrupulously respected.

(b) The Ceylon Buddhists protested against the exhibition of Buddha film by Madras and Calcutta. They sent a telegram. Religious susceptibilities differ in different communities in different parts of the country.

27. (a) See answer to question 25 (d). The educated Indian who has not seen the Western life in its proper setting will also misunderstand the presentations to him in India of some aspects of Western life. Much more so the uneducated Indian who has not had even the chance of reading about life in the West in its good side. To take examples, nearer home, the defenders of the *goshas* system grossly misunderstand those who depart from that custom in their own community. Those who do not observe the "purdah" are looked down upon by those who treat it as sacrosanct. Even amongst Hindus, several communities observe "*goshas* for women" as a sign of respectability and mark of social dignity and look down on others who would allow their women to go about visibly. Is it any wonder that such people should be surprised, if not shocked, when they see a film in which people of both sexes are shown dancing together to the strains of music in innocent enjoyment? Many of these squeamish feelings are born out of ignorant prejudice which deserves no respect but merits only indifference on the friendly recognition of the principle "We shall agree to differ." The only safe rule is to show every people in the West as they really are in their better mood to other people in the East.

(b) No.

28. See answer to question 24 (a).

29. Yes, if practicable. Young boys and girls of 16 and above may be included under "adults" for this purpose.

30. Young children go to the cinema to see what they do not understand. In this country they are inevitable accompaniments to the mothers or guardians. Prohibition of children going to the cinema will be felt as a great annoyance. There is no objection to separate children's performances. If what is suggested in answer to question 29 is adopted there will be no trouble.

31. Yes.

32. Yes. It is satisfactory and sufficiently strict to prevent the importation of undesirable films. Those passed here were not found fault with in other provinces.

33. A "strict censorship" if sensibly exercised, will not interfere with the recreations of the people as cool judgment is never objected to even by the common people. It is presumed that the suggestions made in the answer to question 24 (a) will be adopted in a generous style.

(b) I do not think so, unless it is held that people's tastes should prevail at any cost in defiance of all canons of decency or morality, to keep up a numerical increase in cinema-goers.

(c) No. The happy mean in art is between extreme realism and idealism, if it is to be understood by the people, who are not always connoisseurs sitting in judgment over artistic productions but who attend cinemas for pleasure and relaxation.

34. (a) Centralization is always a great inconvenience as it ultimately means the caprice of one man or set of men overruling the judgment of another body of men. The best course would be to have provincial boards to pass what they think will suit their province and for each province to generally agree to pass what another has approved subject to the condition that under exceptional circumstances the Local Government may prohibit any particular film from being exhibited in its jurisdiction or part of its jurisdiction or the local Magistrate (a District Magistrate) may act similarly within his district limits. No apparent inconvenience would be caused to trade—except in very rare cases—see section 7 of the Cinematograph Act, No. II of 1918, amended by Act XXIII of 1919.

(b) A Central Board is an unnecessary institution unless a State monopoly is proposed to be instituted.

(c) Does not arise.

(d) The Provincial Board should be paid out of the fees levied from the exhibitors, throughout the Presidency which should be constituted into a separate fund. Each Province should decide what remuneration the members should receive.

35. (a) Yes.

(b) Not in this province as the number of films examined is comparatively small. No special staff is necessary either.

36. The Board Members should examine and not inspectors. Gentlemen would be available to do the work for a reasonable remuneration in this province.

Under the rules in force in this province, a sum of Rs. 5 per 1,000 feet shall be charged for the examination and certification of new films. The fees payable to the members of the Board as their remuneration are regulated by the following executive rule of the Government:—

A sum of money equal to the fees levied for certification of new films shall be equally distributed among the members of the Board who witness an exhibition of the films for their examination and certification.

The Madras Cinema Board consists of the following members:—

- (1) Commissioner of Police—President, *ex-officio*;
- (2) one military representative—Station Staff Officer, Fort St. George, *ex-officio*;
- (3) one educational representative—recommended by the Director of Public Instruction;
- (4) one representative of the Corporation recommended by the President of the Corporation;

(5) one gentleman recommended by the Commissioner of Police, Madras, and

(6) one gentleman nominated by the Government.

The term of office of the members in items 3 to 6 above is one year.

37. Section 7 of Act XXII of 1919 (amending Act No. II of 1918) lays down that a film once certified for a local area is valid throughout the territory of a Local Government, that in the case of an objectionable film the certificate may be suspended by the local authority or a District Magistrate pending an order of the Local Government and that the Local Government may direct that any certified film shall be deemed to be an uncertified film in the whole or any part of the Province. These provisions are ample.

38. The film entitled "Ten Commandments" was declared uncertified by the Government of the United Provinces and the Punjab. In Bombay, a portion of the film was excised and the film was certified. It was exhibited at Madras.

"The Witching Hour" was passed by the Calcutta Censors. A portion was cut out here by the Madras Board and the film was exhibited in 1922.

40. Posters, handbills and advertisements of cinema performances need not be censored. It would be unnecessary interference and fruitless addition of work.

No.

41. Nil.

42. The trade being an interested party it would be inadvisable to get their opinion in censorship. Objectionable films will be more popular than unobjectionable ones. Traders would disagree with the censors. There should be a finality to the censor's judgment in the interest of quick work.

43. (a), (b), (c). To try to control the import and export of films would be a difficult practical task. The Custom Authorities would have a lot of work which is not in their proper line. The proper course is to allow the exporter or importer take the risk of his films being rejected by the local authority at the place of import or export respectively.

44. Public bodies and the Press cannot give much assistance in maintaining a good standard of films. Both can point out why any films should be rejected after their exhibition in spite of the censor having passed them as fit. The censor will have an opportunity to revise his judgment, if he is prepared to accept that all human judgments are fallible. As public bodies and the Press-workers are not "local authorities", they have not even the right to demand the exhibition before themselves of any certified film which they have reason to believe is about to be publicly exhibited in any local area. (See section 7—clause (4) of Act XXII of 1919—Amendment (Cinematograph) Act.

45. (a) Except the prohibition through Censorship, Government ought not to exercise any control over film production.

(b) Registration and licensing of film-producing agencies would be useful for statistical purposes. Should any officer be appointed to do either work he will do his work mechanically after the film has once been certified by a competent body. If he be given the power to certify films at the initial stage the certifying authority might disagree with him and the uncertainty of different judgments would discourage and annoy traders who take great risks, by their speculative activities. The public will be the final judges. To interpose too many authorities between the production and exhibition of any film would be disastrous to artistic enterprise on untrodden ground. The registration and inspecting officer will not be an art expert and need not be one. An officer may be appointed only for registration. Standard designs for studios may be adopted and the officer required to see if the buildings and machinery are suitable and involve no public danger. He should not inspect the artistic side of film manufactures.

Letter from the Government of Bombay, No. 225-Poll., dated 10th April 1928, containing their views on the questionnaire issued by the Indian Cinematograph Committee.

I am desired to reply to your letter No. D. O. 316, dated the 21st November 1927, stating that your Committee desire to have the considered opinion of this Government on the questions contained in the first part of the questionnaire issued by the Committee in so far as they apply to the Governmental aspect thereof.

* * * * *

2. Referring now *in seriatim* to the sections of the questionnaire with which the Government of Bombay are concerned, I am to state as follows:—

Question 14: (a) Use of cinema in schools.—The film has undoubtedly educational possibilities, but it should be considered an adjunct to class instruction rather than a specific means of education. Films of a general character illustrating scenery, natural history, etc., are very valuable to supplement class teaching, but such films should only be used to bring within sight of the pupil scenes that are remote or inaccessible. The film is of little value—it may even do positive harm—until a proper foundation has been laid in the class room. Some films such as depicting a river corrosion, glacial action, weathering, etc., in such a way that the work of centuries was recorded in a period of half an hour, give erroneous ideas to a child. Others may be positively misleading such as those dealing with physiological subjects. This Government is, therefore, not disposed to advocate the extensive use of cinema films in the education of children. In their opinion the cinema requires, for its most effective appeal, a fairly sound educational foundation without which the inevitable consequence is superficiality. Children are generally prone to “phantasy” and “vague impressions” and this weakness is accentuated by the film. In Western countries this tendency is already counteracted by the emphasis placed on those subjects which demand accurate observation, such as nature study, elementary science, concrete mathematics, etc., but in India these subjects are generally not well taught. For school purposes, therefore, a static picture (i.e., the ordinary lantern slide or epidiascope) is preferable as it permits of a thorough examination of details.

(b) Use of cinema in adult education.—On the other hand educational films would be very valuable in adult education illustrating commercial and industrial operations or in connection with public health, child welfare, agriculture, etc., especially for the masses who are illiterate and therefore unable to receive instructions by means of books, etc. In agriculture, specially, though in some cases such as those showing the diseases of plants, the magic lantern could be used very successfully, the film is the most effective medium in dealing with agricultural processes, e.g., actions such as tractor ploughing, or making jaggery or the management of poultry. In public health, too, the use of film would be very valuable in depicting to suitable audiences the effects of particular diseases, such as venereal diseases, and the right and wrong methods of bringing up children. Government have hired from the National Council for combating venereal diseases, films dealing with Gonorrhea, Syphilis and venereal diseases in men. The Council have loaned them to Government free of charge, Government paying freight and other incidental expenses, for which and to cover cost of exhibition, including hire of apparatus or for arranging exhibition in a cinema by engaging the whole of the accommodation for the purpose, they have provided Rs. 2,000. The Council were told that if the films are found suitable for the purpose, the question of buying or getting on hire a set of these films or copies of them would be considered. The exhibition of these films has been restricted to recognised medical schools or colleges, and only to nurses, medical students and members of the medical profession.

The Central Publicity Bureau, Indian State Railways, have produced groups of films in regard to agriculture, cattle breeding and irrigation, those

relating to sugarcane, cultivation and irrigation having been taken in the Bombay Presidency. The Bureau is prepared to supply positive copies of all films at a flat rate of 5 annas per running foot, which is about just the bare cost of production. The cost of any film which Government may desire to be produced will be fixed in accordance with the special expenditure involved.

At the Presidency Agricultural Show held in Poona in October 1926, the Great Indian Peninsula Railway provided the screen and projector and also some films and it was estimated that an audience of 10,000 could see a film. At places where there are licensed cinema houses and in the case of travelling cinemas, Government have power to direct licensees to set aside a certain portion of their programme for the exhibition of Government propaganda films free of cost so that in the areas where cinema houses exist or are traversed by travelling shows, there is no need for Government to purchase apparatus and keep a special staff for the exhibition of such films.

Questions 15-20. Growth of film producing industry.—On the whole the conditions are fairly favourable for the development of an Indian film producing industry on a large scale. The Indian dearly loves an entertainment. India does not at present possess any large number of directors, actors, actresses and scenario-writers of sufficient technical knowledge, enterprise, resource and adaptability, but Indian producers and directors could be trained, and there should be no difficulty in finding them as there is money in it. Actors of sufficient quality will probably be found, but it will take some years to attract actresses belonging to a good class of society to undertake the work of film stars. At present female parts are almost invariably played either by lads or by women of no social standing.

In order to help the growth of the film producing industry in India various measures have been suggested. The following are some of them:—

- (1) Grant of subsidies to those companies which produce really good films which are likely to find a good market in or out of the country.
- (2) Grant of a few foreign State scholarships for subjects like photography with a view to acquire sufficient technical knowledge in the subject.
- (3) Temporary engagement of the services of some foreign experts to guide and help the industry in its different branches, the services of the experts being utilised also for the production of films required by Government for educational and other purposes.
- (4) Offer of prizes and medals to encourage those engaged in certain branches of the industry.
- (5) Exemption from the payment of the income-tax on the profits of film producing companies during the first five or ten years.
- (6) Government guarantee, in suitable cases, to the interest on debentures issued by Cinema Film Companies.
- (7) Loan of troops, horses, etc., required for military scenes.
- (8) Railways should grant concession rates for those travelling for the purpose of film production as well as for the conveyance of materials required for the purpose.
- (9) Special facilities for the filming of special ceremonial occasions such as Government Durbars, etc.

Most of these measures would involve considerable expenditure on the part of the Government of India or the Government of Bombay. In the present state of the finances of this Presidency the Government of Bombay could not promise any financial help to carry out any of the above measures.

4. *Questions 8, 9 and 21. Present condition of the cinema industry and creation of State monopoly.*—Your Committee have, no doubt, before it the Report of Mr. W. Evans, the Cinema Expert, whom the Government of

India brought out in 1921 to examine the whole question of cinema publicity in India. In that report Mr. Evans pointed out that a large number of cinema theatres in India were owned by Messrs. Madan and that there was a tendency to a monopoly of films being acquired by that Company to the detriment of all other exhibitors. He, therefore, suggested that Government should take up the absolute control of the whole trade in films by creating a State Agency to regulate the import and distribution of films for exhibition, and also the production of films in India. But neither the Advisory Publicity Committee of the Government of India nor the Government of India considered the matter as practicable. The Government of Bombay do not think that circumstances have since then changed to such an extent as to make a State monopoly of the production and distribution of films a practical proposition. As stated before, the Central Publicity Bureau of the Railway Board have already produced a number of films relating to agriculture, irrigation, etc., which they are prepared to duplicate or replicate at 5 annas a foot. The same Bureau are also prepared to produce films for Government propaganda at reasonable rates. In these circumstances, the Bombay Government are not prepared to establish a central studio of their own, nor would they be able to give any financial assistance if one is established by the Government of India, though they are prepared to place with it their orders for propaganda films, provided the cost does not exceed that at which the Publicity Bureau, Indian State Railways, are prepared to produce them. They would, however, assist it in the production of such films in the same manner as the Agricultural Department of this Government assisted in staging the scenario of the Sugar Film prepared by the Great Indian Peninsula Railway in 1926.

5. *Question 12. Effect of Entertainment Tax on Cinema shows.*—In this Presidency a tax is levied on all public entertainments excluding cinema shows, but so far as the information of this Government goes, the tax has very little effect, if any, on the exhibition of films. The proceeds of this tax have been specifically ear-marked for education.

6. *Questions 22 and 23. Encouragement of Empire Films.*—This Government is against the intrusion of questions of protection or of preference into the business of control of cinema films. In its opinion the main aim should be to get the best films, the place of production being immaterial. Indian films, if up to those produced elsewhere in quality, will naturally be preferred by patrons of the cinemas. Film production is not a trade essential to a country's prosperity,—as a luxury trade it may even be considered as actually wasteful—and there is no reason to protect the Indian film producers. Similarly films produced within the Empire must stand or fall on their own merits. If the Americans can do better, they must win. Naturally, moral tone and educational value will be included among merits. Subject to this, there could be no objection to entering into reciprocal arrangements in exchanging films of educational or propaganda value between the several parts of the Empire. Cinema pictures can be used to a very considerable extent for making known the conditions, resources and habits of the people and the activities of the various Governments of the British Commonwealth of Nations to each other. The Director of Information and the Board of Film Censors of this Presidency would always be ready to advise the industry as to the type of films that might be exchanged if the proposal to arrange for an exchange of Empire films ever materialises.

7. *Questions 43 and 45. Control over the production, import and export of films.*—All these questions have already been considered by the Government of India before in correspondence with the Local Governments. Control over the production of films would be desirable if it could be effective. But as pointed out by this Government to the Government of India in 1921 the control would be ineffective in the case of indecent films, the production of which does not involve elaborate staging. Even in the case of other films which require elaborate staging it would be difficult to secure effective control without the co-operation of Indian States. Conditions in many of the States are already such as to attract the cinema photographer, and there is

no doubt that a strict control in British India without co-operation from the States would tend to drive the industry into the States. Moreover, if it is sought to make the control thoroughly effective it would be necessary to introduce legislation for the registration of all persons and firms producing films and the licensing of such persons and firms including every person with a Baby Pathé Kodak, and the certification of all films for these miniature cinemas would have to be done at a prohibitive cost to the trade and Government. There is, however, no evidence of any abuse in the Indian film producing industry in this Presidency as would call for control of the production by legislation.

Similarly there does not appear to be any reason to control the import of films. Assuming the necessity of the control over import, in 1921 the Government of Bombay recommended to the Government of India the formation of a Central Board at Bombay—the Chief port of Import—with an efficient operating room and staff to examine all films entering India and certifying them for all-India, subject to prohibition by provincial boards if they were found unsuited to local conditions. However, as matter stand at present every film brought to India is examined by a Board of Film Censors before it is exhibited, and there is no evidence that imported films of an objectionable nature have been or are being exhibited clandestinely without certification by a Board of Film Censors.

8. Before concluding this letter, I am to mention in parenthesis that the Act as it stands at present requires the certification of all films, inflammable or non-inflammable, whether for private or public exhibition, and the licensing of all places at which exhibitions are held, even a drawing room where a Baby Pathé Cinema, is used with non-inflammable films, whereas the English Act only requires the licensing of premises for the public exhibition of films, and then only when the films used are inflammable. We have not enforced the law in the case of private exhibitions, but the penalties for failure to secure a premises licence and certificate for the films used are still in reserve in case any private exhibition of obscene or seditious films comes to notice.

Another defect in the Act which I am to bring to notice is its wide definition of a Cinematograph—"any apparatus for the representation of moving pictures or series of pictures", which includes any ordinary peep-show using reeled films. Needless to say, we have ignored this. The English Act on the other hand is more restrictive in its definition and only covers the exhibition of pictures or other optical defects by means of a cinematograph "or other similar apparatus for the purpose of which inflammable films are used".

It would be necessary to make the Act less wide in these two respects if the control the Committee may recommend over production, export and import, is to prove practicable, and therefore, workable. A Baby Pathé film costs between 2 and 3 rupees and certification would cost about double that, and would entail much additional censorship establishment.

Memorandum of the Government of Bengal on certain matters dealt with by the Cinematograph Committee.

I. The Cinematograph Industry.

1. The Government of Bengal do not think that the film producing industry in India is in a satisfactory condition. They are informed that although the capital required for the simplest form of studio is only Rs. 30,000 there is only one studio in Calcutta. They believe that sufficient capital is available and that capable directors and actors would be forthcoming but in spite of these favourable conditions local enterprise has not come forward to finance the industry. This want of enterprise coupled with the existence of numerous urgent calls on an inelastic revenue would make Government reluctant to commit itself to expenditure to foster this industry, even if a State Aid to Industries Act were in force in this province.

2. The Local Government think that the question of protective duties on imported films need not be raised so long as there is no existing competing industry to protect. From enquiries made in connection with the effect produced by the Amusements Act on the working of cinema-theatres, the Local Government came to the conclusion that even more effect was being produced on the profits of cinema shows by the present import duty on films than was being done by the Amusements Tax. In these circumstances, if further protective duties on imported films were to be imposed, the Local Government are afraid that most of the cinema theatres in India would have to close.

3. The Government of Bengal are doubtful whether in the field of literary education moving pictures are a rival to lantern slides. Both can usefully fulfil different educational purposes. In any case they are not at present prepared to devote any funds available for general education to the preparation and exhibition of films when there is so much other work which cannot be touched for want of money. They appreciate the usefulness of the cinematograph for propaganda in connection with public health and agricultural development and are informed that there is a considerable demand for films dealing with such matters. They do not think, however, that any funds which they can spare for the purpose would appreciably help the local industry.

4. Government do not think that it would be in the real interest of the industry to establish a State monopoly. The demand which has to be satisfied is essentially a demand for amusement and while the State must insist that the form of amusement provided is not morally harmful, the demand can best be gauged by an organisation which will be profited by success in meeting it. State control and management would have a tendency to be doctrinaire in character and by over emphasising the propaganda value of the cinematograph would probably arrest the development of a cinematograph industry.

II. Control of Exhibitions.

5. The Local Government are aware that there is considerable opposition to the exercise of the censorship in the direction of preventing a misrepresentation of Western civilisation. Such opposition they believe to be based on nationalistic ideas including a feeling that it is unfair that while misrepresentations or supposed misrepresentations of Western civilisation whether pictorial or otherwise are forbidden in India, corresponding misrepresentations of Indian civilisation are not restricted in Europe and America or even in India as in the recent case of Miss Mayo's book to which such strong objection has been taken by the vast majority of Indians. The Local Government appreciate this opposition but they think that most films to which the Western mind would object on the ground that they are not true to Western life are in themselves objectionable on account of their low moral tone and they consider that censorship may reasonably be exercised on that ground. As regards the remainder the Local Government while they recognise the strength and weight of the opposition to this proposal are strongly of the opinion that there should be a censorship of films which indubitably misrepresent Western civilisation as a whole. They would also suggest that the Government of India should request the Secretary of State to approach the censorship authority in the United Kingdom to apply the same canon of censorship to films representing Indian civilisation. The Government of Bengal also think that in India it is desirable that the strictest censorship should be exercised in any films which show Eastern and Western races in opposition particularly where there is a portrayal of the perpetration of violence by a member of one race against a member of another.

6. They also consider that in India stricter censorship is necessary than it is in Europe or America with regard to films dealing with religious subjects.

7. The Government of Bengal agreeing with the Provincial Board of Censors think it undesirable that any films should be classed as "For Adults only". Experience has shown the impossibility of enforcing the restriction of performances to persons above a certain age. It is thought that if certain films were classed as unfit for children there would develop among the latter an unhealthy curiosity in regard to the former which would do more harm than would the actual seeing of such films.

8. The Local Government in their letter No. 254-P. of 8th January 1926 expressed an opinion on the proposal of the Government of India that every film should be censored by a Committee of the Board rather than by an Inspector. They were extremely doubtful of the practicability of the proposal but were prepared to make an experiment. The proposal was, however, dropped, and the Government of India substituted another proposal that an Advisory Officer should be appointed who would be a member of both the Bombay and Calcutta Boards of Censors. This proposal was welcomed by the Government of Bengal.

Meanwhile the Government of Bengal propose to maintain the procedure at present in force in Calcutta under which films are examined by an Inspector and any decision of the Inspector to which objection is taken by the exhibitor is referred to a Committee of the Board or the Board as a whole for modification or approval before action is taken thereon.

9. The Government of Bengal consider that the present system of Provincial Boards has worked satisfactorily on the whole and they do not favour the centralisation of the censorship. If an Advisory Officer is appointed they do not think that it will be necessary to appoint a Central Board which would have appellate powers such as are now exercised by the Local Government under section (3) of the Act. But they would support a proposal to have an annual conference of representatives of the Provincial Boards for the discussion of problems connected with the industry and its censorship and to encourage the co-ordination of the operations of the different Provincial Boards.

10. The Local Government have already strongly urged on the Government of India the desirability of legislation to secure power to censor posters and advertisements many of which they are informed are more harmful than the films themselves.

11. Government consider that all film-producing agencies should be registered and licensed and their studios periodically inspected. They suggest that all scenarios should be submitted for censorship before a picture is made.

Memorandum containing the views of the Government of the United Provinces.

The aspect of the cinematograph, which has so far mainly engaged the attention of this Government, is the control that should be exercised to prevent the exhibition of films which are unsuitable for the inhabitants of this province either from a social, a political, or a religious point of view. Other aspects have interested them less, partly because there is no cinematograph industry and there has till recently been no film producing agency in this province, and partly because this form of entertainment has as yet made comparatively little headway. Inquiries which were recently made show that there exist only 45 theatres in this province, which contains 48 districts and a population of over 46 millions. There is thus less than one theatre to every million inhabitants. These theatres are moreover distributed among seventeen districts only; they are confined to those which contain towns of importance and in which military forces are stationed. The audiences which they attract are composed chiefly of the more highly educated classes, inclusive of a sprinkling of students from colleges and universities, British and Indian troops, and certain though limited, sections

of the urban residents. The interest which rural classes take in cinematographs is as yet slight.

2. This Government have nevertheless appreciated the potentialities of the cinematograph as an instrument for cultural and industrial progress. In 1922, in correspondence with the Government of India, they intimated their approval of a suggestion that a condition should be added to licenses issued for cinema exhibitions making it imperative for proprietors to exhibit films of educational value, when called upon to do so. They pointed out, however, that this condition could hardly be made operative unless there were in India sufficient films of this character. Inquiries showed that very few then existed, and as this Government were not in a position to purchase them from other countries no further action could be taken in the matter.

3. But in the last year or so there has been some change in the situation. The department of Public Health have engaged a special staff to manufacture films for the encouragement of hygienic habits. They meet the expenses from special grants at their disposal. They have produced three films up to date at a cost of from Rs. 4,000 to Rs. 6,000 for the first copy.

	Feet.
(1) Why die of cholera	5,800
(2) A pilgrimage to Hardwar Kumbh fair	5,300
(3) The tragedy of small-pox	6,000

Of these the first only has so far been exhibited. The other two will be shown for the first time at a meeting of the Far Eastern Association of Tropical Medicine which is now being held at Calcutta. There has as yet been no demand from the regular houses for these films, but some firms have agreed to give free displays of them or to include them in their programmes.

4. A further development has been the organization by the Indian State Railways of demonstration trains and travelling cinemas. These trains are taken from place to place in this and other provinces and provide free pictorial exhibitions of the latest developments in agriculture and other branches of industry. Their objects are described as "the grounding of the illiterate primary producer in the knowledge that the quality and quantity of his output can be markedly improved by the use of modern scientific methods".

This Government have just been invited by the Railway Publicity Bureau to co-operate with them in this enterprise, and to defray a part of the working expenditure; and the matter is receiving attention.

5. These experiments if successful will introduce a number of new films of educational value into this province, though some time will probably still elapse before the supply is regular. The chief obstacles to making the cinematograph a general means of instruction are described in the attached note from the Director of Public Instruction for this province. Even if the difficulties to—

- (1) obtaining a regular supply of films,
- (2) securing a portable machine by which they can be exhibited, and
- (3) keeping this machine in working order,

are overcome, there remains the question how far funds can be provided for this object. That is a question which this Government are unable to answer at present. As a means of propagating knowledge the cinematograph is still in its infancy, and its wider use will depend on a number of factors the chief of which, as the Director has pointed out, is the extent to which it can compete with other educational requirements. This Government, will, however, watch the experiments with interest, and, as they recognize their value, they will give such assistance as they can to make them a success.

6. In regard to the control of the cinematograph, this province has not its own Board of Censors, but the Government can under section 7 of the

Cinematograph Act II of 1918, as amended by Act XXIII of 1919, prevent the exhibition of any film. As additional security this Government have also taken the following measures:—

- (1) they have inserted a clause in the license compelling licensees to allow an officer deputed by the District Magistrate or Superintendent of Police to inspect at any time a film proposed for exhibition. This not only ensures that only certified films are exhibited, but also provides an opportunity to the inspecting officer to see that the films are not likely to offend local feeling, and
- (2) they have added a condition to the license that previous information of films to be exhibited should be sent to the District Magistrate a week before their exhibition is proposed.

7. This Government believe nevertheless that in spite of the above precautions, unsuitable films are still occasionally shown. In most cases the uncertification of films in this province is the result of unfavourable reports received from other provinces, out of the thirty-two films, in fact, that have been declared unfit for exhibition; all but two have been dealt with in a similar way by other provinces. But the conditions in provinces vary. What may not be unsuitable for the sophisticated audiences of Calcutta and Bombay may be quite unfit for up-country audiences. The District Magistrate and his officers have not the leisure to inspect every film, which after certification at one of the Presidency-towns is imported for exhibition in this province, and thus, especially in those towns which contain three or more cinema theatres, films are occasionally displayed which produce a bad impression on persons unable to discriminate between the different conditions that exist in the East and the West. It was this consideration which led this Government in 1924 to press for a system of conditional certification by the Board of Censors. They thought that the official representatives of the Boards should be able to determine what films, however, innocuous at the ports, might perhaps be harmful to up-country audiences, and that if information of such films, was promptly imparted to Local Governments and handed on to District Magistrates, the latter would be saved the labour of inspecting those films to which there could be no possible objection. But no action has apparently been taken on this suggestion, for no report has so far been received of any film conditionally certified in this way.

8. The fact that conditions in the various provinces differ, has an important bearing on the question whether Provincial Boards of Censors should be replaced by a single central board. The number of films which have been certified by the boards at ports, whose certificates are valid for the whole of India, and have been declared uncertified by this Government, shows that marked difference of opinion exists as to what is suitable for all parts of the country. Therefore unless a central board includes representatives from every province—and it is very doubtful if this could be secured—this Government think that they must retain the separate powers which have been granted to each Local Government to decide what films may or may not be exhibited within their jurisdiction. They have no criticism to make of these powers and have only to urge a further consideration of the question of conditional certification to which reference has been made above.

A list of the films which have been declared uncertified in this Province, with the reasons for such declaration, is appended.

THE CINEMATOGRAPH IN EDUCATION.

A note by Mr. A. H. Mackenzie, Director of Public Instruction, United Provinces.

1. The possibility of the cinema as an instrument of education has exercised the minds of educationists and school masters from an early period in its history. The problem was how to make the possibility an actuality.

the school room. Necessarily therefore the cinematograph was looked upon as a fruitful ground for educational experiment. An officer of the Education Department, United Provinces (Mr. H. B. Wetherill, I.E.S.), who attended the Educational Cinematograph Exhibition and Conference held at the Royal Horticultural Hall, Westminster, in February, 1921, expressed the opinion that the cinematograph for schools was very much in the experimental stage and that educational bodies hesitated to lay out money on such a luxury. Considering what the difficulties were his impression was not surprising. The obstacles in the way of the cinema becoming a regular feature of the educational curriculum are (a) the necessity of a regular supply of films of an educational character, (b) the need of a suitable type of cinematograph machine, portable, handy, not too expensive to be beyond the means of the majority of schools and educational authorities and, in this country, (c) the difficulty of keeping the machine in working order. As to (a) film manufacturers were shy of producing instructional films—which were not wanted in an amusement cinema theatre—unless they were assured of a regular demand from educational authorities. These authorities, on the other hand, hesitated to introduce the cinematograph in schools in the absence of a regular supply of films of educational value. This vicious circle has been broken by the invention of a type of cinematograph machine, the portable educational projector, suitable for use in schools. The factor of cost is the next stumbling block in the way of a spread of the cinematograph as a normal part of school equipment. If this obstacle has been great in the West, it is formidable in India. Add to these difficulties the scarcity of spare parts and materials, operators and repairers and the absence of electric installation in the interior of the districts and villages in India and the difficulties in the way of the wide use of the cinematograph in education become well nigh insuperable.

2. Even in large towns where these difficulties can be overcome and funds are available, the question will arise whether in view of more clamant needs for the expansion and improvement of education in other directions, the introduction of the cinematograph in schools would be justified. It must contend with the competing demands of a widespread system of primary education, improvement in educational administration and organisation, better housing and hygienic conditions for the schools, the training of teachers and an improvement in their status and pay. A country whose needs are far in excess of available funds must be cautious before embarking on an expensive educational experiment, the value of which is even now being tested and demonstrated in Western countries. But on the other hand we must not allow a policy of "wait and see" degenerate into one of indifferent and passive inertia.

3. The need and the possibilities of the cinematograph as an instrument in education are greatest in our rural areas. For propaganda work in agriculture, co-operation and hygiene it would be invaluable. But the difficulties are obvious. It may, however, be possible to provide for rural areas a cheap form of travelling cinematograph which could be handled by the type of man who drives a district motor lorry or works a modern agricultural machine.

4. The film picture can be introduced without much difficulty in the secondary schools of the larger towns. It might take the form of cinema lectures for a group of schools. The opportunities which the cinematograph provides for vivid and graphic instruction in literature and history, geography or nature study are very great. A good picture of the Ramayan and Mahabharata—true to time, place and tradition—would be a more profitable study of these epics than many learned lessons by the school pandits. A graded carefully thought out series of educational films depicting typical scenes and peoples of other countries would be a most effective means of imparting to children a knowledge of other nations, the way they live and the lands they live in. Incidentally such pictures would impart lessons in international brotherhood and help children to realize that there are other peoples living in the world under conditions which differ greatly from their own but with wants, hopes and fears similar to their own.

5. But if the cinematograph is introduced in schools, teachers will have to be trained in its use and warned of its limitations and dangers as an educational instrument. There are two special dangers inherent in the nature of the motion picture when used in education. The one is psychological, the other moral. The first arises when the subject matter of the film picture by its attractiveness *per se* results in derailing interest from the topic of the lessons which the picture is designed to illustrate. The moral danger is common to all "play-methods" which are characteristic of progressive schools of to-day. However, much it may be desirable to interest the child and retain his attention, we must not forget that the educative process should entail independent thought and that there is no place in any scheme of education, worth the name, for "learning without tears" if this process means that children are not to be taught to overcome difficulties for themselves and to know something of the joy of achievement which is due to their own purposeful efforts. Both dangers can be avoided by a clear recognition of the fact that the end is the all-round development of the child and the means to that end should always be subsidiary and never be allowed to usurp the place of the central aim.

Letter No. 4933-P., dated 7th December 1927, from the Government of Bihar and Orissa, containing their views.

I am to say that the Local Government are not in a position to give any opinion, as a Government, on questions relating to the film industry because that industry does not exist in this province. Thus, as to the social aspect, cinema exhibitions in Bihar and Orissa are on so small a scale as to have no influence on moral or social questions. Again as regards the use of the cinema in educational propaganda the experience of the Local Government is so small that they would prefer to learn from other provinces which have tried an experiment in this direction rather than dogmatise themselves.

Lastly, as regards censorship, the Local Government have had no occasion to uncertify a film that has been passed in Calcutta or Bombay, and they have, therefore, no reason to be dissatisfied with the present system of censorship. The Local Government believe that the intention of the Secretary of State in Council is to endeavour to raise the tone of films in India by making censors exercise their authority on certain definite lines, which are understood to be followed in England with the same object, that is, they would not only reject films that were objectionable on certain definite accounts, but would also refuse to certify films that did not come up to their accepted standard of moral or cultural influence. In the opinion of His Excellency in Council this policy would necessarily involve the appointment of permanent paid censors of good standing in India, for it would be impossible to carry out with boards of censors drawn from different interests as is the case in Calcutta and possibly in Bombay. This, however, is a very big question on which the Local Government would prefer not to embark until the cinema is more firmly established in this province.

Extract from a letter No. C. P./7203-G. J.-1420, dated the 28th November 1927, from the Government of Assam, containing their views.

2. The Governor in Council considers it very desirable that a strict censorship should be enforced to prevent the exhibition of films which tend to excite immoral or criminal tendencies or to promote racial or religious animosity. Apart from that the Governor in Council does not desire at this stage to express any opinion on the matter under enquiry.

3.0

Extract from letter No. 96—217-VI., dated the 1st February 1928, from the Government of the Central Provinces, containing their views.

With reference to your letter No. 642, dated the 7th January 1928, on the subject noted above, I am directed by the Governor in Council to say that there are no matters in connection with the Committee's terms of reference which this Government desires to bring to the notice of the Committee.

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Miscellaneous Papers.

DISTRIBUTION LIST OF CINEMAS IN BRITISH INDIA, WITH SEATING ACCOMMODATION AND OTHER PARTICULARS.

Explanation.—This list is based on information collected, at the request of the Committee, by the Provincial Governments from each District. Some corrections and additions have been made in it from information obtained from other sources. It has not been possible to check it in detail. The population-figure is given only in the case of those towns with a population exceeding 20,000.

Name.	Place.	Seating Accommodation.	Indian or Imported.	Population.
BOMBAY.				
<i>Permanent Cinemas.</i>				
1. Alexandra . . .	Bombay, Bellasis Road.	527	Both Indian and Imported.	9,07,851
2. Crown . . .	Bombay, Sandhurst Road.	800	Ditto . . .	9,07,851
3. Empire . . .	Bombay, Hornby Road.	960	Imported . . .	9,07,851
4. Empress . . .	Bombay, Lamington Road.	820	Ditto . . .	9,07,851
5. Excelsior . . .	Bombay, Fort . . .	1,195	Ditto . . .	9,07,851
6. Capitol (Old Gaiety) . . .	Ditto . . .	1,145	Ditto . . .	9,07,851
7. Globe . . .	Bombay, Sandhurst Road.	987	Both Indian and Imported.	9,07,851
8. Imperial . . .	Bombay, Lamington Road.	886	Ditto . . .	9,07,851
9. Kohinoor . . .	Bombay, Kalbadevi Road.	658	Imported . . .	9,07,851
10. Luxmi . . .	Bombay, Speribad Road.	838	Indian . . .	9,07,851
11. Majestic . . .	Bombay, Girgaum . . .	917	Ditto . . .	9,07,851
12. Novelty . . .	Bombay, Grant Road	945	Both Indian and Imported.	9,07,851

Name.	Place.	Seating Accommodation.	Indian or Imported.	Population
BOMBAY—contd.				
<i>Permanent Cinemas—contd.</i>				
13. Pathe Cinema . . .	Bombay, New Queens Road.	1,042	Imported .	9,07,851
14. Universal Picture House.	Bombay, Lamington Road.	869	Ditto .	9,07,851
15. Royal . . .	Bombay, Grant Road	731	Ditto .	9,07,851
16. Saraswati . . .	Bombay, De'Lisle Road.	836	Both Indian and Imported.	9,07,851
17. Shri Krishna . . .	Bombay, New Charni Road.	1,057	Ditto .	9,07,851
18. New Venus . . .	Bombay, Parel Road	884	Ditto .	9,07,851
19. Wellington . . .	Bombay, Dhobi Talao	1,000	Imported .	9,07,851
20. Bombay . . .	Bombay, Grant Road	950	Indian .	9,07,851
21. Hanuman Theatre . .	Kurla . . .	446	Both Indian and Imported.	26,059
22. Moon Cinema . . .	Ahmedabad . . .	1,132	Ditto .	2,74,007
23. Novelty Cinema . . .	Ditto . . .	516	Ditto .	2,74,007
24. Victor Cinema . . .	Ditto . . .	530	Imported .	2,74,007
25. Crown Cinema . . .	Ditto . . .	381	Both Indian and Imported.	2,74,007
26. Cinema De France . .	Ditto . . .	451	Ditto .	2,74,007
27. English Cinema . . .	Ditto . . .	495	Ditto .	2,74,007
28. Princess Cinema . . .	Ditto . . .	374	Ditto .	2,74,007
29. Luxmi Cinema . . .	Nadiad . . .	1,000	Ditto .	31,939
30. Krishna Cinema . . .	Godhra . . .	650	Ditto .	26,979
31. Laxmi Cinema . . .	Ditto . . .	1,050	Ditto .	26,979
32. Mohan Cinema . . .	Nagar City . . .	1,045	Ditto .	..
33. Venus Cinema . . .	Ahmednagar City . .	900	Ditto .	49,870
34. The Indra Bhuvan Cinema.	Dhulia City . . .	479	Ditto .	30,605

Name.	Place.	Seating Accommodation.	Indian or Imported.	Population.
BOMBAY—contd.				
<i>Permanent Cinemas—contd.</i>				
35. Laxmikant Cinema . .	Malegaon . . .	700	Both Indian and Imported.	23,711
36. Vijayanand Cinema . .	Nasik City . . .	600	Ditto .	42,756
37. West End Cinema . . .	Poona . . .	540	Imported .	2,14,796
38. Empire Cinema . . .	Ditto . . .	405	Ditto .	2,14,796
39. Aryan Cinema . . .	Ditto . . .	500	Both Indian and Imported.	2,14,796
40. Globe Cinema . . .	Ditto . . .	1,000	Ditto .	2,14,796
41. Appollo Cinema . . .	Ditto . . .	600	Ditto .	2,14,796
42. Bharat Cinema . . .	Ditto . . .	1,000	Ditto .	2,14,796
43. Excelsior Cinema . . .	Kirkee . . .	500	Imported .	..
44. Railway European Institute Cinema.	Lonavala . . .	185	Ditto .	..
45. Balkrishna Cinema . .	Mulshi camp . . .	400	Both Indian and Imported.	..
46. Laxmi Cinema . . .	Baramati, District. Poona	300	Indian .	..
47. Laxmi Cinema . . .	Belgaum . . .	520	Both Indian and Imported.	48,320
48. Globe Cinema . . .	Bijapur City . . .	600	Ditto .	32,485
49. Shri Rama Cinema . .	Dharwar . . .	300	Ditto .	34,750
50. The Deccan Cinema . .	Hubli . . .	600	Ditto .	69,206
51. The Mallikarjun Cinema.	Ditto . . .	660	Ditto .	69,206
52. Saraswati Cinema . . .	Gadag . . .	600	Ditto .	41,208
53. Taj Mahal Cinema . .	Ditto . . .	500	Ditto .	41,208
54. Rama Shikarpuri Cinema.	Karachi . . .	584	Imported .	2,16,883
55. Globe Cinema . . .	Ditto . . .	431	Both Indian and Imported.	2,16,883

Name.	Place.	Seating Accommodation.	Indian or Imported.	Population.
BOMBAY—concl'd.				
<i>Permanent Cinemas—concl'd.</i>				
56. Picture House . . .	Karachi . . .	482	Both Indian and Imported.	2,16,883
57. Empire Cinema . . .	Ditto . . .	636	Ditto . . .	2,16,883
58. Imperial Cinema . . .	Ditto . . .	578	Ditto . . .	2,16,883
59. Capitol Cinema . . .	Ditto . . .	663	Imported . . .	2,16,883
60. Star Cinema . . .	Ditto . . .	429	Both Indian and Imported.	2,16,883
61. Crown Cinema . . .	Ditto . . .	496	Imported . . .	2,16,883
62. Palace Cinema . . .	Ditto . . .	1,124	Ditto . . .	2,16,883
63. Manora Cinema . . .	Manora . . .	300	Ditto . . .	..
64. Madan Cinema Royal Opera House.	Hyderabad, Sind . . .	511	Both Indian and Imported.	4,04,187
65. Royal Cinema . . .	Ditto . . .	377	Ditto . . .	4,04,187
66. Minerva Cinema . . .	Sukkur . . .	690	Ditto . . .	42,759
67. Moon Cinema . . .	Ditto . . .	264	Ditto . . .	42,759
68. Shree Krishna Cinema	Surat . . .	750	Ditto . . .	1,17,434
69. New Venus Cinema . . .	Ditto . . .	310	Ditto . . .	1,17,434
70. Shree Luxmi Cinema	Ditto . . .	975	Ditto . . .	1,17,434
71. Empress Cinema . . .	Ditto . . .	775	Ditto . . .	1,17,434
72. National Cinema . . .	Sholapur . . .	384	Ditto . . .	1,19,581
73. Akbar Cinema . . .	Pandarpur . . .	1,200	Ditto . . .	25,210
74. Victoria Cinema . . .	Broach . . .	500	Ditto . . .	42,648
75. Sarod Cinema . . .	Pathani Bhagol . . .	200	Ditto . . .	..
76. Diamond Cinema . . .	Ankleshwar . . .	475	Ditto . . .	..
77. Cantonment Cinema . . .	Deolali . . .	..	..	..

Name.	Place.	Seating Accommodation.	Indian or Imported.	Population.
BENGAL.				
<i>Permanent Cinemas.</i>				
1. Albion Theatre . . .	Calcutta, 4, Corporation Street.	477	Both Indian and Imported.	9,07,851
2. Alfred Theatre* . . .	Calcutta . . .	..	Ditto . . .	9,07,851
3. Central Theatre . . .	Do . . .	633	Imported . . .	9,07,851
4. Corinthian Theatre* . . .	Calcutta, 5 Dharamtolla Street.	..	..	9,07,851
5. Crown Cinema . . .	Calcutta, 138-1, Cornwallis Street.	1,100	Both Indian and Imported.	9,07,851
6. Elphinstone Picture Palace.	Calcutta, 6, Chowringhee Place.	949	Imported . . .	9,07,851
7. Empress Theatre . . .	Bhowanipore . . .	827	Both Indian and Imported.	9,07,851
8. Imperial Theatre . . .	Calcutta, 10, Tara-chand Dutt Street.	872	Ditto . . .	9,07,851
9. Kidderpore Cinema . . .	Calcutta, 33, Circular Garden Reach Road.	474	Ditto . . .	9,07,851
10. Madan Theatre and Palace of Varieties.	Calcutta, 136, Corporation Street.	856	Imported . . .	9,07,851
11. Picture House . . .	Calcutta, 19, Chowringhee Road.	380	Ditto . . .	9,07,851
12. Ripon Theatre . . .	Calcutta, 38, Machua-bazar Street.	547	Ditto . . .	9,07,851
13. Globe Grand Opera House.	Calcutta, 7, Lindsay Street.	850	Ditto . . .	9,07,851
14. Howrah Cinema Co. . .	Howrah . . .	1,259	Both Indian and Imported.	1,95,301
15. Picture Theatre (Cinema).	Sibpur . . .	600	Ditto . . .	..
16. E. I. R. European Institute Cinema.	Asansol . . .	500	Imported . . .	24,499

*This is not exactly a cinema theatre but it shows pictures in between treating the piece, e.g., battle scenes, etc.

Name.	Place.	Seating Accommodation.	Indian or Imported.	Population.
BOMBAY—concl'd.				
<i>Permanent Cinemas—concl'd.</i>				
56. Picture House . . .	Karachi . . .	482	Both Indian and Imported.	2,16,883
57. Empire Cinema . . .	Ditto . . .	636	Ditto . . .	2,16,883
58. Imperial Cinema . . .	Ditto . . .	578	Ditto . . .	2,16,883
59. Capitol Cinema . . .	Ditto . . .	663	Imported . . .	2,16,883
60. Star Cinema . . .	Ditto . . .	429	Both Indian and Imported.	2,16,883
61. Crown Cinema . . .	Ditto . . .	496	Imported . . .	2,16,883
62. Palace Cinema . . .	Ditto . . .	1,124	Ditto . . .	2,16,883
63. Manora Cinema . . .	Manora . . .	300	Ditto . . .	..
64. Madan Cinema Royal Opera House.	Hyderabad, Sind . . .	511	Both Indian and Imported.	4,04,187
65. Royal Cinema . . .	Ditto . . .	377	Ditto . . .	4,04,187
66. Minerva Cinema . . .	Sukkur . . .	690	Ditto . . .	42,759
67. Moon Cinema . . .	Ditto . . .	264	Ditto . . .	42,759
68. Shree Krishna Cinema	Surat . . .	750	Ditto . . .	1,17,434
69. New Venus Cinema . . .	Ditto . . .	310	Ditto . . .	1,17,434
70. Shree Luxmi Cinema	Ditto . . .	975	Ditto . . .	1,17,434
71. Empress Cinema . . .	Ditto . . .	775	Ditto . . .	1,17,434
72. National Cinema . . .	Sholapur . . .	384	Ditto . . .	1,19,581
73. Akbar Cinema . . .	Pandarpur . . .	1,200	Ditto . . .	25,210
74. Victoria Cinema . . .	Broach . . .	500	Ditto . . .	42,648
75. Sarod Cinema . . .	Pathani Bhagol . . .	200	Ditto . . .	..
76. Diamond Cinema . . .	Ankleshwar . . .	475	Ditto . . .	..
77. Cantonment Cinema . . .	Deolali . . .	..	..	..

Name.	Place.	Seating Accommodation.	Indian or Imported.	Population.
BENGAL.				
<i>Permanent Cinemas.</i>				
1. Albion Theatre . . .	Calcutta, 4, Corporation Street.	477	Both Indian and Imported.	9,07,851
2. Alfred Theatre* . . .	Calcutta . . .	..	Ditto . . .	9,07,851
3. Central Theatre . . .	Do . . .	633	Imported . . .	9,07,851
4. Corinthian Theatre* . . .	Calcutta, 5 Dharamtolla Street.	..	..	9,07,851
5. Crown Cinema . . .	Calcutta, 138-1, Cornwallis Street.	1,100	Both Indian and Imported.	9,07,851
6. Elphinstone Picture Palace.	Calcutta, 6, Chowringhee Place.	949	Imported . . .	9,07,851
7. Empress Theatre . . .	Bhowanipore . . .	827	Both Indian and Imported.	9,07,851
8. Imperial Theatre . . .	Calcutta, 10, Tara-chand Dutt Street.	872	Ditto . . .	9,07,851
9. Kidderpore Cinema . . .	Calcutta, 33, Circular Garden Reach Road.	474	Ditto . . .	9,07,851
10. Madan Theatre and Palace of Varieties.	Calcutta, 136, Corporation Street.	856	Imported . . .	9,07,851
11. Picture House . . .	Calcutta, 19, Chowringhee Road.	380	Ditto . . .	9,07,851
12. Ripon Theatre . . .	Calcutta, 38, Machua-bazar Street.	547	Ditto . . .	9,07,851
13. Globe Grand Opera House.	Calcutta, 7, Lindsay Street.	850	Ditto . . .	9,07,851
14. Howrah Cinema Co. . .	Howrah . . .	1,259	Both Indian and Imported.	1,95,301
15. Picture Theatre (Cinema).	Sibpur . . .	600	Ditto . . .	..
16. E. I. R. European Institute Cinema.	Asansol . . .	500	Imported . . .	24,499

*This is not exactly a cinema theatre but it shows pictures in between acts illustrating the piece, e.g., battle scenes, etc.

Name.	Place.	Seating Accommodation.	Indian or Imported.	Population.
BENGAL—contd.				
<i>Permanent Cinemas—contd.</i>				
17. Burdwan Cinema Co.	Burdwan	750	Both Indian and Imported.	34,616
18. Bharati Cinema	Midnapore	600	Ditto	28,965
19. District Cinema	Lebong in Darjeeling	150	Imported	..
20. Moon Cinema	Kankinarah	1,000	Both Indian and Imported.	..
21. Rupen Cinema	Rajshahi	300	Ditto	..
22. Picture Theatre	Chittagong	400	Imported	36,030
23. Picture House	Ditto	300	Ditto	36,030
24. Purna Theatre	P-54 & 55, Russa Road, Bhowanipore.	886	Ditto	9,07,851
25. Cinema Palace, The Dacca Bioscope Co., Ltd.	Dacca	800	Both Indian and Imported.	1,19,450
26. Picture House	Ditto	1,000	Ditto	1,19,450
<i>Seasonal Cinemas.</i>				
1. Madan Theatres, Ltd.	Darjeeling	735	Both Indian and Imported.	..
2. The Star Cinema	Kurseong (Darjeeling District).	200	Ditto	..
3. Jalapahar Cinema	Jalapahar in Darjeeling.	150	Imported	..
MADRAS.				
<i>Permanent Cinemas.</i>				
1. Elphinstone Picture Palace.	Madras, Mount Road	1,200	Both Indian and Imported.	5,26,911
2. Wellington Cinema	Ditto	1,700	Ditto	
3. Cinema Majestic	Madras, G. T. St. Xavier St.	700	Ditto	
4. Crown Theatre	Madras, G. T. Mint St.	1,400	Ditto	

Name.	Place.	Seating Accommodation.	Indian or Imported.	Population.
MADRAS—contd.				
<i>Permanent Cinemas—contd.</i>				
5. Gaiety Theatre	Madras, Blackers Road, Mount Road.	885	Both Indian and Imported.	5,26,911
6. Globe Theatre	Madras, Purasawalkam High Road.	1,400	Ditto	
7. Liberty Cinema	Madras, G. T. Thamuthiappan St.	600	Ditto	
8. Cinema Popular	Madras, 17. Triplicane High Road.	1,000	Ditto	
9. Kinema Central	Madras, 214. Govindappa Naick St.	650	Ditto	1,38,894
10. Kinema Majestic	Madura	400	Ditto	
11. Imperial Cinema	Ditto	500	Ditto	
12. The City Cinema, Ltd.	Ditto	600	Ditto	
13. Sasee Sri Meenakshi Cinema.	Ditto	..	..	1,39,000
14. Variety Hall	Coimbatore	1,200	Both Indian and Imported.	65,788
15. Gnanasambandam Cinema Palace.	Pollachi	500	Ditto	..
16. Standard Bioscope	Mangalore	..	Ditto	54,000
17. The Kerala Bioscope Co., Standard Theatre.	Ditto	500	Ditto	53,877
18. The Hindustan Cinema	Ditto	800	Ditto	53,877
19. Sree Sitarama Vilas	Berhampore	6,500 s. ft.	Ditto	32,731
20. Sree Krishna Cinema	Vizianagram	1,000	Ditto	44,711
21. The Radha Picture Palace.	Calicut	1,000	Ditto	82,334
22. Sri Krishna Vilas Cinema.	Kurnool	600	Ditto	27,908
23. Balkonda Cinema	Nandyal Town	1,200	Ditto	..
24. Star Cinema	Bellary	1,250	Ditto	39,842
25. Taj Cinema	Ditto	1,250	Ditto	39,842

Name.	Place.	Seating Accommodation.	Indian or Imported.	Population.
MADRAS—concl'd.				
<i>Permanent Cinemas—concl'd.</i>				
26. Poornand Cinema	Adoni	500	Both Indian and Imported.	30,232
27. Panduranga Cinema	Ellore	1,200	Ditto	45,862
28. Maruti Cinema	Palacole	1,000	Ditto	..
29. Venkateswara Cinema	Tanuku	700	Ditto	..
30. Oriental Cinema	Salem	1,000	Ditto	52,244
31. Royal Cinema	Ramchandrapur	500	Ditto	..
32. The City Electric Theatre.	Coconada	1,000	Ditto	53,348
33. Bharat Cinema	Rajahmundry	..	..	54,000
34. Sree Krishna Picture Palace.	Ditto	500	Both Indian and Imported.	53,791
35. Cinema Gaiety (Building).	Trichinopoly	Not known.	Ditto	1,20,422
36. S. I. R. Institute Cinema.	Negapatam	..	..	54,000
37. The Minerva Cinema and Theatrical Co.	Masulipatam	..	..	44,000
38. Ahmedia Star Cinema	Vellore	..	..	50,000
39. Krishna Nand Cinema	Guntur	..	..	48,000
40. S. I. R. Institute Cinema.	Golden Rock	..	..	20,000
41. Ananda Manniam Hall	Cannanore	..	..	28,000
42. Sri Venugopala Ramlinga Electric Cinema.	Bohlu	..	..	18,000
43. Cinema Majestic	Tenali	..	..	23,000
<i>Seasonal Cinemas.</i>				
1. Assembly Rooms	Ootacamund	300	Both Indian and Imported.	..
2. Bedford Cinema	Coonoor	200	Ditto	..
3. Regimental Cinema	Wellington	325	Ditto	..

Name.	Place.	Seating Accommodation.	Indian or Imported.	Population.
UNITED PROVINCES.				
<i>Permanent Cinemas.</i>				
1. Empress Cinema	Cawnpore	370	Imported	2,16,436
2. Elphinstone Picture Palace.	Ditto	750	Both Indian and Imported.	2,16,436
3. New Empire Cinema	Ditto	400	Ditto	2,16,436
4. Zion Cinema	Ditto	400	Ditto	2,16,436
5. Madan Theatres, Ltd.	Benares (Bhans-ka-Phatak.)	950	Ditto	1,98,447
6. Royal Picture Theatre	Benares	750	Ditto	1,98,447
7. Excelsior Cinema	Ditto	1,000	Ditto	1,98,447
8. Elphinstone Picture Palace.	Lucknow	660	Ditto	2,40,566
9. Prince of Wales Theatre.	Ditto	425	Imported	2,40,566
10. Y. M. C. A. Cinema	Ditto	150	Ditto	2,40,566
11. Pavilion Rink and Cinema.	Allahabad	200	Both Indian and Imported.	1,57,220
12. Coral House Picture	Ditto	400	Not available	1,57,220
13. Pearl Picture Palace	Ditto	472	Ditto	1,57,220
14. Palace Theatre	Ditto	800	Ditto	1,57,220
15. Orient Cinema	Dehra Dun	375	Both Indian and Imported.	47,273
16. Olympia Cinema	Ditto	400	Ditto	47,273
17. La Scala Cinema	Jhansi Cantonment	450	Ditto	66,432
18. Ramsay Theatre	Jhansi	267	Ditto	66,432
19. Universal Picture Palace.	Moradabad	511	Ditto	82,671
20. Ditto	Meerut	1,000	Ditto	1,22,609
21. Imperial Cinema	Ditto	1,000	Ditto	1,22,609
22. Premier Cinema	Meerut Cantonment	400	Imported	1,22,609
23. Rink Cinema	Ditto	1,500	Ditto	1,22,609
24. Railway Cinema	Gorakhpur	124	Ditto	57,985

Name.	Place.	Seating Accommodation.	Indian or Imported.	Population.
UNITED PROVINCES— <i>contd.</i>				
<i>Permanent Cinemas—</i> <i>contd.</i>				
25. Krishna Cinema Co.	Gorakhpur	830	Both Indian and Imported.	57,985
26. Cantonment Cinema	Agra Cantonment	..	..	1,85,532
27. Ditto	Ditto	..	..	1,85,532
28. Ditto	Fyzabad	..	..	56,620
<i>Seasonal Cinemas.</i>				
1. Clyde Picture House	Bareilly Cantonment	300	Imported	..
2. The Rink Cinema	Mussoorie	1,000	Ditto	..
3. The Picture Palace	Ditto	375	Both Indian and Imported.	..
4. Majestic Cinema	Ditto	300	Ditto	..
5. The Gymnasium Cinema.	Kailona Chakrata	200	Ditto	..
6. The Gymnasium Cinema.	Chakrata	250	Ditto	..
7. Elphinstone Bioscope	Nainital, Assembly Rooms.	Not available.	Ditto	..
8. Skaling Rink Theatre	Ranikhet	200	Ditto	..
9. Assembly Rooms	Ditto	150	Ditto	..
10. The Rink, Chaubatia	Ditto	150	Ditto	..
PUNJAB.				
<i>Permanent Cinemas.</i>				
1. Elphinstone Picture Palace.	Simla	437	Imported	27,494
2. Sialkot Cinema	Sialkot Cantonment	660	Ditto	70,619
3. Ditto	Ditto	490	Both Indian and Imported.	70,619

Name.	Place.	Seating Accommodation.	Indian or Imported.	Population.
PUNJAB—contd.				
<i>Permanent Cinemas—</i> <i>contd.</i>				
4. Regimental Cinema	Jullundur	500	Imported	71,008
5. Crown Cinema	Multan City	360	Both Indian and Imported.	84,806
6. Ditto	Multan Cantonment	280	Ditto	84,806
7. Ferozpur Picture Palace.	Ferozpur Cantonment.	300	Ditto	54,351
8. Diamond Cinema	Ferozpur City	300	Ditto	54,351
9. Excelsior Cinema	Lahore	628	Imported	2,81,781
10. Universal Picture Palace.	Ditto	730	Both Indian and Imported.	2,81,781
11. Bunt Institute	Ditto	250	Imported	2,81,781
12. Spensor Cinema	Lahore Cantonment	490	Ditto	2,81,781
13. Star Cinema	Lahore	900	Both Indian and Imported.	2,81,781
14. Gaiety Theatre	Ditto	695	Ditto	2,81,781
15. Crown Cinema	Amritsar	360	Ditto	1,60,218
16. Amrit Cinema	Ditto	350	Ditto	1,60,218
17. Lyric Theatre	Ambala	275	Imported	76,326
18. Pearl Picture Palace	Rawalpindi	500	Both Indian and Imported.	1,01,142
19. Lansdowne Cinema	Ditto	300	Ditto	1,01,142
20. Rose Cinema	Ditto	300	Ditto	1,01,142
21. The Rink Cinema	Ditto	800	Imported	1,01,142
22. West Ridge Cinema	Rawalpindi West Ridge.	400	Ditto	1,01,142
<i>Seasonal Cinemas.</i>				
1. Prince of Wales Cinema	Simla	461	Imported	..
2. Empire Cinema	Dalhousie	400	Ditto	..

Name.	Place.	Seating Accom- moda- tion.	Indian or Imported.	Popula- tion.
PUNJAB—concl'd.				
<i>Seasonal Cinemas— cont'd.</i>				
3. Salwin Picture House	Dalhousie . . .	500	Imported .	..
4. Lintott's Cinema	Jullundur Canton- ment.	108	Ditto .	..
5. Ditto . . .	Jullundur City . .	500	Ditto .	..
6. Fusiliers Cinema	Ambala Cantonment	240	Ditto .	..
7. Kasauli Cinema	Kasauli Hill Depot .	240	Ditto .	..
8. Golden Cinema .	Lyallpore . . .	100	Both Indian and Import- ed.	..
9. Arcadian Cinema	Rawalpindi . . .	500	Ditto .	..
10. The Rink Cinema	Murree . . .	450	Imported .	..
11. Regimental Cinema	Kuldana, Murree Hills.	250	Ditto .	..
12. Cantonment Cinema	Dagshai . . .	..	..	..
13. Ditto . . .	Sabathu . . .	..	..	..
14. Ditto . . .	Solon . . .	..	..	..
CENTRAL PROVINCES AND BERAR.				
<i>Permanent Cinemas.—</i>				
1. Shri Ram Cinema	Akola . . .	700	Both Indian and Import- ed.	37,864
2. Lokamanya Cinema	Ditto . . .	1,100	Ditto .	37,864
3. Union Cinema Co.	Nagpur . . .	568	Ditto .	1,45,193
4. Ditto . . .	Ditto . . .	656	Ditto .	1,45,193
5. Ditto . . .	Ditto . . .	850	Ditto .	1,45,193
6. The Craddock Cinema	Ditto . . .	1,535	Ditto .	1,45,193
7. Kohinoor Cinema	Burhanpur . . .	800	Ditto .	1,45,193
8. Empire Theatre	Jubbulpore Canton- ment.	760	Ditto .	1,08,793

Name.	Place.	Seating Accom- moda- tion.	Indian or Imported.	Popula- tion.
CENTRAL PROVINCES AND BERAR—cont'd.				
<i>Permanent Cinemas— cont'd.</i>				
9. Strand Theatre	Jubbulpore . . .	642	Imported .	1,08,793
10. Sunder Vilas Cinema	Ditto . . .	971	Both Indian and Import- ed.	1,08,793
11. Vijaya Cinema .	Wardha . . .	1,100	Ditto .	1,08,793
12. Golden Cinema .	Yeotmal . . .	1,200	Ditto .	1,08,793
13. Shri Krishna Cinema	Yeotmal, Dignas . .	950	Ditto .	..
14. Ram Krishna Cinema	Amraoti . . .	400	Ditto .	40,694
15. Cantonment Cinema	Kamptee . . .	..	..	20,226
BIHAR AND ORISSA.				
<i>Permanent Cinemas.</i>				
1. Regimental Cinema	Dinapore Cantonment	200	Not known .	30,877
2. Regimental Cinema	Khagoul . . .	250	Ditto .	..
3. Kohinoor Bioscope Co.	Patna-Gaya Road, Patna.	800	Both Indian and Import- ed.	1,19,976
4. Ranchi Picture House	Ranchi . . .	400	Ditto .	39,628
5. B.-N. R. European Institute.	Adra . . .	300	Ditto .	..
6. E. I. R. European Institute.	Dhanbad . . .	300	Imported .	..
7. Tata's Institute	Jamshedpur . . .	180	Ditto .	57,360
8. Milani Club	Ditto . . .	700	Both Indian and Import- ed.	57,360
9. Royal Cinema . .	Cuttack . . .	350	Ditto .	51,007
10. Acme Theatre . .	Ditto . . .	450	Ditto .	51,007
11. Ganguli Cinema	Monghyr . . .	250	Imported .	46,825
12. European Institute Cinemas.	Jamalpur . . .	250	Ditto .	24,827
13. Indian Institute	Ditto . . .	400	Both Indian and Import- ed.	24,827

Name.	Place.	Seating Accommodation.	Indian or Imported.	Population.
ASSAM.				
<i>Permanent Cinemas.</i>				
1. The Crown Cinema .	Dibrugarh . . .	300-400	Both Indian and Imported.	..
2. Kamrup Cinema .	Gauhati . . .	200	Imported .	..
3. Kelvin Cinema .	Shillong . . .	267	Ditto .	..
N.-W. F. PROVINCE.				
<i>Permanent Cinemas.</i>				
1. Cinema de Paris .	Peshawar Cantonment.	360	Imported .	1,04,452
2. Emperor Cinema .	Ditto . . .	278	Ditto .	1,04,452
3. Empire Cinema .	Risalpur . . .	150	Ditto .	..
4. Ditto . . .	Nowshera . . .	150	Ditto .	27,742
5. Imperial Bioscope Co.	Peshawar City .	665	Both Indian and Imported.	1,04,452
6. Empire Cinema .	Abbottabad . . .	150	Ditto .	..
7. The Frontier Cinema	Bannu . . .	150	Ditto .	..
8. Cantonment Cinema .	Landi Kotal . . .	..	..	..
9. Ditto . . .	Ditto . . .	..	..	..
10. Ditto . . .	Razmak . . .	..	..	..
<i>Seasonal Cinema.</i>				
1. Frontier Cinema (Picture House).	Peshawar City .	500	Both Indian and Imported.	..
DELHI.				
<i>Permanent Cinemas.</i>				
1. Elphinstone Picture Palace.	Queen's Road, Delhi	800	Both Indian and Imported.	3,04,420
2. New Royal Cinema .	Chandni Chowk, Delhi.	1,000	Ditto .	3,04,420
3. Krishna Cinema .	Ditto . . .	..	..	3,04,420

Name.	Place.	Seating Accommodation.	Indian or Imported.	Population.
DELHI—contd.				
<i>Seasonal Cinemas.</i>				
1. Regimental Cinema .	Kingsway Camp, Delhi.	125	Imported .	..
2. Ditto . . .	New Cantonment, Delhi.	125	Ditto .	..
3. New Delhi Club Cinema	New Delhi . . .	50	Ditto .	..
BURMA.				
<i>Permanent Cinemas.</i>				
1. Excelsior . . .	Rangoon . . .	1,000	Imported .	3,41,962
2. The Plaza . . .	Ditto . . .	1,000	Ditto .	3,41,962
3. The Royal . . .	Ditto . . .	1,000	Ditto .	3,41,962
4. The Dagon . . .	Ditto . . .	1,000	Burmese .	3,41,962
5. The Star . . .	Ditto . . .	1,000	Ditto .	3,41,962
6. The Elphinstone .	Ditto . . .	1,200	Indian .	3,41,962
7. Globe Cinema . .	Ditto . . .	620	Imported .	3,41,962
8. Raphael Picture Palace	Ditto . . .	750	Ditto .	3,41,962
9. Olympia . . .	Ditto . . .	800	Ditto .	3,41,962
10. The New Cinema de Paris Co.	Ditto . . .	825	Ditto .	3,41,962
11. Bhamo Union Cinema	Bhamo . . .	800	Both Indian and Imported.	..
12. Sagaing Attahita Hall (Zegyan Yun Cinema Hall).	Sagaing . . .	1,500	Burmese and Imported.	..
13. Mergui (Oriental Cinema Hall).	Mergui . . .	500	Ditto .	..
14. New Cinema Hall .	Ditto . . .	500	Ditto .	..
15. Myunmatazaung Cinema.	Shwebo . . .	500	Both Indian and Imported.	..
16. Crown Cinema . .	Thaton . . .	1,600	Ditto .	..
17. Star Cinema . .	Ditto . . .	1,400	Ditto .	..
18. Theebaw Bioscope .	Mandalay . . .	1,200	Ditto .	1,48,917

Name.	Place.	Seating Accommodation.	Indian or Imported.	Population.
BURMA—contd.				
<i>Permanent Cinemas—contd.</i>				
19. Elphinstone . . .	Mandalay . . .	950	Both Indian and Imported.	1,48,917
20. Myanma Nyun Globe Hall . . .	Ditto . . .	700	Ditto . . .	1,48,917
21. Universal Cinema . . .	Tavoy . . .	530	Ditto . . .	27,480
22. Strand Cinema . . .	Ditto . . .	1,000	Ditto . . .	27,480
23. Dewa Cinema . . .	Manywa . . .	500	Ditto . . .	..
24. Shwebuntha Cinema . . .	Ditto . . .	400	Ditto . . .	..
25. Appollo Cinema . . .	Yenangzaung . . .	500	Indian . . .	..
26. Mingalesin Cinema . . .	Ditto . . .	800	Burmese . . .	..
27. Globe Palace Theatre . . .	Moulmein . . .	1,000	Both Indian and Imported.	61,301
28. Union Theatre . . .	Ditto . . .	750	Ditto . . .	61,301
29. One Hall . . .	Myitkyina . . .	300	Ditto . . .	..
30. One Hall Mogaung . . .	Mogaung . . .	100	Ditto . . .	..
31. Picture House . . .	Akyab . . .	200	Ditto . . .	36,569
32. Town Hall . . .	Pakokku . . .	300	Burmese . . .	..
33. Magzidan Hall . . .	Ditto . . .	400	Ditto . . .	..
34. Ba Chit Cinema Hall . . .	Myaungmya . . .	400	Both Indian and Imported.	..
35. Shargon Cinema Hall . . .	Ditto . . .	300	Ditto . . .	..
36. Cinema Hall . . .	Mawlamyainggyun . . .	700	Both Burmese and Imported.	..
37. Ditto . . .	Kjonmange . . .	2,000	Both Indian and Imported.	..
38. Theintaw Cinema . . .	Pegu . . .	1,400	Ditto . . .	..
39. Cinema Nyun . . .	Ditto . . .	1,200	Ditto . . .	..
40. Y. M. B. A. Cinema . . .	Nyangachin . . .	900	Ditto . . .	..
41. Railway Institute . . .	Toungoo . . .	300	Imported . . .	..
42. Thamagga . . .	Ditto . . .	800	Indian . . .	..

Name	Place.	Seating Accommodation.	Indian or Imported.	Population.
BURMA—concl'd.				
<i>Permanent Cinemas.—concl'd.</i>				
43. Royal Cinema . . .	Toungoo . . .	800	Both Indian and Imported.	..
44. Bowa Cinema . . .	Gyohingank . . .	1,000	Ditto . . .	..
45. Yangyiaung Cinema . . .	Ditto . . .	1,000	Ditto . . .	..
46. Yatainbon Cinema . . .	Nattalin . . .	500	Ditto . . .	..
47. Pwe Shed . . .	Minhla . . .	800	Zat Pwes only . . .	..
48. Electric Bioscope . . .	Bassein . . .	1,070	Both Indian and Imported.	42,563
49. London Cinema . . .	Ditto . . .	920	Ditto . . .	42,563
50. Seenee Cinema . . .	Ditto . . .	1,500	Ditto . . .	42,563
51. Bandoola . . .	Ditto . . .	510	Ditto . . .	42,563
52. Myoma Cinema Hall . . .	Paungole . . .	1,500	Burmese . . .	..
53. Taingehit Cinema Hall . . .	Ditto . . .	2,000	Ditto . . .	..
54. Shwelayaung Cinema . . .	Henryada Town . . .	500	Both Indian and Imported.	..
55. Dagon Cinema . . .	Ditto . . .	500	Ditto . . .	..
56. Karupiah Cinema . . .	Myanaung Town . . .	1,000	Ditto . . .	..
57. Picture Drome . . .	Myingyan . . .	500	Ditto . . .	..
58. Kayan Cinema . . .	Kayan, Kwetthit Quarter. . .	500	Ditto . . .	..
<i>Seasonal Cinemas.</i>				
1. Minto Mansion Theatre . . .	Rangoon . . .	200	Imported . . .	..
2. Elphinstone Bioscope . . .	Maymyo . . .	..	.. . . .	..

There are also the following cinemas in Cantonment areas outside the above Provinces :—

Bangalore (Mysore State)	6
Secunderabad (Hyderabad)	2
Nasirabad (Rajputana)	1
Mhow (Central India)	1
Quetta (Baluchistan)	1

TOTAL . . . 11

BOMBAY.

List of Films uncertified by the Government of Bombay from 1920 onwards.

Name of Film.	By which Board it has been passed.	Date (or year) of uncertification.	On whose report action was taken.	Whether Film was viewed by Government before uncertification.	On what grounds it was uncertified.
1. The Virgin of Stamboul .	Burma .	20th October 1920.	Bombay Board of Film Censors.	No .	Certain scenes were likely to offend the Mahomedan Community.
2. The Prince of Bharat .	Bombay .	1st October 1921 .	Secretary of State for India.	No .	Was likely to offend Europeans.
3. Salome * .	Burma .	12th January 1921 .	Bombay Board of Film Censors.	No .	Considered a revolting combination of irreverence and sensuality.
4. The Lion's Claw . or The Moon Child .	Bengal and Burma.	28th February 1921	Ditto .	No .	It depicted an African ruler attempting to stir up rebellion in Africa, with the help of a proclamation of the Sultan.
5. Bhakta Vidur .	Bombay .	17th December 1921	District Magistrate, Karachi.	No .	Likely to excite disaffection against Government and incite people to non-co-operation.
6. Broken Blossoms .	Bengal .	26th June 1924 .	Bombay Board of Film Censors.	No .	The film depicted cruelty and sensuality, and drew an invidious comparison between East and West,

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Name of Film.	By which Board it has been passed.	Date (or year) of uncertification.	On whose report action was taken.	Whether Film was viewed by Government before uncertification.	On what grounds it was uncertified.
7. Chemical Works of E. Merck, Darmstadt.	Bengal .	1st August 1923 .	Government of India .	No .	The film was likely to encourage the consumption of prohibited drugs, and therefore the smuggling of the same.
8. Veer Durgadas * .	Bombay .	26th June 1924 .	Bombay Board of Film Censors.	No .	Was likely to offend the religious susceptibilities of Mahomedans.
9. Toorkey Hoor * .	Bengal .	14th May 1925 .	Ditto .	No .	In certain parts it depicted a European girl scantily clad posing for a nude statue.
10. After six days * .	Do. .	3rd August 1925 .	Ditto .	No .	Certain parts were likely to offend members of the Christian and Jewish religions.
11. The Ten Commandments *	Do. .	11th March 1926 .	Ditto .	No .	Certain parts were likely to offend the religious susceptibilities of Mahomedans.
12. Bhadra Bhamini * .	Bombay .	24th January 1927 .	Ditto .	No .	Certain parts were considered very objectionable on grounds of indecency.
13. Three reels of "Six Wonderful Nights in Paris. (1) Dances never seen before. (2) Excerpts from the review. (3) Amongst the Cabaret Stars.	Bengal .	5th October 1927 .	Ditto .	No .	Women were exhibited almost in a state of nudity posing and dancing.
14. Sea Horses * .	Bengal .	28th January 1928 .	Ditto .	No .	Certain portions were considered insulting to the Portugese nation.

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* The Bombay Board of Film Censors issued a fresh certificate after excision of the objectionable portions.

List of Films passed by your Board after rejection or uncertification in any other Province.

Name of film.	When passed.	When uncertified or rejected.	In what Province or Provinces it was uncertified, or rejected.*	Remarks (if any) including grounds of rejection or uncertification as the case may be.
1. Tale of 20 Stories	28th January 1922	Exact date not known	Bengal . . . .	....
2. Madame X	25th November 1924	Ditto	Do. . . .	Bengal Board could not tell us why this film had been rejected.
3. Great Sikh Procession	4th June 1926	12th May 1926	Do. . . .	....
4. Forbidden Love	24th August 1926	April 1924	Do. . . .	Passed after examination by a sub-committee of the Bombay Board.
5. Two Little Vagabonds	13th March 1926	21st January 1926	Do. . . .	Passed after examination by all members of the Bombay Board.
6. The Triumph of the Rat	19th October 1927	6th July 1927 9th August 1927 13th August 1927	Do. . . . Punjab U. P. . . .	Ditto

List of Films passed by your Board and uncertified in any other Province.

1. Five Nights	14th December 1920	8th July 1921 15th July 1924 2nd September 1924 1st October 1924	Bengal Burma U. P. . . . Punjab	Passed after examination by a sub-committee of the Bombay Board.
2. Daughter of the Goda	7th December 1920	Exact date not known	Bengal	Ditto
3. Orphans of the Storm	27th November 1923	31st January 1924 15th July 1924 1st October 1924	Do. . . . Burma Punjab	Ditto
4. Passion	24th July 1923	12th February 1921 30th March 1925	Burma Bengal . . . .	....
5. Serpent	20th October 1920	Exact date not known	Do. . . .	....
6. Salome (by Fox)	16th October 1920	24th January 1923	Do. . . .	....
7. Purple Iris	7th September 1920	15th July 1924 2nd September 1924 1st October 1924 Exact date not known	Burma U. P. . . . Punjab Bengal . . . .	....
8. Civilization	6th December 1920	Ditto	Do. . . .	Passed after examination by a sub-committee of the Bombay Board.
9. Rasputin the Black Monk	Ditto	Ditto	Do. . . .	....
10. Crimson Stain Mystery	Ditto	Ditto	Do. . . .	....

* The first Province in which a film was uncertified may be stated in this column, and other Provinces in which it was subsequently uncertified may also be stated if known.
The films (1) Satan, (2) Ship, (3) Mark of Cain have been passed by the Bombay Board and rejected or uncertified in Bengal, but there is no information on our records whether the films were first presented to the Bombay or the Bengal Board for examination.

List of Films passed by your Board and uncertified in any other Province—cont'd.

Name of film.	When passed.	When uncertified.	In what Province or Provinces it was uncertified.*	Remarks (if any).
11. The White Rose	9th December 1924 .	12th November 1925 . 3rd December 1925 .	Bengal . U. P. .	The film was examined again by a sub-committee after it was uncertified in U. P. and the Bombay Board upheld its former decision. Passed after examination by a sub-committee of the Bombay Board. Ditto Ditto
12. Poona Raided	16th August 1924 .	1st May 1926 . 18th May 1926 . 21st May 1926 .	Burma . U. P. . Punjab .	
13. Rezia Begum	12th March 1924 .	6th October 1925 .	U. P. .	
14. Shah Jahan	20th October 1924 .	18th February 1925 . 18th March 1925 .	Burma . U. P. .	
15. Circe the Enchantress	13th July 1926 .	9th January 1928 .	Burma .	
16. Damaged Goods	23rd December 1920 .	Exact date not known .	Bengal .	Ditto
17. Dante's Inferno	28th July 1923 .	Ditto .	Do. .	....
18. Anarsingh Daggar	30th October 1925 .	21st April 1926 . 10th May 1926 . 11th May 1926 .	Burma . U. P. . Punjab .	Passed after examination by a sub-committee of the Bombay Board.

* The first Province in which a film was uncertified may be stated in this column, and other Provinces in which it was subsequently uncertified may also be stated if known.

The films (1) Satan, (2) Ship, (3) Mark of Cain have been passed by the Bombay Board and rejected or uncertified in Bengal, but there is no information on our records whether the films were first presented to the Bombay or the Bengal Board for examination.

BENGAL.
List of Films passed by other Boards but uncertified by Bengal.

Name of Film.	By which Board it had been passed.	Date of uncertification.	On whose report the action was taken.	Whether viewed by Local Government before uncertification.	Grounds of uncertification.
1. Exploits of Sub-marine U-35	Burma .	6th August 1921 .	Commissioner of Police .	No .	It is likely to injure British prestige.
2. The Ten of Diamonds	Bombay .	1922 .	Local Board .	No .	Degrading and immoral.
3. Congress Topical, No. 2	Do. .	26th May 1922 .	Commissioner of Police .	No .	Political.
4. Five Nights	Do. .	19th August 1922 .	Local Board .	No .	Appealing to lower passions.
5. Eternal Magdeline	Burma .	9th January 1923 .	Ditto .	No .	Dealing with an indecate subject in a manner unsuitable for exhibition in India.
6. Salome-Fox	Bombay .	24th January 1923 .	Ditto .	No .	It portrays a diabolical type of woman and is full of sensuality.
7. Orphans of the Storm	Do. .	30th January 1924 .	Ditto .	No .	Deals with revolutionary propaganda.
8. Passion	Do. .	24th February 1925 .	Ditto .	No .	Unwholesome, unpleasant and of low moral tone.

List of Films passed by the Bengal Board of Censors and uncertified by any other Province.

Name of film.	When passed.	When uncertified.	In what Province or Provinces it was uncertified.	REMARKS.
1. Moon Child (or Lion's Claw)	8th September 1920 (passed during the time of Voluntary Board).	28th February 1921 .	Bombay .	Bengal Board certificate was withdrawn in June 1921 and the film was banned in Bengal on 6th October 1922.

List of Films passed by the Bengal Board of Censors and uncertified by any other Province—contd.

Name of film.	When passed.	When uncertified or rejected.	In what Province or Provinces it was uncertified.	Remarks including grounds of rejection.
2. Mysterious Pearl	21st April 1922	20th March 1923	Bombay	To be re-examined before exhibition in Bengal.
3. Life of Lord Buddha	5th July 1923	29th September 1923	Burma	Banned in Bengal on 2nd October 1923. Since passed under the title "Life of the Enlightened One" on 24th September 1926. Certified by Bombay after certain excisions.
4. Toorkey Hoor	10th December 1924	14th May 1925	Bombay	Certified by Bombay after excision of about 5 feet out of 11,537 feet.
5. Ten Commandments	11th September 1925	11th March 1926	Do. . . .	To be re-examined before exhibition in Bengal.
6. Kicking the Germ out of Germany	7th October 1925	1st June 1926	Punjab	Do. . . .
7. Recoil	11th March 1927	25th May 1927	Do. . . .	Do. . . .
8. Six Wonderful Nights in Paris— (a) Amongst Cabaret Stars (b) Dances never seen before (c) Excerpts from the Review	31st May 1927 12th June 1927 Ditto	5th October 1927 5th November 1927 28th January 1928	Bombay U. P. . . . Bombay (since passed). . . .	To be re-examined before exhibition in Bengal.
9. Sea Horses	14th September 1927	25th February 1928	Delhi	Ditto.
List of Films passed by the Bengal Board of Censors after rejection or uncertification in any other Province.				
Alias the Deacon	22nd March 1928	10th January 1928	Bombay	It glorifies gamble and justifies the robbing of the rich for helping the poor.

MADRAS.

List of Films uncertified by the Government of Madras from 1920 onwards.

Name of film.	By which Board it had been passed.	Date (or year) of uncertification.	On whose report the action was taken.	Whether film was viewed by Local Govt. before uncertification.	On what grounds it was uncertified.
Bhakta Vidur	Bombay Board of Film Censors.	19th December 1921	Local Officer	No	The film was a thinly veiled resumé of political events in India, Vithura appearing as Mr. Gandhi clad in Gandhi cap and Khaddar shirt. The intention of the film was to bring hatred and contempt and to stir up feelings of enmity against the Government.
Chemical Works of E. Merck, Darmstadt. . . .		1st August 1923	Government of India		The Government of India considered that the film was undesirable in view of the campaign which was carried on in America against Indian opium and drugs.
Fortieth Door		17th July 1926	Burma Government and United Provinces. . . .	No	The story of the film dealt with Mussalman religious customs and marriage rights. Continuous conflicts between Christians (Europeans and Americans) and Muhammadans were depicted. The story further depicted the characters of High Muhammadan officials in Egypt in unsavoury light.

List of films passed by the Madras Board of film Censors after rejection or uncertification in any other Province.

Name of the film.	When passed.	When uncertified or rejected.	In what Province or Provinces it was uncertified or rejected.	Remarks if any, including grounds of rejection or uncertification as the case may be.
.....	.....	Nil.....	.....	.....
But the following films which were rejected or uncertified in any other Province (<i>vide</i> Particulars furnished below) were allowed by me to be exhibited in Madras City alone in the capacity of District Magistrate for this city and no general permission for exhibition in this presidency was granted :—				
1. Salome	5th October 1924 .	24th January 1923 .	Bengal.	Allowed to be exhibited omitting the portion of part 10 where Salome Dance is shut off and Herod's face appears with a gloating exposure. Religious Grounds.
2. Life of Lord Buddha	19th November 1923 .	19th September 1923 .	Burma	Religious grounds.
3. Orphans of the Storm	22nd February 1924 .	15th January 1924 .	Bengal.	Not given.
4. Ten Commandments	12th July 1926 .	5th May 1926 .	United Provinces and Panjab.	Religious grounds.

UNITED PROVINCES.

List of films uncertified in the United Provinces from 1920 onwards.

Name of film.	By which Board it had been passed.	Date (or year) of uncertification.	On whose report the action was taken.	Whether film was viewed by Local Government before uncertification.	On what grounds it was uncertified.
1. The Moon Child or The Lion's Claw.	The Bengal Board of Censors	3rd November 1922.	Information already supplied in the list of uncertified films which forms an enclosure to my letter No. 1561, dated December 15, 1927.	No	Information already supplied in the list of uncertified films which forms an enclosure to my letter No. 1561, dated December 15, 1927.
2. Enlighten thy Daughter	Not known (uncertified at the instance of the Punjab Government).	23rd March 1923	Ditto	No	Ditto.
3. Chemical Works of E. Merck Darmstadt.	The Bengal Board of Censors	31st May 1923	Ditto	No	Ditto.
4. Orphans of the Storm .	Not known (uncertified at the instance of the Punjab Government).	11th June 1924	Ditto	No	Ditto.
5. Veer Durga Das	The Bombay Board of Film Censors.	21st July 1924	Ditto	No	Ditto.
6. Broken Blossoms	Ditto	Ditto	Ditto	No	Ditto.
7. Five Nights	Not known (uncertified at the instance of the Burma Government).	2nd September 1924.	Ditto	No	Ditto.
8. Red Lantern					
9. The Beckoning Flame .					
10. Purple Iris					

UNITED PROVINCES—contd.
List of films uncertified in the United Provinces from 1920 onwards—contd.

Name of film.	By which Board it had been passed.	Date (or year) of uncertification.	On whose report the action was taken.	Whether film was viewed by Local Government before uncertification.	On what grounds it was uncertified.
11. Shivaji as a Social Reformer.	Not known (uncertified at the instance of the Bombay Government).	4th September 1924.	Information already supplied in the list of uncertified films which forms an enclosure to my letter No. 1561, dated December 15, 1927.	No	Information already supplied in the list of uncertified films which forms an enclosure to my letter No. 1561, dated December 15, 1927.
12. The Last of his People.	Not known	18th September 1924.	Ditto	Viewed by the Deputy Commissioner and the Superintendent of Police, Lucknow.	Ditto.
13. After Six Days.	Not known (uncertified at the instance of the Burma Government).	14th November 1924.	Ditto	No	Ditto.
14. Indiscretion.	Ditto	26th November 1924.	Ditto	No	Ditto.
15. The Wages of Sin.	Not known (uncertified at the instance of the Punjab Government).	12th February 1925.	Ditto	No. (Subsequently it was viewed by the Government and the exhibition of the film was allowed after cutting out reel 8).	Ditto.
16. Shadow of the Mosque.	Not known (uncertified at the instance of the Bombay Government).	11th February 1925.	Ditto	No	Ditto.
17. Babar Deva.	Ditto	Ditto	Ditto	No	Ditto.

18. Shahjahan.	The Bombay Board of Film Censors.	13th March 1925.	Ditto	No	Ditto.
19. Toorkey Hoor.	The Bengal Board of Film Censors.	24th July 1925.	Ditto	No	Ditto.
20. Razia Begam.	The Bombay Board of Film Censors.	6th October 1925.	Ditto	No	Ditto.
21. Red Peacock.	Not known (uncertified at the instance of the Punjab Government).	11th November 1925.	Ditto	No	Ditto.
22. Ten Commandments.	The Bengal Board of Film Censors.	9th April 1926.	Ditto	No	Ditto.
23. Amar Singh Dagger.	Not known (uncertified at the instance of the Burma Government).	10th May 1926.	Ditto	No	Ditto.
24. Poona Raided.	Ditto	18th May 1926.	Ditto	No	Ditto.
25. Fortieth Door.	Ditto	18th June 1926.	Ditto	No	Ditto.
26. Bhadra Bhamini.	The Bombay Board of Film Censors.	22nd November 1927.	Ditto	No	Ditto.
27. Primrose Time.	Not known (uncertified at the instance of the Burma Government).	15th July 1927.	Ditto	No	Ditto.
28. The Triumph of the Rat.	The British Board	13th August 1927.	Ditto	No	Ditto.
29. Six Wonderful Nights in Paris.	The Bengal Board of Film Censors.	5th November 1927.	Ditto	No	Ditto.
30. Yashodevi or Sacrifice.	The Bombay Board of Film Censors.	15th November 1927.	Ditto	No	Ditto.
31. The White Rose.	Ditto	3rd December 1925.	Ditto	No	Ditto.
32. The Stormy Night.	Not known (uncertified at the instance of the Burma Government).	30th November 1927.	Ditto	No	Ditto.

List of films uncertified by the Government of the Punjab from 1920 onward.

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Name of film.	By which Board it had been passed.	Date (or year) of uncertification.	On whose report this action was taken.	Whether film was viewed by Local Government before uncertification.	On what ground it was uncertified.	REMARKS.
1. The Moon Child or The Lion's Claw.	Bengal Board of Censors.	20th November 1922.	Government of India, Home Department.	No	Political grounds	Punjab Notification—No. 29190-H Genl., dated 20th November 1922.
2. Enlighten thy Daughter.	Not known	23rd January 1923	Deputy Commissioner, Lahore.	Viewed by the Deputy Commissioner himself.	Moral grounds	No. 2509-H Genl., dated 23rd January 1923.
3. Chemical Works of E. Merck Darmstadt.	Collector of Customs, Karachi.	11th June 1923	Government of India, Home Dept.	No	Ditto	No. 17143-H Genl., dated 11th June 1923.
4. Orphans of the Storm.	Not known	3rd May 1924	Ditto	Was viewed by the General Staff Officer at Lahore.	Political grounds	
5. Red Lantern.	Not known					
6. Five Nights.						
7. The Beckoning Flame.		23rd August 1924	Government of Burma.	No	Ditto	No. 19986-35, dated 23rd August 1924.
8. Purple Iris.						
9. Life of Lord Buddha						

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10. Broken Blossoms	Burma	31st July 1924	Ditto	No	Ditto	No. 18654, dated 31st July 1924.
11. Veer Durgadas	Bombay	Ditto	Government of Bombay.	No	Religious grounds	No. 18656, dated 31st July 1924.
12. The Last of His People.	United Provinces Government's Board.	24th October 1924.	United Provinces Government.	No	Ditto	No. 23422, dated 24th October 1924.
13. After Six Days	Burma Board	14th November 1924.	Burma Government.	No	Ditto	No. 25444, dated 14th November 1924.
14. Indiscretion.	Ditto	26th November 1924.	Ditto	No	Ditto	No. 26385, dated 26th November 1924.
15. Toorkey Hoor	Bengal Board of Film Censors.	6th August 1925.	Bombay Government.	No	Moral grounds	No. 17914, dated 6th August 1925.
16. Wages of Sin	Not known	16th January 1925.	Press Comments.	No	Ditto	No. 1295, dated 16th January 1925.
17. Shadow of the Mosque.	Bombay Board	10th February 1925.	Ditto	No	Religious grounds	No. 3782, dated 10th February 1925.
18. The White Rose	Ditto	5th December 1925.	Government of Bengal.	No	Moral grounds	No. 27090, dated 5th December 1926.
19. Razia Begum	Not known	12th December 1925.	U. P. Government	No	Religious grounds	No. 27637, dated 12th December 1925.

PUNJAB—contd.
List of films uncertified by the Government of the Punjab from 1920 onwards—contd.

Name of film.	By which Board it had been passed.	Date (or year) of uncertification.	On whose report this action was taken.	Whether film was viewed by Local Government before uncertification.	On what grounds it was uncertified.	REMARKS.
20. Red Peacock	Not known	21st October 1925	Deputy Commissioner, Lahore.	Was viewed by the Deputy Commissioner himself.	Moral grounds	Punjab Notification—No. 22265, dated 21st October 1925.
21. Shah Jahan	Ditto	25th March 1925	Burma Government.	No	Religious grounds	No. 7851, dated 25th March 1925.
22. Babar Deva	Bombay Board	16th February 1925.	Bombay Government.	No	Moral grounds	No. 4285, dated 16th February 1925.
23. Ten Commandments.	Bengal Board	1st June 1926	U. P. Government	No	Religious grounds	No. 15791, dated 1st June 1926.
24. Poona Raided	Burma Board	2nd May 1926	Burma Government.	No	Political grounds	No. 15229, dated 2nd May 1926.
25. Amar Singh Daggarr	Ditto	11th May 1926	Ditto	No	Moral grounds	No. 14579, dated 11th May 1926.
26. Fortieth Door	Ditto	26th June 1926	Ditto	No	Religious grounds	No. 19388, dated 26th June 1926.
27. Six Wonderful Nights in Paris.	Bombay Board	12th November 1927.	Bombay Government.	No	Moral grounds	No. 28990, dated 12th November 1927.
28. Yashodevi	Burma Board	22nd November 1927.	Burma and United Provinces.	No	Religious grounds	No. 29020, dated 22nd November 1927.

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29. Bhadra Bhamini	Bombay Board	29th March 1927.	Bombay Government.	No.	Moral grounds	No. 9912, dated 29th March 1927.
30. Triumph of the Rat	Bengal Board	9th August 1927	Bengal and Burma	No.	Ditto	No. 21003, dated 9th August 1927.
31. Primrose Time	Burma Board		Bengal	No.	Political grounds	No. 15624, dated 25th May 1927.
32. Kicking the Germ out of Germany.	Bengal Board	25th May 1927	Bengal Government.	No.	Ditto	No. 7363-H-Genl., dated 29th February 1928.
33. Sea Horses	Bombay Board of Censors.	29th February 1928.	Bombay Government.	No.	Ditto	No. 33577-H-Genl., dated 19th December 1927.
34. Stormy Night	Burma Board	19th December 1927.	Burma Government.	No.	Ditto	No. 7033-H-Genl., dated 27th February 1928.
35. Broken Barrier	Bombay Board	27th February 1928.	Bombay Government.	No.	Moral grounds	No. 4394-H-Genl., dated 6th February 1928.
36. The Mystery Club	Ditto	6th February 1928.	Ditto	No.	Ditto	No. 10436-H-Genl., dated 24th March 1928.
37. The Road to Mandalay.	Ditto	24th March 1928	Ditto	No.	Ditto	No. 10437-H-Genl., dated 24th March 1928.
38. The Passions of the East.	Ditto	Ditto	Ditto	No.	Ditto	No. 10442-H-Genl., dated 24th March 1928.
39. Circe the Enchantress.	Burma Board	Ditto	Burma Government.	No.	Ditto	No. 10442-H-Genl., dated 24th March 1928.

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CENTRAL PROVINCES.

Lists of films uncertified in the Central Provinces and Berar from 1920 onwards.

Name of the film.	By which Board it had been passed.	Date (or year) of uncertification.	On whose report the action was taken.	Whether film was viewed by local Govt. before uncertification.	On what grounds it was uncertified.
1. The Lions Claw or the Moon Child.	No information	10th November 1922	No information	No .	No information.
2. Enlighten thy daughter .	Ditto	17th February 1923.	Ditto	No .	Ditto.
3. Chemical Works of E. Merek Darmstadt.	Ditto	29th May 1923	Ditto	No .	Ditto.
4. Orphans of the Storm	Ditto	21st June 1924	Government of Punjab Through Government of India.	No .	On the recommendation of the Punjab Government that it had created considerable excitement.
5. Broken blossoms .	Bengal Board of Film Censors.	21st July 1924	Government of Bombay.	No .	On the recommendation of the Bombay Government that it depicted cruelty and sensuality and drew an invidious comparison between the West and the East.
6. Five nights . . .	No information	2nd August 1924	Government of Burma.	No .	On the recommendation of the Government of Burma.
7. Red Lantern	Ditto	Ditto	Ditto	No .	Ditto.
8. The Beckoning Flame	Ditto	Ditto	Ditto	No .	Ditto.
9. Purple Iris . . .	Ditto	Ditto	Ditto	No .	Ditto.

10. Life of Lord Buddha .	Ditto	Ditto	Ditto	No .	Ditto.
11. Shivaji as a Social Reformer.	Ditto	1st September 1924.	Government of Bombay.	No .	On the recommendation of the Government of Bombay.
12. The last of his people .	Ditto	17th October 1924 .	Government of United Provinces.	No .	On the recommendation of the Government of United Provinces that it portrays an episode in Canada and dwells on distinctions between American-Indians and the white people and portrays an incident where an American-Indian girl is betrayed by a white man and contains undesirable and objectionable phrases.
13. Indiscretion . . .	Ditto	26th November 1924	Government of Burma.	No .	On the recommendation of the Government of Burma that the hotch-potch of fake religion on this film is objectionable.
14. Shadow of the Mosque .	Ditto	6th February 1925 .	Government of Bombay.	No .	On the recommendation of the Government of Bombay.
15. Babar Deva . . .	Ditto	Ditto	Ditto	No .	Ditto.
16. Red Peacock . . .	Ditto	5th November 1925.	Government of the Punjab.	No .	On the recommendation of the Government of Punjab that the picture is stupid in the extreme and all the characters are either vicious or immoral, the immorality being hardly hidden. Effect of the film on immature minds is undesirable.

CENTRAL PROVINCES—contd.

List of films uncertified in the Central Provinces and Berar from 1920 onwards—contd.

Name of the film.	By which Board it had been passed.	Date or year of uncertification.	On whose report the action was taken.	Whether film was viewed by local Govt. before uncertification.	On what ground it was uncertified.
17. White Rose	Bombay Board of Censors.	2nd December 1925.	Government of Bengal.	No . . .	On the recommendation of the Government of Bengal that the film depicts a girl suffering through reels and reels for her folly and in addition many of its religious scenes are mockery. Also the Sub-titles, in many cases, call for serious comments. On the recommendation of the Government of Burma. On the recommendation of the Government of Bengal that the film is unsuitable for public exhibition on account of its low moral tone and its portrayal of the degradation of European men and women. On the recommendation of the Government of Bombay.
18. Primrose time	No information	15th July 1927	Government of Burma.	No . . .	On the recommendation of the Government of Burma.
19. Triumph of the rat	Ditto	17th August 1927	Government of Bengal.	No . . .	On the recommendation of the Government of Bengal that the film is unsuitable for public exhibition on account of its low moral tone and its portrayal of the degradation of European men and women. On the recommendation of the Government of Bombay.
20. Bhadra Bhamini	Bombay Board of Film Censors Certificate No. 4287.	3rd February 1928	Government of Bombay.	No . . .	On the recommendation of the Government of Burma that the moral tone of the film is very low.
21. Stormy Night	No information	14th March 1928	Government of Burma.	No . . .	On the recommendation of the Government of Bombay that it might offend Portuguese susceptibilities.
22. Sea Horses	Bengal Board of Film Censors.	26th March 1928	Government of Bombay.	No . . .	On the recommendation of the Government of Bombay that it might offend Portuguese susceptibilities.

BIHAR AND ORISSA.

List of films uncertified by the Government of Bihar and Orissa from 1920 onwards.

Name of film.	By which Board it had been passed.	Date (or year) of uncertification.	On whose report the action was taken.	Whether film was viewed by local Government before uncertification.	On what grounds it was uncertified.	REMARKS.
1. Orphans of the Storm.	Bengal	2nd July 1924	Government of the United Provinces.	No . . .	Report of the United Provinces Government that the film was unsuitable.	
2. The Moon child or the Lion's Claw.	Not known	Ditto	Ditto	No . . .	Not known.	
3. Enlighten thy Daughter.	Ditto	Ditto	Ditto	No . . .	Ditto.	
4. Chemical works of E. Merck Drams-tadt.	Ditto	Ditto	Ditto	No . . .	Ditto.	
5. Broken Blossoms	Bombay	16th July 1924.	Government of Bombay.	No . . .	Depicting cruelty and sensuality and drawing an invidious comparison between the West and the East.	

BIHAR AND ORISSA—contd.

List of films uncertified by the Government of Bihar and Orissa from 1920 onwards—contd.

Name of film.	By which Board it had been passed.	Date (or year) of uncertification.	On whose report the action was taken.	Whether film was viewed by local Government before uncertification.	On what grounds it was uncertified.	REMARKS
6. Veer Durgadas	Bombay	16th July 1924.	Government of Bombay.	No .	Offending religious susceptibilities of the Muhammadan community.	A revised version since allowed to be exhibited in this province.
7. Five Nights	Not known					
8. Red Lantern						
9. The Beckoning Flame.		25th July 1924.	Government of Burma.	No .	Not known.	
10. Purple Iris .						
11. Life of Lord Budha						
12. Shivaji as a Social Reformer.	Bombay .	29th August 1924.	Government of Bombay.	No .	Depicting an immoral episode in Mahratta history.	Revised version since allowed to be exhibited in this province.
13. After six days	Not known	26th September 1924.	Government of Burma.	No .	Not known .	

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14. The last of his people.	United Provinces.	13th October 1924.	Government of the United Provinces.	No .	Report of the United Provinces Government that the film was unsuitable.	Revised version since allowed to be exhibited in this province.
15. Indiscretion.	Burma .	15th November 1924.	Government of Burma.	No .	Objectionable owing to the hotch-potch of fake religion.	
16. Babar Deva	Bombay .	2nd February 1925.	Government of Bombay.	No .	Depicting the deeds of a daring robber.	
17. Shadow of the Mosque.	Bombay .	2nd February 1925.	Government of Bombay.	No .	General unsuitability	
18. The wages of Sin .	Punjab .	5th February 1925.	Government of the Punjab.	No .	The Punjab Government reported that there had been many private complaints and complaints in the Press against the exhibition.	
19. Shah Jahan	Burma .	7th March 1925	Government of Burma.	No .	Offending the susceptibilities of the Muhammadans.	Since allowed to be exhibited in this province after exclusion of certain scenes.
20. Toorkey Hoor	Bengal .	5th June 1925 .	Government of Bombay.	No .	....	
21. Razia Begum	United Provinces.	26th October 1925.	Government of the United Provinces.	No .	Offends the feelings of Muslims.	

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BIHAR AND ORISSA—*contd.*

List of films uncertified by the Government of Bihar and Orissa from 1920 onwards—contd.

Name of film.	By which Board it had been passed.	Date (or year) of uncertification.	On whose report the action was taken.	Whether film was viewed by local Government before uncertification.	On what grounds it was uncertified.	REMARKS.
22. Red Peacock .	Punjab .	5th November 1925.	Government of the Punjab.	No .	The picture is stupid in the extreme and all the characters are either vicious or immoral.	
23. The white Rose .	Bengal .	1st December 1925.	Government of Bengal.	No .	Immorality.	
24. Ten Commandments of God.	Bengal .	6th April 1926 .	Government of Bombay.	No .	Objection taken to a scene showing an assault on the prophet Moses.	Revised version since allowed to be exhibited in this province.
25. Amar Singh Daggers.	Burma .	29th April 1926	Government of Burma.	No .	....	
26. Poona Raided .	Burma .	8th May 1926 .	Government of Burma.	No .	Likely to promote ill-feelings between the Hindus and Muhammadans.	
27. Fortieth Door .	Burma .	12th June 1926	Ditto	No .	Depicting continual conflicts between Christians and Muhammadans.	

28. Handsome Black-guard.	Bombay .	29th November 1926.	Ditto	No .	Likely to create ill-feeling between Parsees and Muhammadans.	
29. Bhadra Bhamini .	Bombay .	15th February 1927.	Government of Bombay.	No .	Showing some objectionable scenes.	
30. Prinrose Time .	Burma .	4th July 1927 .	Government of Burma.	No .	An immoral film.	
31. Kicking the germ out of Germany.	Punjab .	22nd July 1927	Government of the Punjab.	No .	Likely to wound the susceptibilities of a foreign nation.	
32. The Triumph of the Rat.	Bengal .	1st August 1927	Government of Bengal.	No .	Low moral tone.	
33. Six wonderful Nights in Paris.	Bombay .	15th November 1927.	Government of Bombay.	No .	It consists mainly of a series of music-hall turns in which women are exhibited almost in a state of nudity posing and dancing.	
34. Yashodevi or Sacrifice.	Burma .	21st November 1927.	Government of Burma.	No .	Likely to promote communal friction.	
35. The Stormy Night	Do. .	26th November 1927.	Ditto	No .	Depicting life in a low grade of Chinese Society in Shanghai.	
36. Sea Horses .	Bombay .	27th November 1928.	Government of Bombay.	No .	Portraying the Chief Portuguese official as embodiment of corruption and depravity.	
37. Circle the Enchantress.	Burma .	2nd March 1928	Government of Burma.	No .	Low moral tone.	

NORTH-WEST FRONTIER PROVINCE.

List of films uncertified by the Chief Commissioner, North-West Frontier Province, from 1920 onwards.

Name of film.	By which Board it had been passed.	Date (or year) of uncertification.	On whose report the action was taken.	Whether film was viewed by local Government before uncertification.	On what ground it was uncertified.
Pictures of Science and Industry in Germany—Chemical Works of E. Merck, Darmstadt.		13th August 1923	On a report from the Government of India.	No . .	On the ground that it would tend to encourage the consumption of prohibited drugs and the smuggling of the same.

NOTE.—It is understood that all films uncertified in other provinces are automatically treated as uncertified in the North-West Frontier Province.

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ASSAM.

List of films uncertified by the Government of Assam from 1920 onwards.

Congress Topical No. II		1922.	On the report of the Government of Bengal.	No . .	
The Moon Child or The Lion's Claw.		1922.	Ditto	No . .	
Salome		1923.	Ditto	No . .	

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Chemical Works of E. Merck, Darmstadt.	Calcutta Board	1923.	At the instance of the Government of India.	No . .	On the ground that the film would tend to encourage the consumption of prohibited drugs.
Orphans of the Storm.	....	1924.	On the report of the Government of the United Provinces.	No . .	....
Enlighten Thy Daughter	....	1924.	Ditto	No . .	....
Veer Durgadas . . .	Bombay Board	1924.	On the report of the Government of Bombay.	No . .	On the ground that the film offended the religious susceptibilities of the Muhammadan community.
Broken Blossoms . .	Bengal Board.	1924.	Ditto	No . .	On the ground that the film depicted cruelty and sensuality and drew an invidious distinction between the West and the East.
The White Rose . .	Bombay Board	1925.	On the report of the Government of Bengal.	No . .	On the ground that in the film many of the religious scenes are mockery.
Sea Wolves . . . .	....	1926.	Ditto	No . .	....
The Triumph of the Rat	....	1927.	Ditto	No . .	On account of its low moral tone and its portrayal of the degradation of European men and women.

DELHI.

List of films uncertified by the Chief Commissioner, Delhi, from 1920 onwards.

Name of film.	By which Board it had been passed.	Date (or year) of uncertification.	On whose report the action was taken.	Whether film was viewed by local Government before uncertification.	On what grounds it was uncertified.	REMARKS.
1. The Moon Child or The Lion's Claw.		7th November 1922.	Government of India, Home Department.	No . . .	Inciting racial animosity.	
2. Enlighten Thy Daughter.		9th February 1923.	Punjab Government	No . . .	No reason given—probably indecent.	
3. Chemical Works of E. Merck, Darmstadt.		26th July 1923 .	Government of India, Home Department.	No . . .	Calculated to encourage the consumption (and consequently the smuggling) of prohibited drugs.	
4. Orphans of the Storm.		27th May 1924	Punjab Government	No . . .	No reason given.	
. Veer Durgadas .		17th July 1924.	Bombay Government.	No . . .	Offensive to religious susceptibilities of the Muhammadans.	

6. Broken Blossoms .	....	17th July 1924.	Ditto	No . . .	Depicts cruelty and sensuality and draws invidious comparisons between East and West.	
7. Five Nights .	}					
8. Red Lantern .						
9. The Beckoning Flame.						
10. Purple Iris .						
11. Life of Lord Buddha						
12. Shivaji as a Social Reformer. ¹	....	27th August 1924.	Bombay Government.	No . . .	Offending religious susceptibilities.	
13. After Six Days .	....	24th September 1924.	Burma Government	No . . .	No reason given.	
14. The last of his people.	....	14th October 1924.	United Provinces Government.	No . . .	Invidious distinctions between eastern and western peoples and the treatment of the former by the latter.	
15. Indiscretion .	....	21st November 1924.	Burma Government	No . . .	An objectionable hotch-potch of fake religion.	
16. The Wages of Sin.	....	28th January 1925.	Punjab Government	No . . .	Low moral tone and obscenity.	This film was afterwards viewed by the Chief Commissioner, Delhi, and permitted to be shown with certain excisions.

List of films uncertified by the Chief Commissioner, Delhi, from 1920 onwards—contd.

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Name of film.	By which Board it had been passed.	Date (or year) of uncertification.	On whose report the action was taken.	Whether film was viewed by local Government before uncertification.	On what grounds it was uncertified.	REMARKS.
17. Shadow of the Mosque.	.....	4th February 1925.	Bombay Government.	No . . .	No specific reason given.	Afterwards allowed to be shown with certain excisions by the Bombay Board and by Chief Commissioner, Delhi.
18. Babar Deva .		12th March 1925.	Burma Government.	No . . .	Offends religious susceptibilities of Muhammadans.	
19. Shah Jahan .		14th July 1925.	Bombay Government.	No . . .	Low moral tone and indecency.	
20. Toorkey Hoor .	Bengal Board .					
21. Razia Begam .	.....	23rd October 1925.	United Provinces Government.	No . . .	Immoral, indecent and offensive to Muhammadan sentiment.	
22. Red Peacock .		7th November 1925.	Punjab Government.	No . . .	Immoral and calculated to vitiate the young mind.	

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23. The White Rose .		4th January 1926.	United Provinces Government.	No . . .	No reason given.	Afterwards permitted to be shown with certain excisions.
24. Ten Commandments.	.....	7th April 1926	Bombay Government.	No . . .	Offensive to religious sentiment.	
25. Amar Singh Daggers.	.....	10th May 1926	Burma Government.	No . . .	No specific reason given.	
26. Poona Raided .	.....	13th May 1926	Ditto . . .	No . . .	Calculated to rouse communal ill-feeling.	
27. Fortieth Door .	.....	14th June 1926	Ditto . . .	No . . .	Against religious sentiment.	
28. Handsome Black-guard.	.....	8th January 1927.	Ditto . . .	No . . .	Calculated to rouse communal feeling.	
29. Bhadra Bhamini .	.....	21st March 1927	United Provinces Government.	No . . .	Indecent and immoral.	
30. Kicking the German out of Germany.	.....	10th June 1927	Punjab Government.	No . . .	No reason given.	
31. Primrose Time .	.....	12th July 1927.	Burma Government.	No . . .	Immoral.	
32. Moon of Israel .	British Board of Censors.	....	....	Yes. . .	Exciting communal feeling.	This picture was not actually decertified but the Manager of the Elphinstone was asked to give, and gave, an undertaking not to show the picture in Delhi.

*List of films uncertified by the Chief Commissioner, Delhi, from 1920 onwards—*contd.**

Name of film.	By which Board it had been passed.	Date (or year) of uncertification.	On whose report the action was taken.	Whether film was viewed by local Government before uncertification.	On what grounds it was uncertified.	REMARKS.
33. The Triumph of the Rat.		24th August 1927.	United Provinces Government.	No . . .	No reason given.	
34. Six Wonderful Nights in Paris.		1st November 1927.	Bombay Government.	No . . .	Indecency . . .	Only 3 reels decertified.
35. Yashodavi or Sacri-fice.		16th November 1927.	Burma Government	No . . .	Calculated to excite communal feeling.	
36. The Stormy Night		24th November 1927.	Ditto . . .	No . . .	Low moral tone.	
37. Sea Horses . . .	Bengal Board .	1st March 1928	Bombay Government.	No . . .	Offensive to the Portuguese.	
38. Circe the Enchantress.		Ditto . . .	Burma Government	No . . .	Low moral tone.	

BURMA.

List of films uncertified by the Government of Burma from 1920 onwards.

Name of film.	By which Board it had been passed.	Date (or year) of uncertification.	On whose report the action was taken.	Whether film was viewed by local Government before uncertification.	On what grounds it was uncertified.
1. Our Girls and their Physic.	Bengal Board C. No. 1929.	6th December 1920.	On the President's initiative.	Not declared uncertified by local Government as no appeal was preferred.	Not decent.
2. Five Nights . . .	Bombay Board C. No. 692.	18th March 1921 .	Full Board . . .	Declared uncertified by local Government, not viewed by local Gov-ernment.	The film was a gross misrepresentation and conveys a false impression of English life to Non-European audiences. It was full of extravagantly amorous incidents that stimulate an impure atmosphere and love; and the whole film is suggestive of free love.
3. Lankey in the Harem .	Bengal Board C. No. 515.	24th February 1921	Sub-Committee .	Not declared Uncertified by the local Government, as no appeal was preferred.	European in Sultan's Harem probably offensive to Mohammedan sentiment.
4. Red Lantern . . .	Bengal Board C. No. 372.	2nd June 1921 .	Full Board . . .	Declared uncertified by the local Government, not viewed by local Government.	Is likely to be distasteful to the Anglo-Indian Community. The scenes are harmful and pernicious from the political point of view.

List of films uncertified by the Government of Burma from 1920 onwards—contd.

Name of film.	By which Board it had been passed.	Date (or year) of uncertification.	On whose report the action was taken.	Whether film was viewed by local Government before uncertification.	On what grounds it was uncertified.
5. Pagan Gods.	Bengal Board C. No. 4168.	8th September 1921	Owing to special local condition this was not permitted to be exhibited on the Board examining the advertising literature on the films. The film was not submitted for examination.	.....	.....
6. Purple Iris	Bombay Board C. No. 271.	2nd December 1921.	Full Board	Declared uncertified by the local Government, not viewed by local Government.	Hurtful to Mohammedan Community and their religious tenets.
7. The Life of Lord Buddha	Bengal Board C. No. 6024.	29th September 1923	Ditto	Ditto	The Burman Buddhists objected to its screening on religious ground. Their main objection being the representation of Buddha on the screen by a human being.
8. Broken Blossoms	Bengal Board C. No. 5183.	28th June 1924	Rejected as the Government of India considered it unsuitable for exhibition in India.	.....	.....

9. Orphans of the Storm	Bombay Board C. No. 2987.	12th May 1924	Full Board	Declared by local Government as such, not viewed.	It depicts mob-violence against the ruling Government resulting in many scenes of debauchery and violence. There are also several scenes depicting wanton cruelty.
10. Shah Jahan	Bombay Board C. No. 3669.	18th February 1925.	The leading Movie-vies of Rangoon.	Ditto	Derogatory to the dignity of the Mogul Emperors, the display of their weakness on the screen tends to lower the respect in which they are held.
11. Amar Singh Daggar	Bombay Board C. No. 4381.	5th April 1926	Special censor	Ditto	The character of Hindus had been represented very noble and brave whereas that of Mohammedans painted dark and most disgraceful and which would cause a severe opposition by the local Mussalmans.
12. Poona Raided	Bombay Board C. No. 3508.	16th April 1926	Ditto	Ditto	It would tend to create dispute and ill-feeling between the local Hindus and Mussalmans.

BURMA—concl'd.

List of films uncertified by the Government of Burma from 1920 onwards—concl'd.

Name of film.	By which Board it had been passed.	Date (or year) of uncertification.	On whose report the action was taken.	Whether film was viewed by local Government before uncertification.	On what grounds it was uncertified.
13. Fortieth Door . . .	Bombay Board C. No. 4484.	17th May 1926 .	Special censor .	Declared by local Government as such, not viewed.	It deals with Mussalmán religious and marriage rites. It depicts continual conflicts between Christians and Mussalmans and the story shows the character of High Mohamedan officials in Egypt in an unsavoury lights.
14. Life of the Enlightened One.	Bengal Board C. No. 8162.	9th December 1926.	Rejected without examination as it was the same film as was imported in 1923 under the title of "Life of Lord Buddha," Special censors .	.....	.....
15. Yashodevi (or) Sacrifice	Bombay Board C. No. 4288.	14th September 1927	Special censors .	Declared by local Government as such, not viewed.	It was a disgraceful representation of the Mussalman while they were fighting against the Hindus which would cause an agitation in the Town.
16. Circe the Enchantress .	Bombay Board C. No. 4957.	9th January 1928 .	Full Board . .	Ditto .	The moral tone of the film is very low and many scenes objectionable.

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List of films passed by this Board after rejection or uncertification in any other Province.

Name of film.	When passed.	When uncertified or rejected.	In what Province or Provinces it was uncertified or rejected.	Remark, (if any) including grounds of rejection or uncertification as the case may be.
Forbidden Love . . .	22nd August 1924, Certificate No. 2239, dated 22nd August 1924.	April 1924 . .	Bengal . . .	On the grounds that it deals with (1) The triumph of the Crescent over the Cross. (2) The rule of a Moslem despot. (3) The subservience of the Church and (4) An indelicate subject.

List of films passed by this Board and uncertified in any other Province.

The Virgin of Stamboul .	Certificate No. 371, dated 16th September 1920.	26th October 1920 .	Bombay . . .	.....
The Lion's Claw or The Moon's Child.	Certificate No. 64, dated 10th July 1920; Certificate No. 109, dated 17th July 1920.	28th December 1921	Ditto . . .	Notified as uncertified film in Burma Police Department Notification No. 175, dated 20th June 1921.
Salome	Certificate No. 536, dated 26th November 1920.	24th June 1921 .	Bengal . . .	.....
Exploits of Submarine U 35 .	Certificate No. 52, dated 10th July 1920.	26th August 1921 .	Ditto . . .	

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Letter, dated Bombay, the 3rd February 1928, from Mr. ALEX. Hague of Pathé, India, on the question of copyright of films.

A situation has arisen which prompts me to approach you and I have no doubt you will give your sympathetic consideration to it. A certain number of Black-legs in this country have adopted the shady trick of importing 'pirated' copies of certain famous films, thereby bringing considerable losses to those traders who own the original rights on these films. It seems that at present no law exists to stop such malpractices, and the Law of Copyright in respect of films is not properly defined. I have no doubt, you will agree with me, that some protection is due to honest and legitimate traders, and until such time that Government passes a special Law, the local Boards of Censors ought to do something about it.

To give you a specific example, just recently a picture entitled "Sky High" has been imported in Bombay. Now, the "Sky High" is nothing but a copy of a film called "Safety Last", featuring the famous comedian Harold Lloyd, of which the rights belong to me. The Bombay Board of Censors has granted a Certificate for "Sky High" which I consider has been obtained from them under false pretences. The present rules of censorship require that the name of Producer must be submitted by each applicant. This was not done in the present case as the name of Producer on the Certificate appears as follows:—

"Concessionnaire pour la France et Colonies".

The above is in French, and translated into English simply mean "Agent for France and Colonies". This is not the name of a Producer or even of the Firm who may be "agents for France and Colonies".

I wrote to the Bombay Board of Censors drawing their attention to the above, and received a stereotyped reply that the matter does not concern them, and that they have a right to grant certificates for second hand films with "Producer Unknown" on it.

The plea to my mind is absolutely absurd, as in the first place I do not see any rules in the Cinematograph Act which gives such powers, and in the second the Inspector in Bombay cannot be so ignorant that he could not find out that "Sky High" was exactly the same film as "Safety Last". Had it been an ordinary film it might have been different but a film like "Safety Last", featuring Harold Lloyd which has run in Bombay for weeks together and has been repeated ever since number of times, could not have possibly escaped the memory of a man even though he may see dozens of films every day.

However, my complaint is not against the local Board, as they may or may not be within their rights to give certificates, even though we suffer for it. What I want is that something must be done to stop such malpractices on the part of unscrupulous dealers. The dealer in question has not only imported my film but others as well, and I know that in some cases he has not even taken the trouble of getting a Censors' Certificate, and the films are being exploited throughout the country in defiance of the Law. One of your Members, Mr. Green, can easily ascertain that last year I paid nearly Seventy-five Thousand rupees in Duty and Dock dues etc., on goods imported by me through the Port of Bombay alone, and I think I am entitled to some little consideration, as otherwise it will simply mean breaking up of the whole fabric of business.

You must have by now received particulars of the Cinema Act passed by the Parliament in England, and noted that they are going to establish a Register there in which all films must be recorded. In fact, no films will be allowed even 'trade-shown' unless they have been registered. I suggest that a similar system may be adopted here, so that the legitimate importers may register their films and thus acquire a sort of copyright on them for the period for which their licenses from Manufacturers are made out. The Boards of

Censors must also be prevented from issuing certificates for a film to anyone but the holder of the original rights, and where a certificate has been obtained on false pretences it should be cancelled as soon as sufficient evidence has been tendered by the original holders of the License.

With many thanks for your kind attention to this letter.

Papers received from SIR PHEROZSHAH SETHNA relating to copyright of films in India.

Views of Madan Theatre Limited on the question of Copyright of Films in India.

Generally Madan Theatres Limited, bring out films with exclusive rights of exhibition in the territories of India, Burma and Ceylon for a fixed period of three or five years. This exclusive right of exhibition is secured by payment of what is called "Royalty", whereby no other Party excepting the holder of exclusive rights can import copies of such exclusive films.

In addition to this "Royalty" for securing the exclusive rights, the Importer pays extra sum for positive copies of the films. The Royalty on film is fixed according to the merits of each and the Star featuring in the film and also the name of the Director of the picture.

Generally the Royalty on Film Dramas may range from \$300 to \$10,000 while the cost of positive prints is generally 3 cents per foot or say \$250 each Drama. The Importer is free, under the terms of contract with the Supplier, to get as many positive copies of the film he may require for the purpose of exploitation. While majority of films is secured by Madan Theatres Limited on the above basis, in some cases they act as authorised representatives of Film Distributors as the United Artists Corporation, who do not sell their pictures on a Royalty basis but work strictly on sharing terms. The United Artists Corporation act as sole distributing Agents for the Producers or copy-right owners of certain pictures and hence they do not lease their pictures to us for India on payment of Royalty but only give us exclusive rights of exhibition on certain terms.

Now the position is—some unscrupulous dealers in India import unauthorised copies of films in spite of the exclusive rights being held by us. For example, to our knowledge, certain showmen have imported and in some cases they are already exhibiting in some places in India, some of these unauthorised copies of films. Below is given the names of such films for which we hold exclusive rights of exhibition:—

Names of Unauthorised copies of films brought out to India.	Names of Suppliers from whom Madan Theatres Limited hold exclusive rights of exhibition over these films.
1. Thief of Bagdad	1. United Artists Corp. N. Y.
2. Robin Hood	2. United Artists Corp. N. Y.
3. Don Q. Son of Zorro	3. United Artists Corp. N. Y.
4. Son of Sheik	4. United Artists Corp. N. Y.
5. Ben Hur	5. Metro Goldwyn Mayer Corp. N. Y.
6. Beau Geste	6. Famous Players Lasky Corp. N. Y.

These unauthorised copies of films are generally known as "pirated" films by which is meant:—

Some exhibitor in the Foreign countries having made a legitimate arrangement to exhibit a motion picture by contract with the original suppliers or their Agents, thus obtains possession of a film. While this film is in his possession he causes to be made a photographic duplicate of the film in his pos-

session. The copies or reprints from the wrongfully made film are placed on the market and sold. Such unauthorised copies are called pirated films.

It has been recognised throughout the world that the making of such reprints is unlawful and the possession thereof is unlawful.

Now, according to the best opinion of Lawyers in this country, there is no provision for securing film copyright registration in British India. For your complete information on the subject, we enclose copy of a letter from the Bombay Solicitors Messrs. Craigie Blunt and Caroe addressed to the United States Consul, Bombay, which gives all the intricacies of the law as it exists at present in British India. It will be observed that in their opinion copyright of film can be secured in British India by acquiring copyright in Great Britain or by acquiring copyright direct in this country. This Copyright, they write, is no longer acquired by registration but is acquired by publication. This can be effected, as is the practice in Great Britain, by publication and distribution of a book or pamphlet containing the scenario of the film simultaneously with its public exhibition. By this the copyright in the story is acquired and if pirated copies of it are exhibited, the exhibitor infringes the copyright *not of the film* but of the story contained in the book or pamphlet. The Solicitors themselves are doubtful whether copyright in the film can be acquired by this process.

Of course they suggest the alternative remedy of obtaining an injunction through Court against exhibition or destruction of pirated copies and also seizure of unauthorised copies of films through Customs Authorities.

But as no Court of Law in India has yet decided the precise scope of the application of the Indian Copyright Act of 1914 to Motion Pictures in British India, it is doubtful whether the above remedies will completely protect the Exclusive holder of rights, from film piracy.

Also the present Indian Copyright Act of 1914 being applicable to British India only, pirated films can be exhibited with impunity in Native States, where no law seems to exist to protect the owner of Copyright in motion pictures.

Hence we suggest that necessary amendments to the existing Copyright Act of 1914 should be moved to specifically apply to Motion Pictures in British India and also some remedy should be suggested to make this law applicable to Native States as well, without which complete protection is not possible.

By the importation and exhibition of pirated copies of the Super pictures, we have lost a tremendous sum so far and are sure to lose very heavily still, so long as we are not protected by law against such infringement.

Letter dated Bombay, the 6th December 1927, from Messrs. Craigie Blunt and Caroe, to Mr. W. Kehlenger, United States Consul.

We beg to place on record for your information the purport of the advice given by Sir Thomas Strangman, who is as you are aware one of the leading counsel if not the leading counsel at the Bombay Bar, at the conference we had with him last night.

Sir Thomas advised that so far as he was aware no reciprocal arrangement had been entered into between Great Britain and the United States of America under section 29 of the English Copyright Act 1 and 2 George V. Chapter 46 and the schedule to the Indian Copyright Act 3 of 1914. Any copyright of a film produced in the United States of America which may have been acquired in that country was therefore useless for the purpose of acquiring copyright in this country.

Copyright can be acquired in India by acquiring copyright in Great Britain or by acquiring copyright direct in this country.

Copyright is, under the new act, referred to above, no longer acquired by registration but is acquired by publication.

It has been argued that a film cannot be published and to get over the difficulty raised by this point of view it has, we understand, become the prac-

tice when an American film is exhibited in Great Britain to publish simultaneously with its public exhibition a book or pamphlet containing the scenario of the film.

By the publication and distribution of this book or pamphlet the copyright in the story is acquired and if the film is imitated by other people or pirated copies of it are exhibited, the exhibitor infringes the copyright not of the film because it is doubtful whether copyright in the film can be acquired but of the story contained in the book or pamphlet.

Copyright can of course be acquired in India by publication of a similar pamphlet or scenario but to avoid all possibility of a pirated film having been exhibited earlier it will be as well to rely on the English scenario wherever possible.

Whenever after copyright has been acquired in British India a pirated copy of a film is imported or exhibited a suit can be filed asking the Court to grant an injunction against the exhibition of the film and for an order for its destruction.

A further remedy is open to the owner of the Copyright under the Act, inasmuch as under Section 6 of the Indian Act to which the English Act is a schedule the owner of the Copyright can write to the Collector of Customs requesting him to stop the importation of pirated copies of the film into this country and if the Customs authorities are satisfied that any film imported is a pirated one the Collector of Customs can make an order for its destruction.

This procedure is of course a valuable remedy but it is possible notwithstanding such notice that pirated films may be imported into British India and in any event it is possible to import them through the Kathiawar Ports.

We would suggest therefore that whenever a well-known film is likely to be exhibited in this country notices should be sent to the Collector of Customs at the various important ports informing them of the likelihood of pirated copies being imported.

We would also suggest that whenever a well-known film of which pirated copies are likely to be exhibited in India is sent to India for exhibition copies of the scenario published in England should be sent to India so that if pirated copies are exhibited proof of copyright will be easily obtained and without delay, except that caused by the necessity of the party intending to take proceedings being authorised, by a Power-of-Attorney to do so.

It is impossible in this country to file a suit without the production of a Power-of-Attorney by the party who desires to file it on behalf of the plaintiffs owners of the Copyrights.

The Power-of-Attorney must be executed if it is executed in Great Britain in the presence of and be attested by a notary public and the notary public's attestation must certify that the parties executing the Power-of-Attorney have authority to do so on behalf of the corporation itself. If the notary public does not do so a certified copy of the memorandum and articles of association must accompany the Power-of-Attorney. If the owners of the copyright are not a corporation but a firm each individual partner of the firm must execute the Power-of-Attorney.

The Power-of-Attorney must be granted by the owners of the copyright and not in the name of an officer of the corporation interested.

If the owners of the copyright are a firm and not a corporation all the partners in the firm must execute the Power-of-Attorney.

Similar rules will apply if the Power-of-Attorney is executed out of Great Britain and its dependencies except that the Power-of-Attorney must in that case be executed in the presence of and be attested by a British Consul. Execution before a foreign notary is not recognised in this country and objection is usually even taken where the notary's signature is subsequently verified by the British Consul.

The High Court here have passed a rule which prohibits for some reason or other a special Attorney other than Solicitor filing suits. The Power-of-Attorney must therefore be a general power, that is to say, authorise the

Attorney to act in more matters than the particular matter the subject matter of the intended suit.

The rule in our opinion is an absurd one but it been passed and the Power-of-Attorney should therefore cover all the films in which the owners of the copyright may be interested and authorise the Attorney generally to act on their behalf.

The Power-of-Attorney should be in favour of two or three constituted Attorneys severally or contain a power of substitution so as to avoid the necessity of a fresh power when the constituted Attorney leaves this country.

We return to you Mr. Lowes Power-of-Attorney; will you please acknowledge receipt.

Resolution passed by the All-India Women's Conference on Educational Reforms at Delhi, in February 1928.

This Conference approves of Cinema films being used for schools and rural schools in particular for educational purposes.

Letter No. I. 258, dated the 7th November 1927, from Mr. A. G. CLOW, Deputy Secretary, Department of Industries and Labour.

With reference to your enquiry of the other day, I am sorry that we have no detailed information regarding the extent of the film industry in India. In connection with a question in the Legislative Assembly, particulars were collected of the number of films submitted to the Censorship Boards in India between 1st April 1925 and 31st March 1927 and these showed that out of 1633, 1597 and 338 submitted to the Bombay, Bengal and Burma Boards respectively 251, 146 and 121 were of Indian origin. But you will be able to get fuller and more detailed information when you examine those who can speak for the industry.

Resolution passed by the Inter-University Board, India, at Madras, in March 1928.

That the Inter-University Board recognises the value of educational films and will be glad to co-operate with the Government of India in any scheme for making them available to the Universities in this country.

Quotations for the production of an Industrial Film for Government received by the Director of Industries, Bengal, in 1925.

Quotation No. I.

We have pleasure in confirming the quotations given by our representative for making 2 Industrial Films of about 4,000 ft. in length and for exhibiting same, as follows:—

For Production—

1st copy of finished positive print with titles at Rs. 1-8 per ft.

Subsequent copies at Rs. 0-8 per ft.

Plus travelling expenses for 2 Cameramen (2nd class) and one Assistant (3rd class) and fooding, when the party goes out of town

If the negative is required together with exclusive copyright an additional Rs. 1,000 per subject is charged extra:—

For Exhibition—

2 hours show by Electric Light (Current supplied by us) at Rs. 100 per show.

2 hours show by Electric Light (Current supplied to us) at Rs. 50 per show.

2 hours show by Lime Light (Supplied by us) at Rs. 75 per show.

Plus travelling for 3 men (Inter class) and about 20 maunds luggages where we have to take our own lighting set, or 8 maunds when current is supplied to us, or 10 maunds in case of Lime Light shows.

We are quite prepared to guarantee good photography.

Quotation No. II.

I beg to submit the following particulars for producing Industrial films as asked for:—

1. Positive films (1st copy) Re. 1-6 per running foot net.
2. Subsequent copies as. 8 per running foot net.
3. Re Negative film. The Negative film will be our property and if required may be supplied at an extra charge of Rs. 2 per foot.
4. Size of the film. The film to be supplied will be of standard size.
5. Charge for exhibiting films. For propaganda work we generally charge Rs. 50 per diem for exhibiting Bioscopic films excluding travelling and halting allowance of two men.

Please note that the rates quoted above are exclusive of the following charges which should be borne by your Department:—

- (a) The travelling expenses of camera men.
- (b) Cost for arranging any artificial scene and sceneries if required.
- (c) Cost for printing or designing and painting titles of the films.

Quotation No. III.

We have pleasure in furnishing the following detailed information in regard to the several points raised by your goodness:—

1. The charge for negative film is Rs. 2 per foot, the first positive print annas 8 per foot and subsequent positive prints, annas 4 per foot. The negative will be your property.

2. If pictures are to be taken outside Calcutta, two second class fares for the photographers are to be provided wherever they travel and in addition all the out of pocket expenses freight on luggage, boarding, lodging and other conveyance charges are to be borne by you.

3. Rates for Exhibition:—We beg to enclose a list of our entire Circuit in India Burma and Ceylon, and our rates of exhibition in the entire Circuit is as follows:—

For a film below 1,000 feet in length Rs. 1,500.

For a film over 1,000 feet in length Rs. 3,000.

The film will be shown along with our usual programme for a week of four days according to the size of the Station. Please note that it will take more than a year to complete the whole Circuit.

4. As regards guarantee of pictures, of course where the photography is defective, it is to our own interest that we do not allow such portions to be exhibited and you are at liberty to reject the same.

5. The average time taken in exhibiting 1,000 feet of film is about 15 minutes.

Extracts relating to objectionable cinema posters and advertisements.

1. *Extract from letter No. 529-C. B., dated 16th December 1926 from the Bengal Board of Censors to the Government of Bengal:*

* * * * *

The Board also desire that powers should be inserted in the Act giving Boards the necessary authority to censor all posters and advertisements used in connection with any film. No such powers exist at present and there have been many instances in which the Bengal Board desired to take action on these lines and were unable to do so.

2. *Extract from the Report of the Bengal Board of Censors for the year ending 31st March 1926:*

* * * * *

The Board have, during the year, endeavoured to prevent the exhibition of objectionable and undesirable posters and advertisements relating to films. Exhibitors have always shown themselves ready to fall in with the wishes of the Board in this matter. A difficulty which exhibitors feel is that posters—some of them expensive—come out with, and have to be purchased with, the film to which they relate, and exhibitors have or little control in their choice or contents. The Board feel that their hands should be strengthened by an amendment of the law authorising them to censor cinema posters and advertisements.

* * * * *

3. *Extract from the Report of the Bengal Board of Censors for the calendar year 1923:*

* * * * *

The Board have recorded their opinion that though it is possible to proceed against managements, who publish indecent and lewd advertisements, under the provisions of section 292 of the Indian Penal Code, it is necessary, in the next amendment of the Cinematograph Act, to insert specific provisions giving the Boards of Censors power to censor public advertisements relating to cinema pictures. At present much of the good work, done by the excision of objectionable features in a film, is undone by questionable details being allowed to appear in advertisements in the public press.

The Board have taken a certain amount of action by warning exhibitors, but they feel that their hands should be strengthened by definite and specific powers contained in the Act.

* * * * *

List of Sub-Committees of the Bengal Board of Censors constituted during 1926-27.

Serial No.	Date.	Name and nature of films examined.	Names of members present.
1	20th April 1926	Ruth of the Range—suggestive of mob law and disturbances.	Mr. Pratt and Lt. Scott.
2	5th May 1926.	Career of Katherine Bush—European sex problem.	Mrs. Stanley and Mr. Henderson.
3	13th May 1926.	In the Temple of Isis—likely to offend European religious sentiments.	Mr. Bartley and Lt. Scott.
4	15th May 1926.	Wife's Trap—European sex drama	Mr. Armstrong and Mrs. Stanley.
5	21st May 1926	Men Ditto	Messrs. Pratt, Cohen and L. K. Mitra.
6	2nd June 1926	Ordeal: Ditto	Mrs. Stanley and Lt. Scott.
7	3rd June 1926	The Man from Brodneys—mob fighting and racial conflict depicting H. M. Marines in unfavourable light.	Messrs. Fairweather and Pratt.
8	12th June 1926	The Great Sikh Procession and the Calcutta Sikh Procession—communal issue.	Mrs. Stanley and Messrs. Armstrong and Henderson.
9	17th June 1926	Atonement of Gosta Berling—portrayal of a drunken Christian Priest.	Mr. Henderson and Dr. H. Hossain.
10	25th June 1926	Loyalty—White woman chivalrously compromised by a Japanese.	Messrs. Armstrong and Pratt.
11	27th June 1926	Gulity Conscience—European sex problem	Lt. Scott and Mr. Cohen.
12	26th July 1926	Sea Wolves—Immoral community of European men and women	Mrs. Stanley and Mr. Henderson.
13	14th Aug. 1926	Bruiser—European Industrial strike	Messrs. Armstrong and Pratt.
14	4th Sept. 1926	The Man from Brodneys—(as stated in No. 7).	Messrs. Fairweather and Pratt.
15	3rd Sept. 1926	Life of Lord Buddha—self explanatory	Mr. Armstrong (who co-opted a well-known Oriental scholar) and Messrs. Henderson and L. K. Mitra.
16	18th Nov. 1926	Chinese Bungalow—European men and women shown in a despicable light <i>vis-à-vis</i> a Chinaman.	Sir Charles Tegart and Messrs. Henderson and Pratt.
17	26th Nov. 1926	The Road to Heaven: Sal Grogan's Face and the Magic Wand—sordid European slum life.	Messrs. Bartley Cohen, and Lt. Scott.
18	10th Dec. 1926	(a) Scarlet Letter; (b) Hunchback of Notre Dame and (c) Billy's Rose—(a) and (b) offend Christian religious sentiments. (c) sordid European slum life.	Sir Charles Tegart and Mr. Henderson.
19	2nd Feb. 1927	Race-ki-Thes—deals with bigamy in Indian life.	Mrs. Stanley and Mr. Pratt.
20	9th Mar. 1927	Forbidden Path—European life depicting seduction, brothels and blackmail.	Mrs. Stanley and Mr. Fairweather.

Statement showing number of cases where the Inspector's reports on films have been confirmed, modified and rejected.

Year.	No. of cases confirmed.	No. of cases modified.	No. of cases rejected.	TOTAL.
1925-26	679	11	3	693
1926-27	671	2	6	679

Letter dated 1st May 1928, from Mr. CHARLES B. SPOFFORD, Jr.,
American Trade Commissioner.

According to press reports, several individuals gave evidence before your Committee to the effect that American film producers objected or discriminated against Indian gentlemen entering American studios for the purpose of obtaining technical training and general experience in the production of films.

The Motion Picture Producers and Distributors of America, Inc., is a voluntary Association representing perhaps 95 per cent. of all the motion picture producers and distributors in the United States. I brought this charge of discrimination against Indians to the attention of Major Herron who is director of the Foreign Department of the Motion Picture Producers and Distributors of America and I take pleasure in sending you copies of Major Herron's reply which I believe merits the attention of your Committee.

MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA,
INC.

469, FIFTH AVENUE, NEW YORK CITY.

WILL H. HAYS,
President.
CARL E. MILLIKEN,
Secretary.

OFFICE OF F. L. HERRON,
FOREIGN DEPARTMENT.
March 24, 1928.

Mr. CHARLES B. SPOFFORD, JR.,
American Trade Commissioner in India,
21, Old Court House Street,
Calcutta, India.

DEAR MR. SPOFFORD:

The story about East Indians being barred from our studios is perfectly absurd. I don't suppose there is a month that goes past that does not see East Indians in some picture or other. They are employed right along in the studios. Of course, the studios are not thrown open to the public. That is impossible. No one could expect actors or actresses to do good work if there are lot of strangers milling around the sets getting in front of the lights, making noise and otherwise interfering with the production of the film. The stars are often blamed for being temperamental because they don't like to have these things done, but any business man would feel the same way about having people milling around in his office while he is trying to turn out work.

In cases where there is a perfectly legitimate excuse, people are allowed in the studios, but we make certain that the excuse is legitimate. If an East Indian or any other national wants to go through the studios and has a good and sufficient excuse, we would recognize it just as quickly as anyone else.

We have a pretty good sized office in Hollywood that takes care of just such matters and they are constantly seeing that people who are really interested in the progress of the industry, are given the right kind of treatment. I imagine that Mr. Madan can tell you that he has never had any trouble

in getting into the studios at any time he wishes to because they know he does it with the idea of building up the industry, and not just out of idle curiosity.

I rather imagine this wild story of Indians not being allowed in the studios originated from some individuals of that country who tried to break in without what was thought to be a legitimate excuse. They, of course, are not running a training school at Hollywood for motion picture people. The studios are tremendous factories, systematically run and turning out their product day by day. We could no more ask them to allow people the free run of the plants than we could ask a Manchester manufacturer to allow the public to run through his factory.

If there are any Indians who are really anxious to go into this matter seriously, I am sure it could be arranged so that they would have a proper chance. Our office in Hollywood would be only too glad to set up the proper machinery for such people.

With very best wishes, I am

Most sincerely,
F. L. HERRON.

Questionnaire issued to the Boards of Censors regarding their works.

1. (a) The names of the present members of the ^{Bombay} ^{Bengal} ^{Madras} ^{Rangoon} Board of Film Censors; their professions or occupations; and the body or association (if any) by which they are nominated.
(b) Name and profession or occupation of the Secretary.
2. (a) Total receipts and expenditure of the Board for each year since its institution.
(b) Were such receipts derived entirely from examination-fees?
(c) Amounts of grants (if any) from Government in each year.
3. The rate of fees or allowances paid to members of the Board for attendance at meetings, examinations of films or other purposes.
4. The staff maintained by the Board and their pay and allowances (any special increase or reductions in the last 3 years should be noted).
5. A statement of the receipts and expenditure of the Board under different heads for each of the years 1924-25, 1925-26, and 1926-27.
6. (a) The total number of films examined in each year since the institution of the Board.
(b) In each year—
 - (1) how many were rejected?
 - (2) how many were cut?
7. In each of the last three years (up to 31st March 1927)—
 - (a) What was the total footage of films examined by the Board (including the Board's staff).
 - (b) How many films were examined by Members of the Board, and what was the footage so examined?
8. The number of films examined in each of the last 3 years which had not previously been certified in British India?
9. In each of the last 3 years,
 - (a) How many appeals were proffered under section 7 (3) (a) of the Cinematograph Act and with what results?
 - (b) How many certificates were suspended under section 7 (4) and what were the final orders?

10. The number of meetings of the Board during each of the last 3 years.
 11. In each of the last 3 years how many films were declared uncertified by the Local Government under sub-sections 6 and 7 of section 7 of the Cinematograph Act.

Replies to Questionnaire.

BOMBAY.

1. (a) i. D. Healy, Commissioner of Police, Bombay, *ex-officio*.
 ii. A. M. Green, M.A., I.C.S., Collector of Customs, Bombay, *ex-officio*.
 iii. N. V. Mandlik, B.A., L.L.B., J. P., Pleader, High Court, Bombay.
 iv. S. K. Barodawalla, J.P., Landlord.
 v. Byramjee Jeejeebhoy, J.P., Landlord.
 vi. H. Hamil, M.A., I.E.S., Principal, Elphinstone College, Bombay.

All members of the Board have been nominated by the Government of Bombay.

(b) Mr. S. G. Panandikar, M.A., Ph.D., D.Sc. (London), I.E.S., Professor of History and Political Economy, Elphinstone College, Bombay.

2. (a).

Receipts.		Expenditure.	
	Rs. A. P.		Rs. A. P.
From August 1920 to March 1921—		Expenditure	
Fee Income	19,120 0 0	Closing Balance	16,816 13 2
	19,120 0 0		2,303 2 10
			19,120 0 0
Opening Balance	2,303 2 10		
From April 1921 to March 1922—		Expenditure	
Fee Income	11,337 0 0	Closing Balance	27,536 10 9
Government Grant	16,683 5 9		2,786 13 10
	30,323 8 7		30,323 8 7
Opening Balance	2,786 13 10		
From April 1922 to March 1923—		Expenditure	
Fee Income	12,618 0 0	Closing Balance	27,485 12 2
Government Grant	15,000 0 0		2,919 1 8
	30,404 13 10		30,404 13 10
Opening Balance	2,919 1 8		
From April 1923 to March 1924—		Expenditure	
Fee Income	11,666 0 0	Closing Balance	19,082 14 4
Government Grant	10,000 0 0		5,502 3 4
	24,585 1 8		24,585 1 8
Opening Balance	5,502 3 4		
From April 1924 to March 1925—		Expenditure	
Fee Income	14,746 0 0	Closing Balance	14,329 3 8
Government Grant	6,000 0 0		11,918 15 8
	26,248 3 4		26,248 3 4
Opening Balance	11,918 15 8		
From April 1925 to March 1926—		Expenditure	
Fee Income	14,165 0 0	Closing Balance	16,007 14 9
Government Grant	3,000 0 0		13,076 0 11
	29,083 15 8		29,083 15 8
Opening Balance	13,076 0 11		
From April 1926 to March 1927—		Expenditure	
Fee Income	19,720 0 0	Purchase of $\frac{3}{4}$ per cent. Gov- ernment Securities of the face value of Rs. 13,000	10,355 1 7
Government Grant	...	Closing Balance	6,441 4 10
	32,796 0 11		32,796 0 11

	Rs. A. P.
Receipts from 1st April 1927 to 29th February 1928	19,759 3 8
Expenditure from 1st April 1927 to 29th February 1928 including Rs. 5,955-14-4 invested in Government securities	21,199 5 10
(b) No. Refer to reply to question 4 below. No grants were received from the Government of Bombay from 1921-22 to 1925-26.	

1927-28.

Receipts.	Rs. A. P.	Expenditure.	Rs. A. P.
Opening Balance on 1st April 1927	6,441 4 10	Salaries	10,989 1 10
Fee Income	19,122 0 0	Carriage Allowance	660 0 0
Interest on Board's investment in Government Securities	588 4 6	Rent of telephone	225 0 0
Refund from Rs. 6,000 forwarded to the Deputy Controller of the Currency for investment in Govern- ment Securities	44 1 8	Printing and Stationery	194 4 0
Refund from Temporary clerk over- paid through oversight for 2 days	4 13 6	Stamps	52 8 0
	26,200 8 6	Sundries	24 8 0
		Fees to Members	2,934 0 0
		Audit Fee	120 0 0
		Purchase of Government Secu- rities	6,000 0 0
			21,199 5 10
			5,001 2 8
			26,200 8 6

	Rs. A. P.
(c) In 1921-22	16,683 5 9
1922-23	15,000 0 0
1923-24	10,000 0 0
1924-25	6,000 0 0
1925-26	3,000 0 0

No grant was received in 1926-27.

3. Each member of the Board is paid a fee of Rs. 16 for each meeting of the Board at which he attends. Every member of the Board deputed to examine or re-examine a film is paid a fee at the rate of Rs. 2 per thousand feet or fraction of a thousand feet of film examined, subject to a minimum fee of Rs. 10 and a maximum of Rs. 20 for each occasion.

4. Part-time Secretary, salary Rs. 350, Inspector, salary Rs. 300-25-500, at present Rs. 475 and carriage allowance of Rs. 60, clerk, salary Rs. 100-10-150, at present Rs. 150.

1924-25.

Receipts.	Rs. A. P.	Expenditure.	Rs. A. P.
Opening Balance on 31st March 1924	5,502 3 4	Salaries	10,150 0 8
Certificate fees from April 1924 to March 1925	14,746 0 0	Carriage Allowance	720 0 0
Government Grant	6,000 0 0	Furniture and Appliances	225 0 0
	26,248 3 4	Printing and Stationery	90 11 0
		Stamps and Cheques	30 8 0
		Sundries	53 2 0
		Fees to Members	2,939 14 0
		Audit Fee for the year ending 31st March 1925	120 0 0
			14,329 3 8
		Closing Balance	11,918 15 8
			26,248 3 4

Receipts.		1925-26.		Expenditure.	
		Rs.	A. P.		Rs. A. P.
Opening Balance on 31st March 1925		11,918	15 8	Salaries	12,120 10 4
Certificate fees from April 1925 to March 1926		14,165	0 0	Carriage Allowance	629 14 1
Government Grant		3,000	0 0	Furniture and Appliances	225 0 0
		19,083	15 8	Printing and Stationery	21 9 0
				Stamps and Cheques	47 8 0
				Fees to Members	2,702 0 0
				Audit Fee from 1st April 1923 to 31st March 1925	240 0 0
					16,007 14 9
					13,076 0 1
					29,083 15 8

Receipts		1926-27.		Expenditure.	
		Rs.	A. P.		Rs. A. P.
Opening Balance on 1st April 1926		13,076	0 11	Salaries	11,737 1 6
Certificate fees from April 1926 to March 1927		19,720	0 0	Carriage Allowance	720 0 0
		32,796	0 11	Rent of Telephone	225 0 0
				Printing and Stationery	11 10 0
				Stamps	38 14 0
				Sundries	25 1 0
				Fees to Members	3,124 0 0
				Audit Fee	120 0 0
				Purchase of G. P. Notes for Rs. 15,000	10,205 0 0
				Interest on above paid to seller Rs. 165-9-11 less Income-Tax Rs. 15-7-6	150 1 7
					26,354 12 1
				Closing Balance	6,441 4 10
					32,796 0 11

Receipts		1927-28.		Expenditure.	
		Rs.	A. P.		Rs. A. P.
Opening Balance on 1st April 1927		6,441	4 10	Salaries	10,989 1 10
Fee income		19,122	0 0	Carriage Allowance	660 0 0
Interest on Board's investment in Government securities		588	4 6	Rent of Telephone	225 0 0
Refund from Rs. 6,000 forwarded to the Deputy Controller of the Currency for investment in Government Securities		44	1 8	Printing and Stationery	194 4 0
Refund from Temporary clerk over-paid through oversight for 2 days		4	13 6	Stamps	52 8 0
		26,200	8 6	Sundries	24 8 0
				Fees to Members	2,934 0 0
				Audit Fee	120 0 0
				Purchase of Government	6,000 0 0
					21,199 5 10
				Closing Balance	5,001 2 8
					26,200 8 6

(a) In 1920-21	1,159
1921-22	646
1922-23	814
1923-24	639
1924-25	790
1925-26	732
1926-27	902
1927-28	883

(b) (i) In 1920-21	6
1921-22	2
1922-23	1
1923-24	...
1924-25	5
1925-26	1
1926-27	11
1927-28	13
(ii) In 1920-21	29
1921-22	8
1922-23	18
1923-24	16
1924-25	44
1925-26	57
1926-27	92
1927-28	63

7. (a) 2,633,349 feet in 1924-25.

2,578,963 „ 1925-26.

3,508,094 „ 1926-27.

3,322,564 „ 1927-28.

(b) 32 films (250,215 feet) in 1924-25.

16 films (144,415 feet) in 1925-26.

45 films (305,557 feet) in 1926-27.

39 films (273,707 feet) in 1927-28.

8. 790 in 1924-25.

729 in 1925-26.

902 in 1926-27.

883 in 1927-28.

9. (a) Nil.

(b) Two in 1924-25 (one was a film originally certified by the Bombay Board).

Three in 1925-26. One in 1926-27 (was originally certified by Bombay Board).

The Government of Bombay at its request permitted the Bombay Board to certify 5 of these films after excising some portions.

Four in 1927-28.

The Government of Bombay discharged the Board's orders of suspension regarding 2 films and upheld the Board's orders of fresh certificate for one of them after excision of certain portions.

10. 24 in 1924-25.

24 in 1925-26.

24 in 1926-27.

23 in 1927-28.

11. Under sub-section 6—

2 in 1924-25.

3 in 1925-26.

1 in 1926-27.

1 in 1927-28.

Under sub-section 7—Nil.

BENGAL REPLY.

1. (a) The present members of the Board are as follows:—

President.

The Commissioner of Police, Calcutta, *ex-officio*, Sir Charles Tegart, Kt., C.I.E., M.V.O.

Members.

1. Mrs. F. Stanley, lady representative, nominated by Government (Secretary, Calcutta Society for the Prevention of Cruelty to Animals).
2. Mr. G. M. Webb, representing the Calcutta Trades Association (Member of the firm of Messrs. J. Boseck & Co., Jewellers and Silversmiths).
3. Mr. J. S. Henderson, representing the Bengal Chamber of Commerce (a partner in Messrs. Mackinnon Mackenzie & Co.).
4. Station Staff Officer, Fort William, Calcutta (*ex-officio*), Captain J. L. Drummond, representing the Military Authorities).
5. Babu Rama Prasad Mukhopadhyaya, representing the Corporation of Calcutta (Professor, University Law College, Calcutta).
6. Shams-ul-Ulama, Mr. K. Ahmad, M.A., M.R.A.S., representing the Education Department (Principal, Calcutta Madrassa).
7. Mr. D. J. Cohen, nominated by Government (Merchant belonging to the Jewish Community).

Secretary.

(b) The Deputy Commissioner of Police, Headquarters, Calcutta (*ex-officio*) Mr. F. D. Bartley.

2. (a) Total receipts and expenditure of the Board for each year since its institution:—

	Receipts.			Expenditure.		
	Rs.	A.	P.	Rs.	A.	P.
From May to December 1920 . . .	15,505	8	0	8,448	5	8
From January to December 1921 . . .	9,819	8	0	16,927	6	3
From January to December 1922 . . .	*13,732	0	0	11,341	9	5
From January to December 1923 . . .	9,260	0	0	(i) 10,539	5	2
From January to March 1924 . . .	3,444	0	0	1,748	11	0
From April 1924 to March 1925 . . .	7,873	0	0	(ii) 8,652	7	1
From April 1925 to March 1926 . . .	†12,164	0	0	(iii) 9,871	12	10
From April 1926 to March 1927 . . .	14,762	0	0	10,511	3	6
From April 1927 to 29th February 1928 . . .	12,855	7	0	10,050	7	0

(b) The receipts are derived mainly from examination fees; but a sum approximating Rs. 1,650 a year is derived from other sources, *e.g.*, licensing of Cinema Houses, of Cinema Operators and of peripatetic Cinema performances.

(c) Government granted a lump sum of Rs. 1,000 only during the year 1925.

3. The members of the Board and the Secretary are paid a fee of Rs. 16 each for attending meetings of the Board and for sitting on any Sub-Committees appointed to examine films.

*Includes a Government loan of Rs. 6,000.

†Includes a Government contribution of Rs. 1,000.

4. (1) Secretary (the Deputy Commissioner of Police Headquarters is *ex-officio* Secretary of the Board). Allowance of Rs. 100 a month.
- (2) Inspector (part-time). This post is held permanently by Mr. J. W. McKay, Registrar, Bengal Legislative Council. Allowance of Rs. 300 a month.
- (3) Additional (Indian) Inspector. Pay Rs. 100—5—150 and conveyance allowance of Rs. 25 a month.
- (4) Clerk Pay Rs. 50.
- (5) Calcutta Police Office Accountant. Allowance of Rs. 15 a month.
- (6) Calcutta Police Office Cashier Allowance of Rs. 10 a month.
- (7) Peon Pay Rs. 15- $\frac{1}{2}$ -19.

Increase in last 3 years:—

- (i) A grant of an allowance of Rs. 100 a month with effect from June 1925 to the Secretary.
- (ii) Pay and allowance on account of the appointment of an Additional (Indian) Inspector with effect from June 1925.
- (iii) Increase of the allowance of the Inspector of Films from Rs. 250 to Rs. 300 a month with effect from October 1926.

Decrease in last 3 years:—

Pay of clerk from Rs. 70—4—90 to Rs. 50 a month.

5. Balance sheet of the Cinematograph Act Fund for the year ending the 31st March 1925.

Month and year.	RECEIPTS.						EXPENDITURE.					
	Receipts month by month.		Total.		Fees of members for attending meetings.		Establishment.		Contingencies.		Other charges.	
	Rs.	Rs. A. P.	Rs.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.
Opening balance on 1st April 1924.	..	3,588 15 10	..	..	..	..	..	..	..	..	..	..
April 1924	690	..	..	336 0 0	368 0 0	46 7 0	361 0 0	28 7 0	(a) 250 0 0	750 7 0	..	..
May 1924	..	..	..	80 0 0	361 0 0	28 7 0	361 0 0	28 7 0	(b) 1,633 8 1	2,352 15 1	..	..
June 1924	617	..	..	144 0 0	362 13 0	43 8 0	362 13 0	43 8 0	..	550 5 0	..	..
July 1924	676	..	..	160 0 0	372 0 0	50 7 0	372 0 0	50 7 0	..	582 7 0	..	..
August 1924	533	..	..	176 0 0	377 5 0	31 9 0	377 5 0	31 9 0	..	584 14 0	..	..
September 1924	550	..	..	128 0 0	372 0 0	40 3 0	372 0 0	40 3 0	..	540 3 0	..	..
October 1924	545	..	..	96 0 0	372 0 0	28 4 0	372 0 0	28 4 0	..	496 4 0	..	..
November 1924	727	..	..	128 0 0	372 0 0	58 14 0	372 0 0	58 14 0	..	538 14 0	..	..
December 1924	680	..	..	112 0 0	372 0 0	32 11 0	372 0 0	32 11 0	..	516 11 0	..	..
January 1925	1,025	..	..	112 0 0	367 3 0	25 4 0	367 3 0	25 4 0	..	504 7 0	..	..
February 1925	595	..	..	272 0 0	372 0 0	45 13 0	372 0 0	45 13 0	..	680 13 0	..	..
March 1925	615	7,873 0 0	..	112 0 0	372 0 0	41 3 0	372 0 0	41 3 0	..	525 3 0	8,652 7 1	..
TOTAL	..	..	..	1,856 0 0	4,440 5 0	472 10 0	4,440 5 0	472 10 0	1,883 8 1	..	..	..
Closing balance on 31st March 1925.	..	..	..	..	..	..	..	..	..	..	2,809 8 9	..
TOTAL	..	11,461 15 10	..	..	..	..	..	..	..	..	11,461 15 10	..

(a) Bonus paid to Mr. J. W. McKay—vide Government Order No. 3917-P., dated 14th April 1924.

(b) Third instalment of repayment of Government loan.

Balance sheet of the Cinematograph Act Fund for the year ending 31st March 1926.

Month and year.	RECEIPTS.						EXPENDITURE.					
	Receipts month by month.		Total.		Fees of members for attending meetings.		Establishment.		Contingencies.		Other charges.	
	Rs.	Rs. A. P.	Rs.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.
Opening balance on 1st April 1925.	..	2,809 8 9	..	..	..	..	..	..	..	..	..	..
April 1925	876	..	..	128 0 0	372 0 0	51 14 0	372 0 0	51 14 0	..	551 14 0	..	..
May 1925	1,039	..	..	208 0 0	380 13 0	29 2 0	380 13 0	29 2 0	1,902 9 10*	2,520 8 10	..	..
June 1925	754	..	..	80 0 0	376 0 0	33 12 0	376 0 0	33 12 0	..	489 12 0	..	..
July 1925	164	..	..	192 0 0	388 2 0	58 3 0	388 2 0	58 3 0	..	638 5 0	..	..
August 1925†	1,856	..	..	176 0 0	419 1 0	60 10 0	419 1 0	60 10 0	..	655 11 0	..	..
September 1925	759	..	..	208 0 0	440 0 0	20 7 0	440 0 0	20 7 0	..	668 7 0	..	..
October 1925	1,292	..	..	496 0 0	440 0 0	37 12 0	440 0 0	37 12 0	..	973 12 0	..	..
November 1925	768	..	..	160 0 0	440 0 0	28 14 0	440 0 0	28 14 0	..	628 14 0	..	..
December 1925	373	..	..	160 0 0	440 0 0	20 6 0	440 0 0	20 6 0	..	620 6 0	..	..
January 1926	1,169	..	..	168 0 0	440 0 0	38 6 0	440 0 0	38 6 0	..	646 6 0	..	..
February 1926	1,993	..	..	256 0 0	440 0 0	64 5 0	440 0 0	64 5 0	..	760 5 0	..	..
March 1926	1,122	12,164 0 0	..	208 0 0	440 0 0	69 8 0	440 0 0	69 8 0	..	717 8 0	9,871 12 10	..
TOTAL	..	..	..	2,440 0 0	5,016 0 0	513 3 0	5,016 0 0	513 3 0	..	..	..	..
Closing balance on 31st March 1926.	..	..	..	..	..	..	..	..	..	..	5,101 11 11	..
TOTAL	..	14,973 8 9	..	..	..	..	..	..	..	..	14,973 8 9	..

* Last instalment of payment of Government loan.

† This includes Government contribution of Rs. 1,000 sanction in Government Order No. 5743-P., dated 5th June 1925.

Month and year.	RECEIPTS.		EXPENDITURE.					
	Receipts month by month.	Total.	Fees of members for attending meetings.	Establishment.	Contingencies.	Other charges.	Monthly total.	Total.
	Rs.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.
Opening balance on 1st April 1926.	..	5,101 11 11	..	..	..	..	..	..
April 1926	865	..	32 0 0	440 0 0	53 8 0	..	525 8 0	..
May 1926	960	..	288 0 0	445 8 0	23 9 0	..	757 1 0	..
June 1926	975	..	336 0 0	1,655 0 0*	44 14 0	..	2,035 14 0	..
July 1926	1,342	..	224 0 0	569 5 0	38 3 0	..	821 8 0	..
August 1926	900	..	160 0 0	554 3 0	32 5 0	..	746 8 0	..
September 1926	939	..	192 0 0	545 0 0	22 10 0	..	759 10 0	..
October 1926	945	..	112 0 0	545 0 0	43 2 6	..	700 2 6	..
November 1926	1,035	..	240 0 0	609 13 0	60 13 0	..	910 10 0	..
December 1926	1,385	..	176 0 0	545 0 0	31 3 0	..	752 3 0	..
January 1927	2,375	..	128 0 0	545 0 0	29 13 0	..	702 13 0	..
February 1927	1,299	..	160 0 0	873 9 0†	44 14 0	..	1,078 7 0	..
March 1927	1,742	14,762 0 0	176 0 0	473 6 0	71 9 0	..	720 15 0	10,511 3 6
Closing balance on 31st March 1927.	..	..	..	..	..	..	..	9,352 8 5
TOTAL	..	19,863 11 11	..	..	..	..	..	19,863 11 11

* This includes the allowance of the Secretary at Rs. 100 per month from 1st June 1925 to 31st May 1926, sanctioned in Government Order No. 6492-P., dated the 26th June 1926.

† It includes the enhanced rate of allowance granted to the Inspector of Films with retrospective effect from October 1926, sanctioned in Government Order No. 2257-P., dated the 11th February 1927.

Statement of receipts and expenditure under different heads for the year up to 29th February 1928.

Month and year.	EXPENDITURE.					Receipts.
	Fees of members for attending meetings.	Establishment.	Contingencies.	Travelling allowance to Assistant Inspector.	Monthly total.	
	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.	Rs. A. P.
April 1927	1,206 0 0	606 11 0	41 5 0	25 0 0	865 0 0	1,206 0 0
May 1927	930 0 0	605 0 0	2 14 0	25 0 0	904 14 0	930 0 0
June 1927	779 0 0	603 9 0	9 1 0	25 0 0	827 10 0	779 0 0
July 1927	1,770 0 0	597 13 0	23 8 0	25 0 0	886 5 0	1,770 0 0
August 1927	1,089 0 0	600 0 0	2 14 0	25 0 0	837 14 0	1,089 0 0
September 1927	1,084 0 0	600 0 0	10 13 0	25 0 0	907 13 0	1,084 0 0
October 1927	1,058 0 0	600 0 0	17 15 0	25 0 0	786 15 0	1,058 0 0
November 1927	775 0 0	600 0 0	26 2 0	25 0 0	1,003 2 0	775 0 0
December 1927	1,496 7 0	600 0 0	25 13 0	25 0 0	1,178 13 0	1,496 7 0
January 1928	1,242 0 0	600 0 0	27 15 0	25 0 0	1,020 15 0	1,242 0 0
February 1928	1,426 0 0	600 0 0	30 2 0	25 0 0	831 2 0	1,426 0 0
TOTAL	12,855 7 0	6,613 1 0	218 6 0	275 0 0	10,050 7 0	12,855 7 0

6.

	(a) Films examined.	(b) (i) Films rejected.	(b) (ii) Films cut.
From May to December 1920	754	14	49
For the calendar year 1921	795	6	13
For the calendar year 1922	614	9	18
For the calendar year 1923	515	1	33
From January 1924 to March 1925 . . .	535	2	51
From April 1925 to March 1926 . . .	693	7	62
From April 1926 to March 1927 . . .	679	16	61
From April 1927 to 29th February 1928 .	663	6	72

7. (a) Total footage of films examined—

In 1924-25	14,69,464 feet.
In 1925-26	19,30,593 feet.
In 1926-27	22,76,345 feet.
In 1927-28	18,42,938 feet.

(b) (i) The procedure followed in Bengal is explained in paragraph 13 of the Annual Report for the year 1926-27 as follows:—

“The Inspector examines all films which are produced for certification and submits his notes to the Secretary who is empowered to issue provisional certificates for films favourably reported on by the Inspector. These provisional certificates are confirmed by the Board unless they differ from the Inspector's finding. In the case of films unfavourably reported on by the Inspector sub-committees are appointed by the Board to examine the films and submit their reports to the Board at their next meeting for orders.”

“In addition to this all the principal cinemas are visited by members of the Board who bring to the notice of the Board any matters for comment which they observe in films already passed by the Inspector or by other Boards.”

(b) (ii) Sub-committees of the Board sat to view films specifically referred to the Board by the Inspector as follows:—

	No. of films examined.	Total footage.
In 1924-25	15	121,782 feet.
In 1925-26	24	183,237 feet.
In 1926-27	20	107,815 feet.
In 1927-28	26	184,595 feet.

8.

	No. of films examined.
In 1924-25	357
In 1925-26	693
In 1926-27	679
In 1927-28	663

9. (a) In 1924-25.—No appeals were made to the Local Government under section 7 (3) (a).

In 1925-26.—One appeal was made to the Local Government by the proprietor of the Globe Cinema under Section 7 (3) (a) against the order of the

Board banning the film “After Six Days”. Government admitted the appeal partially and directed the certification of the first 7½ reels of the film. They further directed that the certification of the remainder of the film should be reconsidered by the Board after certain excisions had been made. This was done and an endorsed certificate was subsequently issued for the whole film.

In 1926-27.—No appeals were made during the year.

In 1927-28.—One appeal was made to the Local Government by the proprietor of the Globe Cinema under Section 7 (3) (a) against the order of the Board banning the film “Triumph of the Rat”. Government upheld the decision of the Board and the film was declared to be an uncertified film in the whole of the Presidency of Bengal.

9. (b) In 1924-25.—No certificates were suspended during the year under Section 7 (4).

In 1925-26.—Certificate for the film “The White Rose” passed by the Bombay Board of Film Censors, was suspended under Section 7 (4) and the Government of Bengal declared the film to be an uncertified one.

In 1926-27.—No certificate was suspended during the year under Section 7 (4).

In 1927-28.—No certificates were suspended under Section 7 (4) during the period under review.

	Number of meetings.	Number of Sub- Committees.
In 1924-25	12	15
1925-26	12	24
1926-27	11	20
1927-28	14	26

11. Number of films declared uncertified by Local Government under Sub-Sections 6 and 7 of Section 7—

In 1924-25	2
1925-26	1
1926-27	Nil.
1927-28	Nil.

MADRAS REPLY.

1. (a) (1) H. F. Travers Phillips, Esq., Commissioner of Police, Madras City, *ex-officio* President (G. O. 1561 Home (Judicial), dated 25th June 1920).

(2) Lieutenant H. H. Cox, 1st Battalion, Queen's Own West Kent Regiment, Station Staff Officer, Fort St. George, *ex-officio* member (G. O. Mis. No. 1879 Law (General), dated 13th June 1927).

(3) Khan Sahib Muhammad Zindah Sahib Bahadur, Revenue Officer, Corporation of Madras (G. O. 2560 Law (General), dated 19th August 1927).—Proposed by the Commissioner of Police.

(4) M. R. Ry. Diwan Bahadur G. Narayanaswami Chetti Garu, President, Corporation of Madras (G. O. 2560 Law (General), dated 19th August 1927).

(5) M. R. Ry. G. Venkataranga Rao Avl., Secretary, Madras Landholders' Association (G. O. No. 2560 Law (General), dated 19th August 1927).

(6) M. R. Ry. A. K. Krishnaswami Ayyar, Avl., M.A., L.T., Headmaster, P. S. High School, Mylapore (G. O. No. 2560 Law (General), dated 19th August 1927).

NOTE.—Nos. 3 to 6 hold office for one year from date of appointment.

(b) Nil. (No Secretary has been appointed.)

2. (a) The Board has no receipts or expenditure of its own.

Year.	Receipts	Expenditure.
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(b) No. The receipts were derived from—

- (c) Nil.

4. The circumstances of this presidency do not require the appointment of fulltimed officers subordinate to the certifying Board and no such appointments have been made (G. O. No. 1561 Home (Judicial), dated 25th June 1920).

5.

6. $(a-b)$

* This includes Rs. 70 being the payment of films examined at the close of March 1927 and paid during 1927.

† A portion of the film entitled "Love Slave" cut off.

Year.

8.	Year.									No. of films.
	1924-25	.	.	.	.	.	.	.	.	3
	1925-26	.	.	.	.	.	.	.	.	4
	1926-27	.	.	.	.	.	.	.	.	9
	1927-28	.	.	.	.	.	.	.	.	8

9.(a) 1924-25 nil.

1925-26	.	.	.	.	.	.	.	nil.
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1926-27	.	.	.	.	.	.	.	nil.
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1927-28	1	(re-examined by full board and passed).
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(b) Nil.

10. No special full meeting of the Board was called. Members met to censor films as and when required—Sections 6, 7 and 8 *supra*. 1927-28=7.

11. Nil.

1. (a) M. S. Merrikin, Esq., Commissioner of Police, Rangoon, President of the Burma Board of Censors (*ex-officio*).

F. F. Wemyss, Esq., Assistant Commissioner of Police, Rangoon (*ex-officio*).

Captain V. L. DeCordova, Military representative, Staff Captain of Rangoon Brigade Force.

Dr. Allan M. Murray, a professional doctor, nominated by the Vigilance Society, Rangoon.

M. M. Ohn Ghine, Esq., a member of Legislative Council, nominated by the Corporation of Rangoon.

U. Po Tsee, A.T.M., Retired Extra Assistant Commissioner, nominated by the Local Government.

U. Sein, Editor, New Light of Burma Press, nominated by the Young Men's Buddhist Association, Rangoon.

Ma Rwa Hmee, Bar.-at-Law, a lady lawyer, nominated by Local Government in place of educational representative resigned.

(b) F. F. Wemyss, Esq., Assistant Commissioner of Police, acting as a Secretary to the Burma Board of Censors.

2. (a) Total receipts and expenditure of the Board for each year since its institution are as follows:—

	Receipts.			Expenditure.		
	Rs.	A.	P.	Rs.	A.	P.
1920	6,250	8	0	7,810	0	0
1921	5,285	0	0	13,359	6	0
1922	8,347	0	0	12,644	3	0
1923	8,268	6	4	11,356	14	0
1924	4,326	14	0	8,150	0	0
1925	3,732	12	0	8,423	0	0
1926	4,364	12	0	8,528	0	0
1926-27	5,091	14	0	9,445	9	0
From 1st April 1927 to 29th February 1928	6,406	0	0	9,272	10	4

(b) These receipts were largely derived from examination fees and partly for licensing Cinema halls in Burma.

(c) Amounts of grant in each year from Local Government are as follows:—

1920	No contribution was made by Government but the deficiency in the receipt of the fund was made good by a grant from the Budget of the Rangoon Town Police.
1921	Rs. 1,000.
1922	Rs. 15,000.
1923	Rs. 5,000.
1924	Rs. 2,000.
1925	Rs. 7,460.
1926	Rs. 3,000.
1927	Rs. 4,500 (up to date).
1928	Nil.

3. Each member was paid Rs. 30 for each attendance at a meeting but since June 1923 the fees were reduced to Rs. 20. In addition to the regular members special censors are appointed since August 1926 to re-censor films of Indian Historical Interest which have been passed by Indian Boards. They are paid at the rate of Re. 1 per 1,000 feet of films examined.

4. The staff maintained by this Board is only a Cinema Clerk on the scale of pay of Rs. 60-3-90-4-110-5/3-125, who draws now Rs. 72 monthly. As his appointment has been made pensionable since a contribution of Rs. 10-4-0 is made by the Cinema fund towards his pension.

5. A statement of receipts and expenditure of the Board under different heads for each of the years 1924-25, 1925-26, 1926-27 and 1927-28, is shown below:—

1924-25.						
Receipts.			Expenditure.			
	Rs.	A.	P.		Rs.	A.
Balance	82	7	4	Members' Fees	7,380	0
Receipts including 7,460 contribution	11,192	12	0	Clerk's pay	776	5
	11,275	3	4	Dishonoured cheque cancelled	150	0
				Cheque	80	0
				General Expenses	36	4
				Balance	2,852	10
					11,275	3
						4

1925-26.

	Rs.	A.	P.		Rs.	A.	P.
Balance	2,852	10	4	Members' Fees	7,060	0	0
Receipts including 3,000 contribution	7,364	13	0	Clerk's pay	813	0	0
	10,217	7	4	Special Censors Fees	620	0	0
				General Expenses	34	13	0
				Balance	1,689	10	4
					10,217	7	4

1926-27.

(Up to 1st October 1927.)

	Rs.	A.	P.		Rs.	A.	P.
Balance	1,689	10	4	Members' Fees	5,640	0	0
Receipts including 4,500 contribution	9,063	12	0	Clerk's pay	937	6	4
	10,753	6	4	Special Censors Fees	869	0	0
				General Expenses	56	8	0
				Balance	3,250	8	0
					10,753	6	4

1927-28.

(1st October 1927 to 29th February 1928.)

	Rs.	A.	P.		Rs.	A.	P.
Balance	3,250	8	0	Members' Fees	3,240	0	0
Receipts	3,565	12	0	Clerk's Pay	360	0	0
	6,816	4	0	Special Censors Fees	692	0	0
				Contribution for pension of clerk	51	4	0
				Mis. Expenses	14	2	0
				Balance	2,458	14	0
					6,816	4	0

6. The total number of films examined in each year since institution of the Board is shown as under:—

(a) 1920	593
1921	390
1922	682
1923	465
1924	190
1925	218
1926	104
1927	104 (upto 1st October 1927)
1st April 1927 to 29th February 1928	142

- (b) In 1920 (1) 2 films were rejected.
 (2) 7 films were cut.
 In 1921 (1) 4 films were rejected.
 (2) 15 films were cut.
 In 1922 (1) 4 films were rejected.
 (2) 3 films were cut.
 In 1923 (1) 3 films were rejected.
 (2) 7 films were cut.
 In 1924 (1) 2 films were rejected.
 (2) 5 films were cut.

- In 1925 (1) None were rejected.
 (2) 5 films were cut.
 In 1926 (1) None were rejected.
 (2) 3 films were cut.
 In 1927 (1) 2 films (Chinese) were rejected.
 (upto date)
 (2) 7 films were cut.
 1st April 1927 to 29th February 1928.
 (1) 3 films were rejected.
 (2) 11 films were cut.

7. (a) The total footage of films examined during the last three years (upto 29th February 1928) is shown below:—

1924-25.	1925-26.	1926-27.	1927-28.
610,000 feet	680,000 feet	806,000 feet	1,115,913 feet
approximately.	approximately.	approximately.	

(b) The number of films examined by the members of the Board upto 29th February 1928 is 635 films and the footage so examined is approximately 3,211,913 feet.

8. The number of films examined in each of the last 3 years which had not previously been certified in British India (upto 29th February 1928) is—

1924-25	149 films.
1925-26	218 films.
1926-27	126 films.
1927-28	142 films.

9. (a) In each of the last 3 years appeals preferred under Section 7 (3) of the Cinematograph Act with results are shown as under:—

1924-25	One rejected by Local Government.
1925-26	Nil.
1926-27	Nil.
1927-28	One appeal was preferred against the decision of the Sub-Committee who rejected the film requesting to examine it by the full Board. The full Board viewed the film and passed with endorsement.

(b) In each of the last three years upto 31st March 1927 the number of certificates suspended under Section 7 (4) of the Cinematograph Act with final results are shown as under:—

1924	2 certificates rejected by Local Government.
1925	1 certificate rejected by Local Government.
1926	4 certificates rejected by Local Government.
1927-28	2 certificates granted by this Board were suspended under Section 7 (4) and subsequently cancelled. 2 certificates issued by Indian Boards were suspended and subsequently declared as uncertified films in the Province by the Local Government.

10. The number of meetings of the Board in each of the last 3 years is shown as under:—

	Rs.
1924	52
1925	53
1926	52
1st April 1927 to 29th February 1928	47

11. In each of the last 3 years the number of films declared uncertified by the Local Government under Sections 6 and 7 of the Cinematograph Act is shown below:—

	Rs.
1924	2
1925	1
1926	4
1st April 1927 to 29th February 1928	2

Extracts from the Report of the Industrial Finance Committee, Burma, 1924, and from the Government Resolution thereon.

Extracts from Report.

The Legislative Council at the session of November 1923 adopted a resolution recommending to Government the appointment of a Committee to consider how far the recommendations of the Indian Industrial Commission for the encouragement of Industries by the grant of financial assistance by Government should be adopted in Burma and the measures (legislative or other) which are necessary for the purpose. The Government of Burma (Ministry of Industries) accordingly appointed a Committee consisting of two members of the Legislative Council nominated by His Excellency the Governor, and a representative each nominated by the Burma Chamber of Commerce, the Burmese and Chinese Chambers of Commerce with a representative of the Finance Department of Government to advise regarding financial measures. The Development Commissioner, Burma, was appointed President of the Committee. Later, two members of the Nationalist Party were added to the Committee.

The personnel of the Committee was:—

- Mr. J. McKenna, C.I.E., I.C.S., Development Commissioner, Burma, President.
- Mr. J. W. Richardson, representative of the Burma Chamber of Commerce.
- Mr. M. M. Ohn Ghine, representative of the Burmese Chamber of Commerce.
- Mr. Khoo EeKhwet, representative of the Chinese Chamber of Commerce.
- Mr. O. DeGlanville, O.B.E., Bar.-at-Law, M.L.C., and Maung BaDun, Bar.-at-Law, M.L.C., nominated by His Excellency the Governor.
- Mr. Maung Ba Pe, B.A., M.L.C., and Mr. Khoo Hock Chawn, M.L.C., nominated by the Nationalist Party.
- Mr. E. J. L. Andrew, Labour Officer, on leave, acted as Secretary to the Committee.

CHAPTER II.

General Principles on which Financial aid should be given to Industries (Major).

4. At the outset we drew a distinction between major industries and industries which are, and are likely to continue to be "Cottage Industries". The various methods by which financial assistance can be given to new or existing major industries are as follows:—

- (1) Money grants-in-aid.
- (2) Bounties and subsidies.
- (3) Loans.
- (4) Supply of machinery and plant on the hire-purchase system.
- (5) Provision of part of share capital of companies on the same basis as public subscriptions of capital;
- (6) Guaranteed or preferential Government purchase of products for limited periods;
- (7) Exemption for a limited period of the profits of new undertakings from taxes and exemption from any tax on an industry, or on any articles used in an industry including import duties; and
- (8) Exemption from rent, royalties and taxes or leases of land on favourable terms.

Recognising that different forms of assistance may be suitable to particular cases, we are unwilling to lay down a hard and fast rule in regard to any of the methods of assistance enumerated above. We, however, desire to express our preference for the methods of assistance suggested in items (8), (7) and (3) of the list.

With regard to loans we realise that this form of assistance can only be of a temporary nature and that an industry taking a loan from Government will be very much in the same position as if it took a loan from a Bank or other money-lending agency. The advantages, however, are that with a new business it may not be so difficult for the borrower to obtain money from Government which has facilities for putting itself in possession of relevant facts, as from a Bank which has not the facilities for estimating the soundness of a new business. In suitable cases the Government rate of interest might be slightly lower than the ordinary bank rate.

5. As a preliminary to the issue of a loan we would lay down the following conditions:—

- (a) A report on the scheme by an expert on the particular subject, with reference to local supplies of raw materials, local markets, suitability of machinery, availability of labour, suitability of the site with reference to raw materials and transport, and efficiency of proposed management;
- (b) An examination of the financial arrangements;
- (c) The willingness of the undertaking to submit to Government inspection by a Government expert if and when required; entertainment of an adequate accounts staff and regular audits by a recognised firm of Chartered or Public Accountants approved by Government;
- (d) Mortgage of the buildings, machinery and plant to Government as security.

6. With reference to the various forms of assistance suggested we do not consider that there should be any Government control or supervision except in cases where Government provides a part of the share capital of the company on the same basis as public subscriptions of capital.

7. We are not in favour of limiting state aid only to new or nascent industries but consider that in certain circumstances it may be necessary to grant a certain amount of aid to existing industries to tide them over particular conditions.

We consider, however, that State aid should be granted to selected industries other than those connected with agriculture, if a reasonable scheme for their development is put forward.

Extracts from the Government Resolution on the Report.

3. As regards "small organised" industries, the recommendations of the Indian Industrial Commission are based on the supposition that there is in each province a Director of Industries. Although the Commission envisages the establishment in the future of Industrial Banks which may ultimately grant the credits required for small industrial undertakings, it suggests that in the interim Government might suitably grant financial assistance to small businesses on the recommendation of the Director of Industries and his expert staff. In certain cases this assistance might suitably take the form of a cash credit with an ordinary commercial bank backed by a Government guarantee. In other cases, direct loans in the nature of loans made under the Land Improvement Loans and Agriculturists Loans Acts might be granted. All schemes for Government loans to industries, however, should be worked with the object of handing over the business to a suitable banking agency in due course. It may be noted here that the temporary appointment of Director of Industries in Burma, which was sanctioned in 1920 was abolished in 1922 when certain of that officer's activities were transferred to the Superintendent of Cottage Industries, who is also a Joint Registrar of Co-operative Credit Societies.

4. The Industrial Commission, in considering the grant of financial assistance to "Cottage Industries", emphasises the importance of co-operation, but suggests that in cases where co-operative organisation was impossible, suitable small loans might be issued on the recommendation of the Department of Industries.

5. In the case of large industrial undertakings, the conditions which the Commission would impose as precedent to the grant of Government aid are much stricter. The advisability of giving aid would depend on the extent to which the starting of the enterprise in question would be of benefit to the general public, and not merely on its probable advantage to the promoters of the industry. The assistance might suitably be given, for instance, in the case of an industry the establishment or improvement of which would supply an existing deficiency in the interests of national safety, or in the case of an industry of which the extension was desirable in the interests of consumers or producers over a wide area.

The recommendations of the Committee in respect of the conditions which may suitably be laid down as precedent for the grant of loans to industrial undertakings are accepted. It may be observed that these conditions were followed, in essentials, in the case of the recent loan made to the Burma Spinning and Weaving Company.