

Navrotamdas
JEWELLERS
 111, LAMBTON ROAD, BOMBAY 4

The **MOTION PICTURE MAGAZINE**

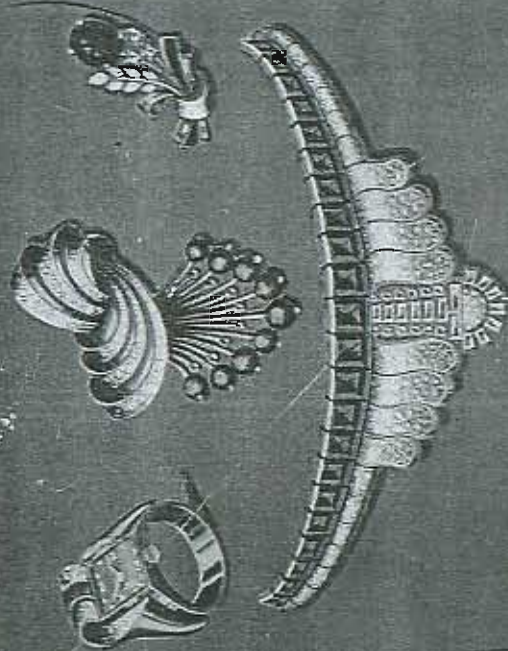
Vol. XIV No. 11
 NOVEMBER 1950
 PRICE ONE RUPEE

Watch for
 it at YOUR
 FAVOURITE
 THEATRE
 IN YOUR
TOWN
 AJIT
 RELEASE

Ranji
 MADHUBAL
 DEV ANAN
MADHUBALA
 directed by



PHO 42433



Macro-tamdas

JEWELLERY

LAMINGTON ROAD, BOMBAY 4.

Vol. XIV. No. 11.
NOVEMBER 1950
PRICE 4/6 IN 50 RUPEE

WATCH for

it at
YOUR
FAVOURITE
THEATRE

IN YOUR

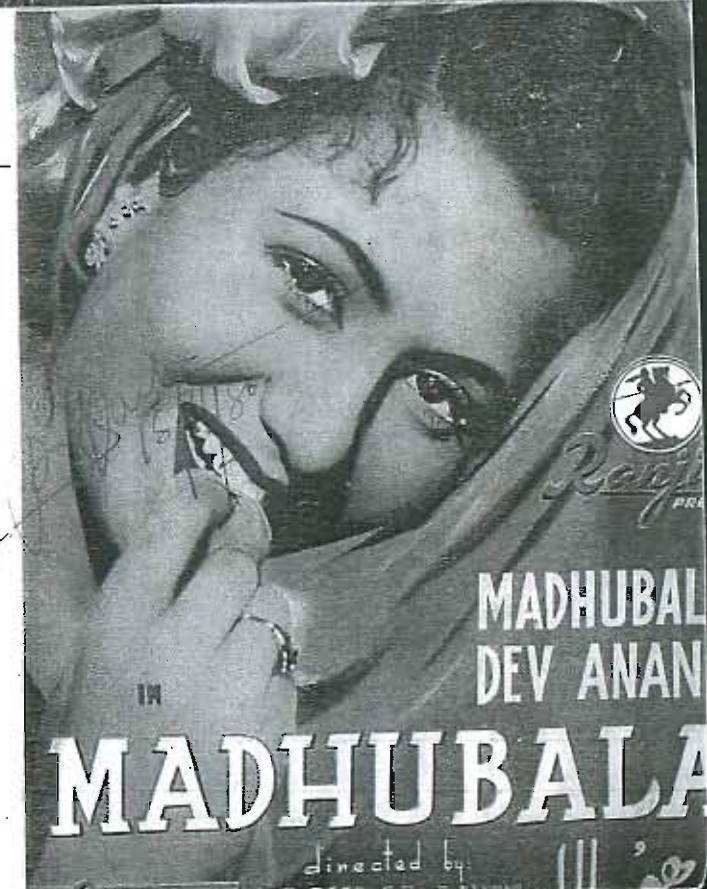
TOWN

AJIT

RELEASE



The **MOTION PICTURE MAGAZINE**



MADHUBAL
DEV ANAN

MADHUBALA

directed by



Gene Tierney

IN 20th CENTURY-FOX PICTURES

'Where the Sidewalk Ends'



THE MOST WONDERFUL LOVE
STORY THAT WILL WARM
EVERY HEART THAT COMES
UNDER ITS SPELL!

DASTAN

RAJKAPOOR & SURAIYA
With: SURESH * VEENA * ALNASIR

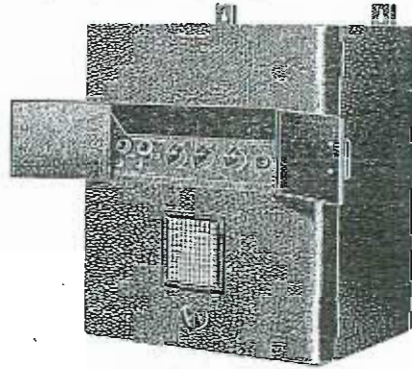
Direction:
A. R. KARDAR

NOW ON AT LIBERTY

Music:
NA' SHAD

★
MUSICAL PICTURES LTD.
30, GOVT. GATE ROAD - PAREL - BOMBAY 12

Great Welcome for New Low-Priced Theatre Equipments!



Smaller cinemas find SB-100 and SB-200 ideal investment!

The recent announcement of the new SB-100 and SB-200 Single Equipments has met with a great response from exhibitors all over India—firm orders already run into double figures, some proof that these equipments fill a vital need!

The new equipments give ample undistorted output for theatres of 800 and 1000 seats respectively, featuring two-way exponential speaker systems, high-fidelity amplifiers, and the famous RCA Soundhead. Careful design has made it possible to reduce prices to a fully competitive level, so that for the purchase price of ordinary equipments, you can get top-quality Sound for your theatre!

The RCA Soundhead, incorporating the famous RCA Rotary Stabiliser, for fuller freedom from 'wow' and 'flutter'—crisper, clearer reproduction.



PHOTOPHONE EQUIPMENTS LTD.

AFFILIATED WITH RADIO CORPORATION OF AMERICA

Main Office: 9, Marine Lines, Bombay.

Sales and Service Offices: 532, Sandhurst Bridge, Bombay and 4129/30, Relief Road, Ahmedabad.

DISTRIBUTORS:

SOUTH INDIA: General Radio & Appliances Ltd., 1/18, Mount Road, Madras.
BENGAL, BIHAR, ORISSA, ASSAM: General Radio & Appliances Ltd., 10, Old Court House Street, Calcutta.

U.P., DELHI, EAST PUNJAB: Cinephones (Delhi) Ltd., Behind Imperial Bank, Chandni Chowk, Delhi; also at Old Railway Road, Jullunder City.
C.P. & BERAR, EAST & WEST KHANDESH DISTRICTS, CENTRAL INDIA: Rathi Bros., Abhyankar Road, Sitabuldi, Nagpur 1; also at Jawahar Road, Amravati.

The Star of the Month



NRUPA ROY—the most sought after artiste for mythological and Cjrcati pictures. At present she is working in over a dozen pictures. The above photo is from Raj Kamal Chittra's **SHREE VISENU BHAGWAN**.

Editorial Board:

Y. MUJJIANI • E. D. GARGA
RAM. L. GOGTAY • ZABAK

★

My. Editor:

CAMER SALEH

★

Advt. Manager:

S. H. R. RIZVI

★

Circulation Manager:

Miss J. M. BULSARA

Annual Subscription - Rs. 12

Single Copy -- Re. 1

Foreign - 21s. or \$4

ADVERTISEMENT RATES:

Front Cover (3 colours) Rs. 500; Back Cover (1 to 3 colours) Rs. 400; Inside Covers Rs. 300; Full Page Rs. 200; Half Page Rs. 110; 2 cols. Rs. 135; 1 col. Rs. 70. Advt. Tax Extra.

CONTENTS

| EDITORIAL: | PAGES |
|--|-------|
| MENTAL BANKRUPTCY | 5 |
| NOTES & NEWS | 7 |
| FINANCING OF FILMS | 9 |
| PRESIDENT RAJENDRA PRASAD ON FILMS | 11 |
| BABURAO PATEL'S POLICY EXPOSED | 12 |
| KISSES AND MISSES By E. D. GARGA | 15 |
| MAZHAR KHAN | 17 |
| SERGEI EBENSTEIN | 19 |
| FILM GOSSIP | 21 |

| REVIEWS: | PAGES |
|---------------------------------------|-------|
| ANMOL RATTAN | 24 |
| BAWRE NAIN | 25 |
| MADHUBALA | 26 |
| THE FILM STORY By B. D. GARGA | 37 |
| STARRY SKIES | 39 |
| STOLEN SMILES | 41 |
| THE ERA OF TECHNICOLOR | 42 |
| By RAM L. GOGTAY | |
| IT HAPPENED IN HOLLYWOOD | 45 |
| By LE ROY MARCH | |
| HOLLYWOOD BEAUTY SECRETS | 46 |

| NEWS FROM HOLLYWOOD STUDIOS | PAGES |
|---------------------------------|-------|
| WARNER BROS. | 47 |
| 20TH CENTURY-FOX | 48 |
| UNITED ARTISTS | 49 |
| R.K.O. RADIO | 50 |
| UNIVERSAL-INTERNATIONAL | 52 |

AN UNUSUAL HEART WARMING STORY
 THAT HAS NEVER BEEN PICTURIZED BEFORE!

★
 Cast:
 RAMOLA
 HIRALAL
 and
 ROOP MALA
 with
 VEENA KUMARI
 CHANDA BAI
 BHUDO ADVANI
 ISMAIL AMIRALI
 and
 SYED AHMED

Also
 introducing:
 KANT

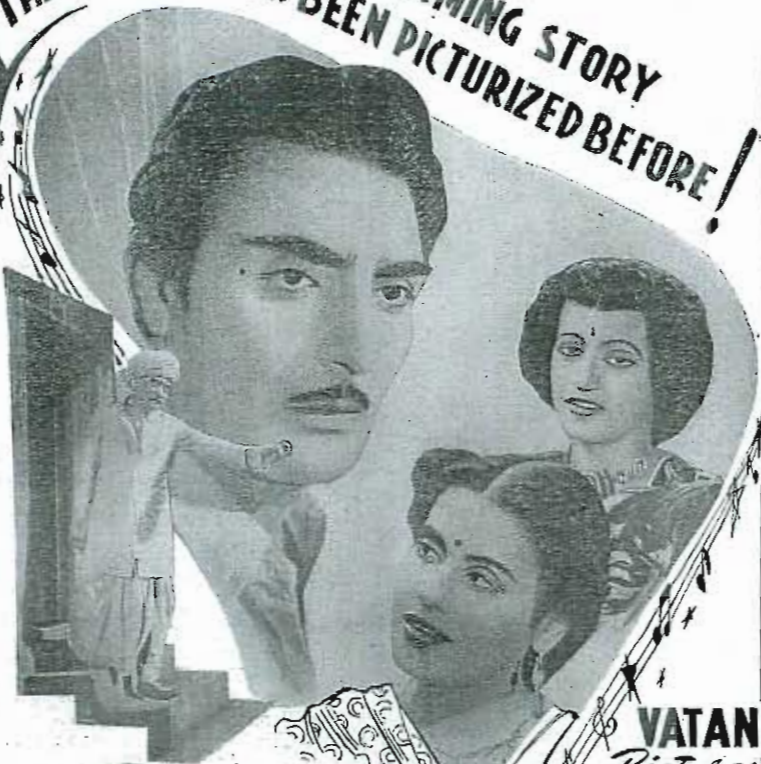
★

Music:
 M.A. RAUF

Produced by SHUJAT LUTF
 Written & Directed by: INAYAT

Camera
 ANANTRAO

VATAN PICTURES: Room No. 349, Taj Mahal Hotel, Bombay.



Editorial: MENTAL BANKRUPTCY!

THAT the average man in the street is fast losing all patience with the film producers for thrusting on him pictures, which far from entertaining, merely serve to give him a pain in the neck, is daily more and more evident. The most glaring proof of this of course is the decline of the box office returns. Over 80 per cent of the pictures fail miserably, when released, which only goes to prove, that the movie-goers are becoming more discriminating in their choice. They are utterly worn out in spirit to see the same stuff doled out to them with unflinching regularity. Their tastes have changed and they demand their money's worth when they go to see a picture. The value of a rupee has decreased considerably and the middle class people are loath to part with Rs. 1-5-0 at a cinema house unless they are assured of the worth and the merit of the picture that they have gone to see. Their demands are reasonable and fair, only the producer fails to see their point of view.

To add to the exasperation of the public the government is imposing restrictions and taxes which only serve to add fuel to the fire. To escape from a hard day's work a man goes to a picture house in the evening for relaxation and entertainment. To do so he has to pay the government entertainment tax. But instead of a pastime of two hours in the hall he undergoes a horrible suffering of mind and soul when what he sees is just stuff and nonsense. He knows that his hard earned money is wasted and he comes out with seething fury in his heart which must find outlet somehow.

Recently the grievance and the suffering of the long enduring public found vent in a manner that was both ludicrous and tragic, a droll instance of the present state of affairs, far from complimentary to the film industry and completely antagonistic towards the government. A man after coming out of a theatre at Lamington Road marched straight of to the booking office and summarily demanded the return of the entertainment tax on his ticket. His reason for doing so, he claimed was that entertainment was completely missing from the picture that he had just seen and as such he has every right to expect his money back which was charged of him as entertainment tax.

But that is not the end of it. On being naturally refused he launched forth a series of verbal attacks both on the government and the film industry. His booming voice collected a crowd of idlers and

passersby to whom he was heard saying that if there can be a prohibition test case and also a no tax-case in the offing than someone should also file a case against the government for charging entertainment tax on pictures that fail to entertain.

All this steam was of course let out mostly against the government, a pent-up aggression which found a violent outlet. But will our producers still rest in their snug belief that there is nothing wrong with the films produced, after this instance of a movie-goer's contempt for our films? Can anything be more eloquent of the feelings of the public towards the pictures produced by our industry? What happened on the Lamington Road is not merely the voice of a one man but of the public as a whole. It was the rudest reminder to the industry of its state of mental bankruptcy and dehydrated mind.

In one of the September issues of *The Sunday News of India* it's editorial was about the film industry. Though a greater part of it was devoted to the Film Inquiry Committee the other



The winsome smile belongs to Nirupa Roy. She plays the chief role in *Sasera*.

portion was a lament on the silly pictures which our industry is making. It made good sense and pleasant reading. If even the editorials of a leading newspaper have to be written just to rub in deeper the want of brains and talents in the making of pictures than indeed all hopes are lost for our industry—*Sunday News* goes on to say that want of daring and initiative in producers and the need of competent directors and writers cannot be supplied by the Film Committee. The industry itself must do something about it. As we said before, it makes good sense. But unfortunately sense can only be appreciated by sensible people. So far the industry has refused to admit its drawbacks to itself and we are afraid that the *Sunday News* editorial is merely pouring water on the duck's back. If years of constant suffering has not succeeded in bettering the lot of the industry than mere words can hardly achieve that result. The industry has been steeped so long in mental inertia that it cannot shake off those shackles so easily. Yet Bruce of Scotland tried seven times, what is there to stop the industry from trying 700 times if necessary? Will it?



Arjun a new comer to the screen makes his debut in Darling Film's MALHAR, produced by Mukesh.

First Time on the Indian Screen
True Episode of GANESH

K. PICTURES MYTHOLOGICAL HIT!



SHREE GANESH JANMA

CAST:

NIRUPA ROY, TRILOK KAPOOR
JIVAN, ULLHAS, VASANT RAO PAHEI WAN,
UMAKANT, JUGNU, SAVITRI, REVA SHANKAR,
DHULIA and Master PRAVIN as "GANESH"

Produced by:
MANGANLAL C. DESAI
RATILAL M. VORA

Direction:
JAYANT DESAI

Music:
Late: KHEMCHAND PRAKASH.
and MANNA DEY

Story:
BACHUBHAI SHUKLA

Dialogues:
SAGAR

Songs:
PANDIT BHARAT VYAS

FOR PARTICULARS:

K. PICTURES

309, Tardeo Road, Nana Chowk

BOMBAY

Phone 44191

NOTES * AND * NEWS

Vasan and Atre on Films

Mr. P. K. Atre, playwright and film producer, told the film Inquiry Committee that an academy for training artists, dramatists and directors would go a long way to place this important industry on a scientific and practical basis. He also pleaded for greater encouragement of dramatic art and staging of plays.



P. K. Atre.

Complaining that the producers in many cases were being harassed by members of the Censor Board, Mr. Atre suggested that only competent men who were familiar with all the processes of film production should be chosen for the censor boards. Asked about the standards of film criticism and film journalism, Mr. Atre said that there were few impartial reviews, most of them being either too much of praise or going to the other extreme of downright condemnation. On the other hand Mr. S. S. Vasan from Madras dealt with problems of the film industry at large.



S. S. Vasan.

He had chosen opportunity of placing a general outline of the cost of production and the fate of the pictures at the box office. In his evidence he stated that the total collections would have to be about Rs. 50 lakhs to realise the investment of Rs. 7 lakhs on a picture. In this of course he included the shares of the exhibitor and the distributor and entertainment tax. He further spoke about the length of a film produced and said that this would depend on many factors including that of the ideas which the director planned to convey to the audience and the speed of their reaction to the film.

Short Film Guild Ltd.

The Short Film Guild Ltd. has at last through sensible and diplomatic negotiations with the Government brought to an end the deadlock between these two regarding the monopoly of short films by the Government. The field of exploitation for Short Films had been mostly monopolised by Government, much to the detrimental interest of the independent producer of Short Films. After some discussions with Maharaj Nagender Singh and Mr. A. S. Bhatnagar, Joint Secretary and Under Secretary respectively to the Ministry of Information and Broadcasting the Guild finally decided to produce five films for Government at Rs. 12 per foot and thus prove the Guild's ability to make documentaries inspite of the uneconomical rate. The Guild has hopes of getting more contracts at a better price after the Government has recognised and appreciated the quality of their films.

Ban on Cinema Hawkers

The nuisance created in the cinema houses by hawkers selling eatables, drinks and betel-nuts will shortly come to an end when an order preventing hawking, selling or supplying of any eatables or drinks will shortly be passed by the Commissioner of Police.

A draft notification to this effect will shortly be issued by the Commissioner and the month following that, objections or suggestions with regard to the draft rules both from the public and the trade will be invited by the Commissioner. That this step was badly required by the Government need not be said and we are glad that at last something is being done to stop this awful nuisance of the shrill cries and the uproar created by these hawkers.



Roopnala a new comer to the screen plays an important role in Vallin Picture's MALHAR.

NIRUPA ROY

IN A
DARING, EXCITING
SENSATIONAL
DRAMA
OF A WOMAN'S LIFE

WITH
KULDEEP KAUR ★ AMARNATH
ULLHAS ★ MONI CHATTERJI
KANTA KUMARI ★ BAKE BIHARI
AND
DURGA KHOTE

★
Camera: VISHNU KUMAR
Songs: SWAMI RAMANAND
Sound: H. VASANTRAO
Music: MURARI



IN A SUPREME PRODUCTION

ALKA अलका
Produced by..... Directed by
C.M. TRIYEDI **MOHAN SINHA**

SUPREME FILM DISTRIBUTORS : Shanti Bhuvan, Vincent Road, Dadar (G. I. P.), Bombay 14.

Bombay Exhibitors' Generous Gesture

A sum of Rs. 20,000 has been received by C.E.A.I. for contribution to the East Bengal Refugee Relief Fund from the Bombay Exhibitors. This was in response to the appeal of the Presidents of M.P.S.I., I.M.P.P.A., I.M.P.D.A. and C.E.A.I., to contribute the collections of one show on 15th August 1950. Collections are still to be received from over 50 per cent of the cinemas in Bombay circuit.

Indian Films in England

Wadia Movietone's *Court Dancer* is one of the films to be exhibited in London in Wardour Street, through the Film Association of India League which was formed in last year. It has been reported that not only the Indians in England but also English people themselves are keenly interested in the Association. There are in all about 100 members of this Association which is at present fighting the greatest of all handicaps the lack of finance.

'Aan' for U.K.

Mehboob's colour picture *Aan* will, on completion, be sent to U.K. for colour process if it is learnt. In this connection Mehboob has been reported to have asked the I.M.P.P.A. to make representation to the Revenue Board for exemption of import duty on the copies of *Aan* when imported here, after being coloured abroad.

Pak Ban on Records

That Radio Pakistan and Pakistan Motion Picture Association have been approached by the I.M.P.P.A. and the Gramophone companies with a request to get the ban on Indian gramophone records lifted in Pakistan, was revealed by Mr. Chuni Lall, Chairman of I.M.P.P.A. at a recent meeting of the Executive

Committee. The result is now being awaited.

Film Federation of India

Representatives of Film Trade Organisation met in Bombay during last month under the Chairmanship of Mr. Chuni Lall, when the Draft Constitution of the Film Federation of India was finally adopted. The Memorandum and Articles of Association will be now registered.

J. K. Join Hands

Mr. Kikubhai V. Desai of Jupiter Film Distributors—and well-known Director Jayant Desai have joined hands and started J.K. Films—the first picture will be a mythological featuring Nirupa Roy and Trilok Kapur.



Sankatha Prasad—our veteran artist has an important role in CHORE.

Financing of Films

SUPPORT for a separate Corporation for financing films in India was expressed by representatives of distributors in the course of their evidence before the Film Enquiry Committee in Bombay. Mr. S. K. Patil presided.

Seth Kapurchand Mehta said that a condition precedent to the financing of any production of films should be that 50 per cent of the estimated cost should at the outset be deposited with the Corporation and added that fulfilment of this condition alone should entitle a producer to receive the required finance.

Giving his own experience as both a financier and distributor of films, Seth Kapurchand said that so far he had financed 300 pictures, of which 50 per cent were failures.

He said he preferred to finance only producers of repute and not "independents".

Mr. M. B. Billimoria, President of the Indian Motion Picture Distributors' Association, also

favoured the establishment of Film Finance Corporation. He suggested that the Corporation must insist on exhibitors giving a minimum guarantee in order to enable them to obtain the required finance.

He also called for amendments in the prevailing income tax regulations so far as they affected the films, particularly in the direction of simultaneous multiple release of films.

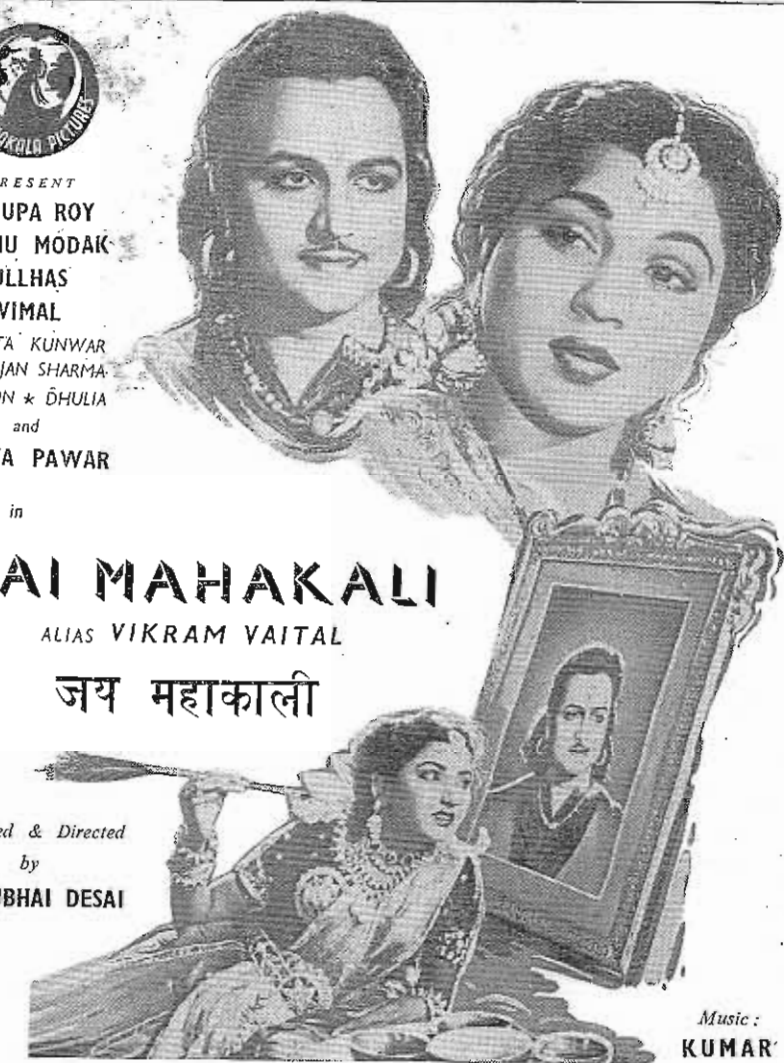
Dr. D. G. Vyas, felt that the films should be utilised fully for popularising classical music as well as different dance forms.

Referring to the place of music in films, Dr. Vyas expressed the opinion that there need be no exclusiveness or separatism between North or South Indian music and that both forms of technique could be harmonised.

Dr. Vyas felt that classical music had certainly a definite place in Indian films and added that this form of music could be used for giving even catchy and popular tunes in films.



PRESENT
NIRUPA ROY
SHAHU MODAK
ULLHAS
VIMAL
 SHANTA KUNWAR
 NIRANJAN SHARMA
 SAMSON * BHULIA
 and
LALITA PAWAR



JAI MAHAKALI

ALIAS VIKRAM VAITAL

जय महाकाली

Produced & Directed
 by
DHIRUBHAI DESAI

Music:
KUMAR

CHANDRAKALA PICTURES, KHATAU NIVAS, NEHRU ROAD, VILE PARLE, BOMBAY.

Territorial Rights

BENGAL: MEHTA PICTURES, CALCUTTA • C.P.C.I.: RAMESH PICTURES, c/o KALYAN PICTURES LTD., AMRAOTI
 EAST PUNJAB: NOVELTY PICTURES, JULLUNDUR. • OVERSEAS: OVERSEAS FILM CIRCLE, BOMBAY

President RAJENDRA PRASAD Says FILMS WITH SEX APPEAL PLAY HAVOC IN SOCIETY

RAJKUMARI AMRIT KAUR'S PLAN TO FIGHT PROSTITUTION

PRESIDENT Rajendra Prasad said that if he had the power he would stop all films with sex appeal for such films were playing "havoc in our society."

He also expressed himself in favour of restricting "social intercourse between men and women."

The president was inaugurating the first all-India Conference and Exhibition on Moral and Social Hygiene, which was attended by about 50 delegates from different parts of the country. The three-day conference has been organised by the Indian branch of the Association for Moral and Social Hygiene, an international organisation. Its aim is to eradicate commercialized vice.

He favoured legislation to deal with the evil of prostitution but added that legislation by itself could not achieve much. What was needed was to raise the moral and spiritual standards of the people. "In this country", he recalled, "we have a very, old tradition by which complete continence has been enjoined on men and women. It is one of the teachings of the Hindus that such continence is capable of lifting men to the position of gods...."

Many years ago, he observed, he wanted to write a book on the lives of a dozen typical women who had been induced to take to a life of shame. He had given up the idea because he did not feel he had the strength to come in

contact with that class of people and give a correct account. He, however, hoped that someone would undertake the task with sympathy and understanding. Such a book should create a revolution in Indian society just as a book on slavery once aroused public consciousness of the evil in the U.S.A....

Plan to Fight Prostitution

Rajkumari Amrit Kaur, Health Minister, said that it was necessary to formulate a practicable plan of action to fight prostitution. Appealing for public support in the cause, she said "We want hundreds of Josephine Bakers who will spread out the hand of fellowship towards those sisters whom circumstance have compelled to follow a wrong path. We want hundreds of men with the spirit of understanding of Gladstone to fearlessly condemn the wrongdoers among their own sex. Better housing, the raising of the standard of life, education and propaganda with all help to combat this great evil...."

She wanted young men to follow the advice given by Sir Arthur Newshome that they should "train their character so that right habits may be cultivated in their lives which will enable youth to observe self-control, and prevent them from following illicit paths."



Dilip Kumar and Nargis in Sunny's BABEL now on the screen.

TEARING THE TWINS APART

Extract from "Filmindia's" Editorial of July 1947

INDIA has at last been cut into bits and two of her bits will in future be known as Pakistan. Pakistan will be the dreamland of Muslims. They fought for this dream and anointed it with the blood of their brothers. Now that the object has been achieved, let there be peace and love between the two communities of India. Those, whom we had as brothers sharing a single home through centuries, have overnight become our best neighbours. Let us therefore wish our new neighbours godspeed and prosperity and add our voice to the Muslim symphony: "Pakistan Zindabad." "And may God bless Pakistan."

With the brother living next door as a neighbour, the human relationship, existing hitherto, changes completely. People are usually more affectionate, more polite and more accommodating towards their neighbours. That has been the tradition of Indians through millenniums.

Now that the dispute between the Hindus and the Muslims has been settled, there is no further need for accusations or recriminations. Both are children of the same cradle and both have the same attributes and defects as heritage for their individual future. One can't laugh at the other without exposing his own defect. . . .

There is no need for Muslim producers to rush to Pakistan in an unreasonable alarm. Muslims will be as safe in India as in Pakistan and according to some intellectuals, happier here than there. So long as Muslim and Hindu producers do not step on each other's corns due to sheer impishness, there is no need to bring politics into an industry which entertains all—Hindus and Muslims—alike.

We are sorry to observe that some Hindu producers are already provoking Hindu financiers to withdraw their financial support to Muslim producers. This is a double-edged

BLOWING HOT AND

BABURAO PATEL'S

manoeuvre. It kills the competitor and at the same time provides additional finance for Hindu producers, perhaps at lower rates.

We call this a damn dirty game for two reasons: Firstly, this is not the spirit in which our freedom is to be translated into a glorious nationalism and secondly, Muslim producers, rightly or wrongly, form the prosperous backbone of our film industry, more so because the majority of Hindu producers are down on their luck with the weight of their mad gambles and top heavy liabilities. Besides, what little novelty and quality that is found in our motion pictures, is entirely due to the enterprises of our Muslim producers.

The Muslim producers are therefore vitally necessary for the future prosperity of the film industry in India. If the present Muslim producers are chased out of the country by misusing financial pressure, the loss will be all ours. People of imagination and enterprise thrive in any clime or country. Tel Aviv was once a frightening desert, today it is one of the most prosperous cities of the world, thanks to the initiative and enterprise of the Jews.

Extract from "Filmindia's" Sindoor Review of August 1947

Kishore Sahu is certainly a good director but that doesn't mean that he is also a good actor with a pleasant face. Kishore's pifface haunts *Sindoor* throughout and his sick eyes make the story anæmic. Kishore Sahu should not ruin his pictures by pushing his face on the screen. . . .

Kishore Sahu's pifface hasn't "hero" written on it and he irritates the eye every time he appears on the screen.

("This was before he was made ACHARYA?")

COLD BY THE SAME BREATH

POLICY EXPOSED

With the changing of times, the thoughts, the sentiments and the honesty of purpose often changes. We present below glaring examples of such a lamentable change so clearly witnessed in Mr. Baburao Patel's sentiments. It is regrettable but nevertheless true that his once fondness for truth should be absent from his recent writings. What he felt and wrote once in contrast to what he feels and writes now makes distasteful reading. Let the readers judge for themselves.—ED.

WHAT PRICE FREEDOM?

Extract from "Filmindia's" Editorial of April 1950

" Child, son, daughter, wife, sister, mother, father, brother, friend and neighbour, don't mean anything to the Muslim brutes of Pakistan The bestial Muslims of Pakistan are raping and converting Hindu women, slaughtering Hindu children, outraging Hindu mothers, murdering Hindu men, desecrating Hindu temples and burning and looting Hindu homes goaded by political and religious fanaticism

. . . . In a thousand and one ways the Muslims in Pakistan have been provoking a war between India and Pakistan during the last thirty-two months since the ill-fated partition. During this time thousands of Hindu children have been massacred, thousands of Hindu women have been raped, thousands of Hindu men have been murdered, thousands of Hindu homes have been uprooted and millions of rupees worth of Hindu property has been looted and misappropriated—all

by Muslims in Pakistan. And yet our secular State has borne these misfortunes with a cool and philosophic resignation which has been mistaken as weakness and impotence on our part by these cowardly Pakistanis.

. . . . You can't love a man who rapes your wife, kidnaps your daughter, outrages your sister, stabs your mother, murders your dear ones, burns your house and drives you out"

Extract from "Namoon Review" of April 1950

Kishore Sahu, in the role of Barrister Kedar, easily gives the best performance. With little lispers like Kamini Kaushal and Dev Anand around, Kishore Sahu's performance is in itself a superb expression of the histrionic art and it reaches classic heights in the court scene when this excellent artiste delivers a masterly oration with an ease which is at once perfect and natural.

(This was after he was made ACHARYA?)

(To be Continued)

Never Before

SUCH
INTENSE
EMOTIONAL
D R A M A

BABUL

Produced and Music by:
NAUSHAD

Direction:
S. U. SUNNY

Camera:
FALI MISTRY

Sound:
ROBIN CHATTERJI



Sunny Art Productions
PRESENTS

NARGIS
DILIPKUMAR & MUNAWARSULTANA

"BABUL"

NAUSHAD · FALI MISTRY · SUNNY

SIMULTANEOUS RELEASE AT 4 THEATRES

EXCELSIOR
3-30, 6-30 & 9-30

LAMINGTON
3-30, 6-30, 9-30
SUNDAY 12-30

CHITRA
3-30, 6-30, 9-15
SAT. SUN. 12-30

KISMAT
3-30, 6-30, 9-30
SAT. SUN. 12-30

A TARACHAND RELEASE

KISSES



BY
B. D. GARGA

MISSSES

WHENEVER a subject is tabooed it is impossible to approach it intelligently. This fact is amply borne out by the vagaries of our senseless censorship as far as kissing in Indian Films is concerned. All the world over censors are considered as a "necessary evil" to "safeguard" the "morals" of the community. Ironical as it is, that these angel-guardians of our morality have no objection in certifying cheap and shoddy productions—both in content and form, whereas any true and realistic approach made becomes a thorn in their flesh.

The modern Indian producer is thus caught between the devil and the deep sea. For while the censors object to his showing kisses in the films, the audience are highly critical of the colourless and the sickening 'over the bridge duets.' So the poor devil has to choose the middle way which is neither fish nor fowl. For example approaches to a kiss were made in *Biswi Sadi* in which both Motilal and Nargis engage themselves in rubbing each other's

checks; in *Man-ki-Jeet Meena* was shown suggestively kissing Shyam; and in *Leila Majnu* Nazir puts his face on Swarnalata's. Again in *Pehli Mangalagaur* the illusion of kiss by Shahu Modak and Sneh-prabha was created by means of camera.

Quite a stir was created the other day when the Bombay Board of Film Censors disallowed a scene in Nav Ketan's *Afsar*, where Dev Anand was shown implanting a "harmless" kiss on Suraiya's eyes.

However, it must be admitted in all fairness that kissing in public as an expression of love is not quite customary amongst the Indians. But it cannot be denied that lovers in India do kiss in privacy. It is exactly here where censors miss the ball and come in the way of any realistic approach to love scenes in our films.

Curiously enough, kissing on the Indian screen was as freely practised as on English screen less than two decades ago. How come! Did we have more sensible censors

at that time? Or has the Moral code changed since then?

If we go back to the "primitive" period of our films we discover that in the fateful year 1913, when Dadasaheb Phalke gave India her first motion picture *Raja Harishchandra*, a male acted the female role of Taramati, the devoted wife of the exiled king. And for a number of years to come, this practice continued as no woman would come forward to act on stage or the screen for fear of being ostracised from the society. But gradually, towards the beginning of '20's women stepped out of their kitchens and became 'career girls.' Pioneers amongst the earliest actresses were Miss Light, Naz, Putli, Ermaline, etc., etc. A year or two later such glamorous girls as Sulochana, Gulab and Gohar stepped onto screen light glory.

As we had no screen writers in those days, who could write original scenarios for our screen, the foreign imported British, American and Continental films served as ready models to our own

products. All our early films were more or less the replicas of these foreign films except the change of background which doubtless was Indian, while the costumes remained the same. Along with the content, the kiss was also taken from the foreign films. It came naturally without any psychological implications or social ado. For Anglo-Indian and Jew girls it was quite natural because of their western mode of living, while the Indian actresses took it as a part of their job.

Here it is significant to know that later even when we had our own scenarios written by our own writers, kiss still remained a natural and necessary requisite in our love scenes. For example in Imperial's *Anarkali* (starring Sulochana and D. Billimoria), which was purely a Muslim love episode, Prince Salim (Billimoria) was freely shown kissing Anarkali (Sulochana). Similarly in *Heer Ranja* (Sulochana and D. Billimoria) a Punjabi love tale, kissing was frequently shown. Again in *Queen of Love, Magic Flute, Rajputani* and *Drums of Love* kissing was seen between the lovers.

Zebunissa and Master Vithal, Zubeida and Jal Merchant, E.



A reader asked us if it was true that Dev Anand acts better if he has Suraiya as his leading lady; Our answer is that Dev is not a very good actor, but in romantic scenes he is good with all the leading stars. Here's one such scene from Ranjit's MADHUBALA.

Billimoria and Madhuri, D. Billimoria and Sulochana were some of the most popular romantic teams of the early days of films, and kissing was shown in almost all their pictures.

However, the most significant film in which kissing played an important part was made in 1934. It was Sagar's *Zarina* starring Zubeida, Jal Merchant and Yakub

and directed by Ezra Mir. In this film kissing was used for misunderstanding between the lovers also their final death. Jal Merchant (played as a tongawala) was shown in love with a carnival girl Zubeida while Yakub was the villain of the piece also in love with Zubeida. Yakub manages to kiss Zubeida at a time when her lover is approaching her. This causes misunderstanding between the lovers as Jal thinks that his lady-love has betrayed him. When the girl comes to know of it, she takes poison to kill herself. Jal arrives at the scene and seeing her dead kisses her poison soaked lips and dies. This was perhaps the last film in which kissing was shown.

At about the same period directors like Shantaram, Barua and Devki Bose produced films of a new social reality in which kissing was not thought necessary, yet the impact of the whole was as warm, burning and passionate as it could be. In *Devdas*, not even once Devdas, holds Paro as against Raj Kapoor's, hero of *Aag* and *Barsaat* who treats his lady-love like a sex-starved beast, but



Dilip Kumar holds Nargis like this in K. Asif HUL CHULI, It reminds one of Sagar's *Zarina* where Jal Merchant and Zubeida played the leading roles.

(Continued on page 20)

MAZHAR KHAN ★ ★

THE PASSING AWAY OF A GREAT ACTOR

"I DOUBT whether my life story would be of any interest at all", said the late Mazhar Khan once in the year 1942. At that time he little dreamt that eight years later those words would serve as a sad reminder to his admirers of the void left in the film industry at his untimely death at the peak of his career. Mazhar Khan died on 24th September 1950, a robust, healthy man in the prime of his life and at a time when the film industry direly needs men like him. Today the whole industry is agog at the news of his death, not only because a human life has found the shores of peace but also because the brightest luminary has waned from the film firmament. With the death of Mazhar Khan goes the power and the passion of a histrionic artiste and all the remnants of a versatile character actor.

Mazhar Khan was born at Bareilly in the year 1905. He entered life as a Police Inspector of Dhar State after matriculating from Indore. During his period of service in the police force, he had innumerable opportunities of learning horse riding and acquiring other athletic qualities. But the wishes of his father were all important to him at that time and so he took up the study of law on which his father had set his heart. But his interest in law being perfunctory he threw away the shackles in which his father had fettered him and set himself free by coming down to Bombay. This was the first turning point in his career which was to set him on a course of life that has today won for him countless laurels.

Mazhar Khan's entry into pictures began with his role of Prince Ghiasuddin in *Fatal Garland* opposite Ermeline the queen of the silent films. From then on

opportunities came tumbling down for him one after the other. Success followed success as he began to play many and varied roles in the silent films, under old veterans like director R. S. Choudhary and Mishra. There were pictures like *Lady of the Lake, Avenge Angel* and many others. His working experience under such old timer like Ezra Mir, Mr. Bhavnani and Moti B. Gidwani was the real test of his abilities which he passed through with credit and honour.

Then the silent days came to an end and a new era in films started, that of the talkies. Mazhar Khan's first talkie picture was made by Ezra Mir. *Nurjehan* established Mazhar Khan well in talkies. From then on he worked in Sagar Movietone and East India Film Company in Calcutta. Kardar, who was then in the East India Film Co. assigned to him the role of a villain in *Sultana* followed by *Night Bird*, a detective film, *Sulima* and the last in Calcutta *Sonhera Sansar*. From there he once again shifted to Bombay and joined Ranjit. He made there about half a dozen pictures and then played the greatest role of his career in Shantaram's *Padosi*. After that he played many other difficult and dramatic roles under leading directors till finally he formed Asiatic Pictures and directed his first picture *Yad* for them. It was Mazhar Khan who brought Veena on the Indian screen and also Munawar Sultana. Veena got her break in *Yad* and *Munawar Sultana* in *Pehli Nasar*. The latter was Mazhar Khan's best directorial triumph. A few more pictures followed which he directed with sense and intelligence.

Though Mazhar Khan was a good producer and a good director he will always remain in the



Late Mazhar Khan.

memory of his friends as an artiste of great calibre and ability.

The last role which he was playing before his sad and sudden demise was in Filmiland's *Usha Kiran*.

As long as memory is bright Mazhar Khan will forever live in the minds of cinegoers, of his colleagues and friends. It is not easy to forget a great spirit that keeps alive and burning the flames of past achievement. That Mazhar Khan was a great artiste cannot be gainsaid. His death is the industry's misfortune and his family's sorrow. Our deepest sympathies go to his widowed wife and the bereaved family.

Soviet Cine art

FESTIVAL

Commencing from 22nd September for a fortnight
COINCIDES WITH THE
30th ANNIVERSARY
of the

SOVIET CINE ART INDUSTRY OF THE U. S. S. R.

DIAMOND PICTURES LTD., BOMBAY, have great pleasure in greeting the cinegoers all over India on this occasion and have pleasure in announcing that the following exhibitor friends throughout INDIAN UNION will be showing SOVIET FILMS in this Fortnightly Festival.

BOMBAY—Regal Cinema ★ BOMBAY—Imperial Cinema (Morning Show) ★ KANDIVLI—Asha Talkies (Matinee Show)
SANTA CRUZ—Roop Talkies ★ AHMEDABAD—Yasant Talkies
SURAT—Moti Talkies ★ BHAVNAGAR—Jai Hind Talkies
JUBBULPORE—Subhash Talkies ★ NAGPUR—Liberty Talkies
INDORE—Regal Talkies ★ AMRAOTI—Shree Talkies ★ AJMER—Prabhat Talkies ★ TINNEVELY—Popular Talkies ★ KARAJKAI—Jothi Talkies
HINDUPUR—SLV Talkies ★ LUCKNOW—Capital Talkies
AMRITSAR—Regent Talkies ★ YOL—Kangsa Valley Talkies
KASAUJI—Depot Cinema ★ VELLORE—Taj Cinema
PALNI—Radio Talkies ★ JAIPUR—Man Prakash Talkies.

An unparalleled opportunity of witnessing SOME OF THE BEST and UNUSUAL SOVIET FILMS too seldom shown in your town.

Released Through

IN SOUTH Circuit: General Film Distributing Co., Gandhinagar, Bangalore City.
BOMBAY Circuit: Diamond Pictures Ltd., Seksaria Building, Sandhurst Road, Bombay 4.
NORTH Circuit: Diamond Pictures Ltd., Chandni Chowk, Delhi.
C. P. C. I. Circuit: Chitraprakash Film Exchange, Jaipur, Bhusawal

SERGEI EISENSTEIN

ALL IS IN MAN—
ALL IS FOR MAN—GORKY



Sergei Eisenstein—the man who revolutionised the Russian Film Industry—when will we be able to see his Indian counterpart?

THE recent Soviet Cine Art Festival held at Regal provided the Indian filmgoer as well as film-maker with an unique opportunity to study and appreciate the works of Soviet creators. Long fed as we are, on cheap and shoddy million dollar "sensational" superdupers of Hollywood showing nauseating naked legs, pointed bosoms, loaded guns, crashing fists and inorbid psychological humbug, these Soviet Films came like a whiff of fresh air. These films depicted the social reality with a new purpose and sincerity for they were not meant to click at the Box-Office or fatten the financier's bank balance. They were honest and purposeful attempts showing man's greatness and glory.

and dignity for the man and human life.

Foremost amongst the Soviet film creators ranks the late Sergei Eisenstein. Eisenstein will ever be remembered as the creator of works, revolutionary in both subject and technique. This ardent communist and ex-Red Army soldier in Revolution created a new style for a purpose which was absolutely novel to film-making. For films had so far been made more or less to entertain, not for revolutionising audiences as some of his films like *Battleship Potemkin*, *Generaline*, and *Ten Days That Shook The World* did.

To the "purest", who saw in these films nothing but a cleverly contrived Soviet propaganda—let it be known that the Soviets are not ashamed of that. Since the ideas for which they are fighting are the ideas for freedom, democracy, national independence, respect

To my mind, Eisenstein was a soldier who fought for the oppressed and exploited through the medium of films. Not only that, he even exploded the bourgeois concept of film-making. He expounded new theories on *Montage* and brought a hitherto unknown dialectical approach to the cinema. As Jay Ledia the well-known translator of Eisenstein's essays

on films rightly points out, "... once Eisenstein chose cinema as the supremely expressive medium, he undertook to wage upon it, as upon a battlefield, a perpetual war against the evils of dishonesty, satisfaction, superficiality. He fought with the arrogance of an assured artist—he knew how much we all needed him, whether we admitted it or not. His aim was a poetry possible only to films, a realism heightened by all the means in the film artists' power."



A scene from the BATTLE OF STALINGRAD.

Eisenstein's theories of *Montage* and his application of dialectical materialism to aesthetics have become the backbone of all creative cinema. Ivor Montague puts it this way, "to state (Eisenstein's theory of application of dialectical materialism to aesthetics) it in the simplest terms, in art as in nature the interaction of a and b do not make a + b or even ab, but c." To this Eisenstein called the theory of novel creation by conflicts.

When the first Soviet films *Battleship Potemkin*, *Generaline*, and *October (Ten Days That Shook The World)* were shown

in America and Europe the reaction was tremendous. It sent the whole of the capitalists press buzzing. To quote Eisenstein himself, "what an unexpected intellectual shock came to America and Europe with the appearance of films in which social problems were suddenly presented with all the dots on the 'i's'—to audiences that had heretofore seen only the rarest and vaguest hints of even an undotted 'i' on the screen". It is reported that when the late Ernest Lubitch saw Eisenstein's *Battleship Potemkin* he exclaimed, "... but this film isn't pictorial. It looks like newsreel."

It was exactly the "newsreelish" quality of these Soviet Films which



Scenes from Battleship Potemkin.

brought a new reality to cinema, hitherto absent in the studio-manufactured films. This was "arty" stuff served in golden plates or lies cloaked in some glamorous garb—what these films depicted were hard facts told vigourously, poignantly and realistically—a realism dripping with blood.

The influence of Russian films on American and European productions was amply evident in Milestone's *All Quiet On The Western Front*, King Vidor's *Our Daily Bread* and *Viva Villa*.

Sergei Mikhailovitch Eisenstein was born in 1898 and educated in St. Petersburg. A student of Engineering and Architecture, his interest in the theatre did not become active until the Civil War, when as an Engineer attached to the Red Army Fortification Corps he organised an amateur theatre group. After demobilisation he found work as theatre designer in Moscow.

In 1924, Eisenstein in collaboration with two other comrades G. B. Alexandrov (who played as an acrobat in the plays which Eisenstein) and Edward Tisse (a newsreel cameraman, who later became the world's most wonderful outdoor photographer) got together and produced *Strike*. Since then Eisenstein made such screen masterpieces as *Potemkin*, *The General Line*, *October*, *Old and New*, *Alexander Nevsky*, *Ivan the Terrible*.

In 1930 Eisenstein visited France, Switzerland, London, and Hollywood. Here Goldwyn, was reported to have told Eisenstein how much he admired *Potemkin* and could Eisenstein do something for him on the same lines, but a little cheaper for Ronald Colman.

A fatal attack on February 10, 1948, put an end to the great Master's life. As a great teacher, he left a rich heritage for the film students all the world over, but as an artist he had still



Scenes from Battleship Potemkin.

much to accomplish which he alone was capable of. And as Jay Ledia said "Each step forward by Eisenstein promised a hundred following unexpected steps, and death at the age of 49 leaves many steps untaken".

(Continued from page 10)

all the same we are conscious of Devdas' burning passion and yearning for Paro.

I think that it is purely a personal matter of approach which a director alone can decide whether or not to show kissing in the love scenes. But certainly none can endorse the silly fads and fancies of our film censors.

★ Film Gossip ★

Self Publicity by Star

These days the average budget of a picture for the press publicity at the time of the release in Bombay is fifteen to twenty thousand rupees. Even the publicity budget of a picture like *Mahal* is said to be Rs. 25,000.

Hence the news that a female star just out of her teens, is spending a sum of Rs. 40,000 for boosting herself through a hocus artistic-sportsman-cum-publicist came as surprise to me especially when the star's total earnings (or is it savings?) are declared to be in the neighbourhood of this amount.

And I would'nt have believed this news had I not seen couple of advertisements in local daily newspapers and that too written in incorrect English. What I cannot understand is where was the necessity of such publicity when her price is reported to be soaring up by thousands every day. And if rumours are to be believed she is the highest paid star in India today.

Apparently the provocation for this whirlwind publicity is the tirade launched against her by certain film journalists on the ground that she has insulted them by inserting a clause in her contract that they will not be allowed on the sets. For this one folly, she became a target of criticism and attack, and to counteract it she is now spending Rs. 40,000 or may be more.

When this agitation was started by a local film weekly, I did not give it much importance. For I believed and still believe that it is a star's prerogative to refuse permission to outsiders on her set. But, the star and especially her guardian who looked down

upon journalists are now forced by the journalists they despised to seek help of other journalists to get publicity for the star. If the star, and moreover her guardian have any sense left, instead of wasting money, they will do better to get goodwill of all journalists and not just one or two, however, high and mighty they be.

Martyrdom, My Foot

Baburao Patel seems to be losing his balance everyday, or rather every month. While his attack seems to be losing the sting and his phrases becoming stereo typed—how many reviews in recent times have been featured with the same headlines, *vide* September 1950 issue. "KAMAL-KE-PHOOL PRESENTS SAME OLD STORY!—SARTAJ PRESENTS THE OLD OLD TALE. —PYAR - KI - MANZIL PRESENTS OLD TIREDSOME

STORY!—SHAIR BECOMES A BORING ENTERTAINMENT—PAHELA ADMI BECOMES A BORING AFFAIR!"

Indeed I could never imagine Baburao writing such an insipid editorial as Martyrdom of Madhubala. After all, who is Madhubala just a film star who has yet made no great histrionic contribution. Why should Baburao write an editorial on her. It is just because she gave 50,000 rupees to charity? or..... Well so have many other people! But can Tatas, Birlas, and Dalmias who have given crores in charities and are still attacked by the press for their capitalist policies be called martyrs? Similarly Madhubala who is earning hundreds of thousands if she gives 50,000 rupees to charity, what is there to rave about. Other stars have given money in charity. Motilal has supported many causes and if an account was



It's these raw mangoes that Madhubala must have eaten that upset her digestion when she vomited a lot of bile, recently.

made it would be more than Rs. 50,000. Has not Prithviraj done the same? Did not the stars collect 50,000 rupees for Kashmir Relief Fund? So why single out Madhubala? Without belittling the laudable act of donation of Rs. 50,000 one must say it is not worth making an issue for editorial.

And I would not have bothered to write about it had Baburao not made serious allegation—communal allegation against Muslim

Producers and Stars. How one wishes that Baburao was more explicit in his accusations and had shown the courage to name the Muslim producers who organised a meeting and threatened to disfigure Madhubala. This is a serious allegation which should be substantiated with facts or withdrawn, otherwise it would just amount to spreading of hatred against Muslim producers—a poisonous communal hatred which we believe is against the very basis of the present con-



Nargis, who has just completed her work in Ranjit's BE DARDI, seems to be holding hard to a new contract.

stitution and ideals of secular Government.

May one ask Shri Morarji Desai whether the journalists like Baburao Patel have full right and licence to sow the seeds of communal hatred in this irresponsible manner?

We are as much against communalist Muslims as communalist Hindus. Expose the activity of communalist Muslims by all means; but do it openly and not in this spurious manner with the result that the real facts are shrouded in mystery.

Nothing Serious

Ever since the report about the illness of Nargis first appeared in press, many enquiries have come to my office. From the information available to me I can say that though at one time her condition appeared to be serious, it was never critical. And if she does not strain herself, she will be able to resume the work very soon. Most likely, before this issue comes out, she may have already reported on duty.

The medical examination early September had revealed that she developed sinus and there were signs of pleurisy. But she did not stop the work immediately after the report and continued to work ceaselessly with the result one day she was forced to take a rest. She was given penicillin injections and now she is reported to be a great deal better.

Anyway, thanks to this short illness, she will not work hard like before. She has already cancelled a number of contracts, viz., Baiju Bavra, Khazana and after she completes the present lot of pictures, she may really go on a long well-deserved holiday.

Isn't This Dictatorship?

When Naushad was called a dictator in these columns, Shakil Badayuni, his friend and poet, wrote a long letter in his defence.

We place the following facts that have come to our knowledge before Shakil and Naushad and ask them, is there any other interpretation possible except that Naushad is not just a music director but a dictator?

According to the filmic tradition, the producers' or directors' judgment is considered final even in matter of songs and music. Now it is said that Naushad does not recognise the producers' or directors' supremacy. He does not think it necessary for the director to hear the songs or their tune before it is recorded and does not give him the right to alter it or cancel it while reserves the right of retaking the song himself. It is also reported that picturization of the song must be to Naushad's satisfaction otherwise Naushad may ask the director to re-shoot it.

This is not just theory. It is reported that a song in *Deedar* picturized by Nitin Bose had to be re-shot because Naushad disapproved of the silhouettes of the artists and wanted the lips of the artiste singing the song to be seen. Is it true?

It is also reported that Naushad refused to give music to Ramesh Saigal's picture because Ramesh wanted to have a final say, not in the matter of tune, but in the wordings and situation of songs, and that Naushad was not prepared to give the final verdict in the hands of Ramesh and insisted that Ramesh would have to accept the song selected and recorded by him. Is it true? Before commenting on this, we hope that Shakil or Naushad himself will enlighten us on the issues involved in the aforementioned facts.

Romance in the Air

A producer is planning a trip abroad, especially to Cairo ostensibly for outdoor shooting of his ambitious picture, but rumours have it that the real purpose of the visit is that he



Nargis is happy, with Ramuola and Roopmala on his either side in Vatan Picture's BASERA.

wants to marry his leading lady in Cairo.

—Another producer-director whose very first picture was a tremendous flop and who possesses a sports car, the only one of its kind. When he came he was in love with a star and he made her guardian his associate, but that did not help him romantically. Now he is said to be so sweet on the leading lady of his first picture that he threatens to present her with "the only car of its kind in India". Only the leading lady happens to be a wife and a mother.

—Talking of romances, it is interesting to record that lovers have found a new and inspiring rendezvous in Khandala and Mahableshwar. The hotels of both these places are flooded with film people these days, and it is reported that laundry business has also flourished there.

Joke of the Month

At a gathering of exhibitors from mofussil it was unanimously decided to give Baburao Patel a special prize for the concern he had shown for the exhibitors by declaring *Sheesh Mahal* which has already proved an outstanding

box-office hit, as a risky proposition, for the exhibitors as against safe proposition of *Chhoti Bhabhi* and *Adhi Raat*.



K. Ahmed Akbar

Ashutosh

Maharaj

K. S. Kulkarni

Shankar

R. A. Prasad

P. S. Saradani

Amr. Sahib

Mr. N. P.

V. P.

The Film Periodical Owners held a dinner at the C.C.I. to celebrate the launching of their Association, all the above signatories attended.

OUR REVIEW

ANMOL RATTAN

★ M. SADIQ'S INSIPID DIRECTION!

IRONICALLY Mr. Jaimani Dewan's *Anmol Rattan* is a worthless picture. There is nothing *anmol* about it. From the point of view of cinematic art it is a sad reflection on Messrs. Dewan, Sadiq and Madhok. That three such brains could cook up such an unsavoury dish, disgusting, stale and unpalatable is unbelievable. The utter complacency and effrontery with which our producers, directors and writers, are making idiotic nonsense for us to see is offensive. I seriously think that there should be some law against it. But coming back to *Anmol Rattan* let me ask Mr. Dewan why is his picture called *Anmol Rattan*? In what way does the name suit the story or the characters in it. Does he know it himself? Or for that matter does Mr. Sadiq or Mr. Madhok?

By making pictures like *Anmol Rattan* the producer, the director and the writer have all insulted the cine-goers. Either these people have too high an opinion of themselves or too low a one of us poor martyrs to their rotten humbuggings. I ask Messrs. Dewan, Sadiq and Madhok, why in the name of Heaven do they inflict such unbearable torture like *Anmol Rattan* on us? Why not let us live in peace? What have we, the critics, and the public ever done to merit such horrible punishments? In short why make motion pictures if you do not know how to do it? This is the anguished queries of not merely myself but of countless numbers of spectators who day in and day out have to see utter trash like *Anmol Rattan*.

I have never been more flabbergasted in my life as when I saw the complete naivety, credulous innocence and the cool insolence

with which Mr. Sadiq and Mr. Madhok presented some ridiculous and absurd scenes on the screen. They were so completely unnatural that like card houses they crumbled down unable to weather slightest wind of reality. During the run of the film I was acutely conscious of the distant murmurs of dissent and disapproval which passed like a disturbing current among my neighbours in the cinema hall. Stifling yawns, muttering curses, scratching nether-most parts due to the bug bites were all in the order of the evening. Some nasty wise cracks at Mr. Sadiq and Mr. Madhok were hurled by a few of the more daring ones of the audience. And none deserved better these sharp missiles of public condemnation than Messrs. Sadiq and Madhok. To further infuriate the public Mr. Karan Dewan, stalked all over the picture exhibiting his lunacy with the true attributes of a lolly-pop hero, an emaciated figure from the vegetarian kingdom, his face permanently transfixed into a castor oil expression.

Anmol Rattan is a stupendous and impossible fabrication of the director and writer. It is feeble and ineffective and as such it is neither a food for thought to the intellectuals nor a meat for the masses. And being in neither of these two categories it will be the most dismal but deserving failure at the box-office.

The director and the writer have created a hero who is an idealist and who indulges in the luxury of day dreaming which he can ill-afford, to the complete oblivion of his surroundings, circumstances and family. That writers are idealists and have dreams of their own is logical enough but when they indulge in

the antics of Karan Dewan they deserve to be shot like mad dogs. In fact the boundaries of realism are crossed when the hero acts in a manner of a nuisance and a pest in the house. No writer, however idealist, behaves the way as does Karan Dewan.

As a further proof of his senility the hero orders commodities worth hundreds of rupees on the expectation of selling his play within two hours. A writer, more than anyone else ought to be aware that it is the most difficult of tasks to market the first literary products.

To top it all, the love affair between the hero and the heroine is so utterly grotesque and unbelievable that only those who have never experienced these sublime of all passions could depict it that way. I wonder whether Messrs. Sadiq and Madhok themselves could satisfactorily explain the real feelings which they wished to depict about the hero and the heroine, towards each other. No one in the audience really grasped the meaning of the tomfoolery in which these two characters indulged themselves.

And finally let me say that the manner in which Gope is made to bring the car from the lunatic asylum is so utterly preposterous that I cannot help thinking that the people who really deserved to be in it were the director and the writer.

With this I finish my review. I will say the last and the only word of praise for Mr. Ratanlal Nagar who photographed the picture. He is the only man who has done his job well. Music by Mr. Vinod and dialogues and songs by Mr. Madhok were poor.

Gope is the only artiste who gave a good performance.

I do not wish to say more about Sadiq's direction. It is eloquent enough in what the producers have had the check to call *Anmol Rattan*.

OUR REVIEW

★ **BAWRE NAIN**
Kidar Sharma Disappoints Picturegoers.

IT was Sir Walter Scott, I think, who said that "Love is Heaven and Heaven is Love". Old sages and philosophers, poets and writers have all philosophised, sung and written about this "noblest of all passions" till love sick maidens blush with an ecstatic rapture and anæmic, punny looking youths saunter jauntily along the streets romancing in Byronic manners. Love seems to be the ruling passion of our times and if it has touched the hearts of our youths and maidens than why not the brains of our producers and directors? If, according to Freud there can be Oedipus complex, father fixations, mother fixations and sex complex, than why not love complex as well? In view of the love obsession with our movie makers I am inclined to think that they are neurotic in this respect and sooner they consult a psychiatrist the better for them. And why not? For even psychologists must live somehow. Boy meets girl, boy loves girl, boy marries or loses girl is the vicious little circle in which we have been trapped mercilessly and turn whichever way we may we are not going to find an avenue of escape from it.

I had hoped desperately that in *Bawre Nain* I would find some relief from the monotonous routine of seeing these boy meets girl romances. Kidar Sharma, who directed the memorable *Jogan*, had considerably raised my hopes since then. Well to my utter dismay and cold fury with which I sat through *Bawre Nain* can hardly describe the seething volcano of conflicting emotions with which I really saw that picture. May be I was led to expect too much of Sharma, but nonetheless *Bawre Nain* does not reflect very creditably on the man who made *Jogan*.

For one reason *Bawre Nain* has a very ordinary and oft seen

story of a boy and a girl romance. For another, stark raving melodrama is the keynote of the picture with innumerable touches of coincidences and artificiality. And finally the picture drags on at a snails pace. That Kidar Sharma who could make *Jogan* should have made a picture like *Bawre Nain* is the greatest disappointment.

It starts off at a good pace but then lags forward with many jolts and jerks. As it proceeds one loses all interest in it and watches it with cold apathy, a listlessness born out of complete indifference.

I will not deny that there are a couple of scenes that are fine pieces of writing. But then mostly there are scenes like the deep dyed villainy of the brother and the sister that seem like an Agatha Christie murder novel. They are grotesque, unnatural and out of place in a straight love story. The end of the brother and sister dying of a dreadful disease through divine retribution showed that Mr. Sharma badly

lacked imagination and had recourse to artificial concoction in the development of the story. This is also apparent in the accidental death of the heroine's sister and her mother. Intercepted between all this are the sighs and the moans of the heroine waiting for her lover from whom she has been separated for some time.

The picture's greatest drawback lay in its hackneyed theme and as such the main interest in the picture was quite absent.

Mr. Kidar Sharma's direction was too simple and too ineffective. It lacked imagination and a sense of drama. His screenplay was good in parts but on the whole it was erratic and weak. Dialogue by him were appealing and the songs were well composed.

Gita Bali as the heroine gave the best performance of her recent career, while Raj Kapoor was not much above being just satisfactory. Amongst the remaining Pesi Patel as Raj's father, did well.

Music by Roshan was lifelin in a couple of songs which have already become popular.

The picture was however characterised by good production values. Some of the outdoor shot were magnificently photographed.



Munawar Sultana and Nargis appear together to Sunny Art's *BARUI*, now showing in town.

OUR REVIEW

*** MADHUBALA**
PRALHAD DUTT MURDERS A FINE THEME.

WHEN Ranjit made *Jogan*, the critics and the public gasped in wonder, not only at its breath taking beauty and its soul stirring saga, but also at the indisputable fact that it was Ranjit that had made it. We were all carried away in an overwhelming tide of enthusiastic applause and admiration to discover that Ranjit had at last turned over a new leaf; we were on an edge of anxious expectation awaiting with eager delight and keen anticipation a further opening of new chapters in the Ranjit history. But hopes are far removed from certainties and dreams from reality. A blinding flash of lightning which dazzlingly illuminates the darkness all round is always of a fleeting instant hurling the landscape into a still

greater darkness. *Jogan* was such a flash. *Madhubala* is that deep and dark blackness. The rich harvest of mind in *Jogan* is sadly beggared in *Madhubala*, the sharp edge of imagination is blunted and in place of high ideals and lofty aims of *Jogan*, which soared triumphantly like an eagle into space, we have in *Madhubala* the lethargic indifference of an indolent cow which refuses even to get up on its feet.

I do not think it fair to blame Mr. Chandulal Shah for the mistakes of others. I am certain that when Mr. Shah selected the subject of *Madhubala* he did it with the hope of making it a worthy successor to *Jogan*. I am inclined to this belief in view of the original story idea which possessed every ingredient of a



Miss Ioda Paul in Supreme's *CUHOTI RADI*, now under production.

heart warming story, sizzling with an electrifying drama. The basic material afforded a full scope of developing it into a screenplay of thundering episodes sweeping on-

ward into the crescendo of a terrific climax. It is the story of a rich girl living a fast existence because she has no aim in life, a mere drifting spar on the fast eddying current of life, swept on to an untimely end who suddenly finds peace and purpose and the desire to live in the love of an honest man. This is the basic theme. In full justice to Mr. Shah I must state that he did his job well. Where unfortunately he failed was to hand over the picture to Mr. Prahlad Dutt. In this too he may not be fully to be blamed since he has limited directors at his command and Mr. Dutt happens to be on the company's permanent pay roll.

Mr. Prahlad Dutt is the gentleman who wielded the megaphone and created the super colossal failure *Shirin Farhad*. Not satisfied with this deplorable feat he crowned himself the king of clowns by making an antiquated but according to one eminent critic a "honey" of a picture. According to some it may have had "honey" but to me it had the sting of a bee. That such a man, who does not possess the basic requirements of a sensible director, should have been entrusted with the material in *Madhubala* is very lamentable indeed. That what I say is correct is evident from what has been finally made of *Madhubala*.

Under Mr. Prahlad Dutt's slow stupid and inane direction, *Madhubala* loses all coherency and logic. It stumbles forward in a clumsy manner till you lose all patience with it and curse under your breath every minute of the two hours.

Here are a few instances of irrelevancies in the depiction of human nature and inconsistency in logic.

Madhubala is a rich city girl, well-bred, cultured and educated, who has fluttering around her like moths a host of love sick admirers. But *Madhubala* prefers to fall in love with a fruit seller who does

not possess any qualities to appeal to the susceptible heart of a beautiful girl. Of course he looks handsome in a sort of a sleepy hand-dog manner. He is boorish, ill-mannered and of a highly inflammable temper. If he is educated (which is not clarified) than he belies that by his senile behaviour. And Mr. Dutt would have us believe that a modern sophisticated girl of discriminating tastes falls head over heels into the deep throes of love for him just after she has heard him singing a song and seen him behaving like a wild boar.

Another illustration of the stupendous imposition on the sanity of the spectators is evident in the fact that though twice the doctors had given up all hopes for her life yet both those times she managed to transform herself into a healthy, blooming girl because of her inexplicable love for her uncouth fruit seller. This constant hovering between the shadows of death and the light of life would be sufficient to send even God's messenger of death into a mad hysteria. There are numerous implausible situations like the hero throwing money to *Madhubala* in the theatre in front of the audience and the convived accident that blinds him.

It really hurts me to think that a beautiful theme should have been so gruesomely murdered in cold blood. Mr. Dutt has thrown cold water over the burning fires of an impassioned story till not even the slightest glow of drama remains. The flow of the story is disjointed and continuity of events and sequence is lamentably absent.

Nothing more remains for me to say about the direction of Mr. Prahlad Dutt. But I repeat again that if *Madhubala* is a poor picture it is not despite Mr. Dutt but because of him.

Madhubala as *Madhubala* gave a sparkling and a vibrant performance, Dev Anand as the fruit seller had a sheep's expres-

sion constantly on his face and behaved like one throughout the picture. Jeevan and Randhir were very far from good.

Music by one Mr. Lachhiram was nondescript though the lyrics by Mr. Bharat Vyas were well composed.

Technically *Madhubala* was slightly above the average.

Unfortunately in spite of a very good story idea *Madhubala* remains a very poor picture.



Dilip Kumar the lucky postmaster in Sunny Asti's *BABUL*, who receives two "Honey Orders"—Nargis and Munawwar Sultana.

THE TUBERCULOSIS ASSOCIATION OF INDIA, NEW DELHI
THE TUBERCULOSIS SEAL SALE CAMPAIGN

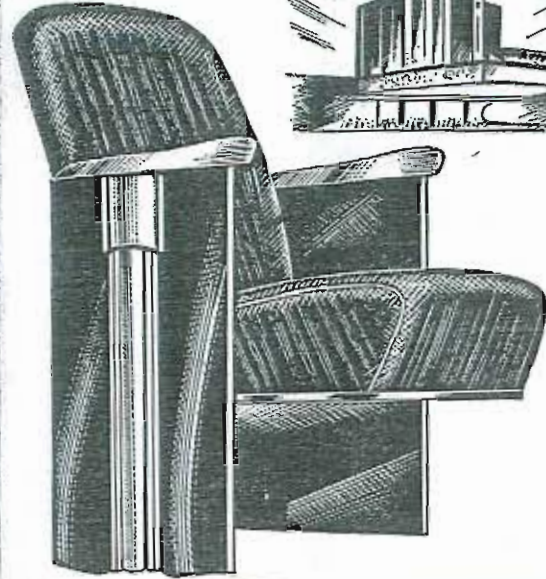
Do you know that

1. There is one person dying every minute in this country on account of tuberculosis?
2. There are over 25 lakhs of active tuberculosis cases in India at any one time?
3. India requires about 4000 T.B. clinics and at least 5,00,000 sanatorium beds as against the 119 clinics and about 10,000 beds (distributed in 45 sanatoria and 32 T.B. hospitals) that she now has?
4. A nation-wide Tuberculosis Seal Sale Campaign has been inaugurated to raise funds to meet the menace?
5. These seals can adorn as extras your dally mail, Holi, Diwali, X'mas, Id and other greetings?
6. The cost of a seal is ONE ANNA only?
7. Your one anna, your brother's one anna, your sister's one anna, your friend's one anna and several annas from the 350 millions of people in this country will help the Tuberculosis Associations in India to counter this menace?

Always remember your unfortunate tuberculous brothers and sisters! Buy the seals in large numbers!! Stick them on all your letters!!! These tiny seals carry a message—"FIGHT TUBERCULOSIS".

Contact your **STATE TUBERCULOSIS ASSOCIATION** for seals.

*fine PUSH-BACK
chairs for fine Theatres*



- ELIMINATES STANDING TO PERMIT PASSING.
- SMOOTH, EFFORTLESS, HORIZONTAL, RETRACTION.
- PROVIDES PASSAGE LIGHT.
- ADJUSTABLE TO ALL CONDITIONS AND INCLINES.



Pen Workers
CINEMA FURNITURE SPECIALISTS
648, GIRGAUM ROAD, DHOBI TALAO, BOMBAY 2.

The following theatres have been supplied by us:—

1. Liberty Cinema, (fitted) Bombay.
2. Strand Cinema, Bombay.
3. Minerva Cinema, Bombay.
4. Tivoli Cinema, Secunderabad.
5. Kamar Talkies, Delhi.
6. Light House, Ahmedabad.
7. Ashok Talkies, Madras.
8. Hind Vijay, Poona.
9. Yashwant Talkies, Indore.
10. Saraswati Pictures Palace, Vizagapatam.
11. Anand Theatres, Jodhpur.
12. Kanhaiya Chitra Mandir, Benaras.
13. Prem Prakash Talkies, Jaipur.

And now
**ROXY TALKIES,
BOMBAY.**

ROXY RENOVATED ON
ULTRAMODERN STYLE

THE LAST WORD IN THEATRE COMFORT

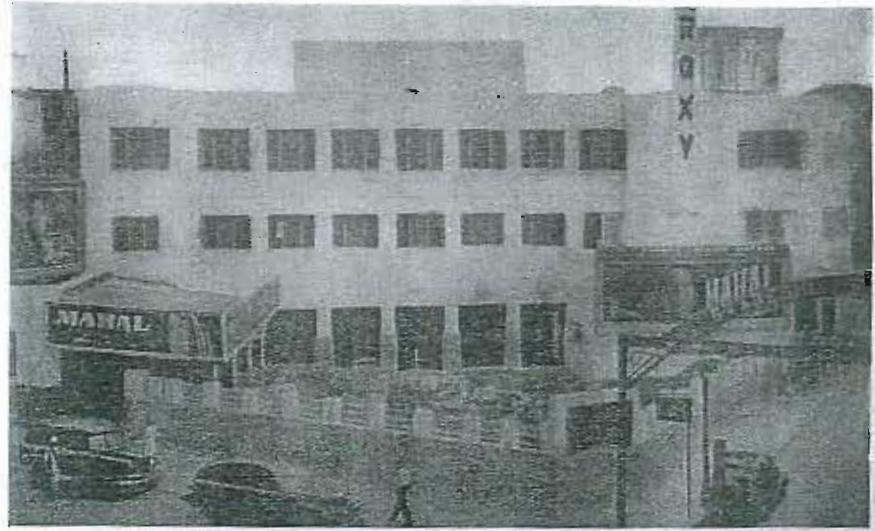
AMONG those who have cared for the comforts of the public in cinema amenities, and tackled the exhibition trade on sound business principles, the house of Kapurchand comes up to our memory readily. Pioneers in the trade, having vast interests in all the three branches of the film industry, exhibition, distribution and production (through the huge investments by financing producers), this single house have contributed to the advance of the industry in this country more than several others put together.

The entire show manned by three efficient brothers, Sri Javerchand N. Mehta, Sri Kapurchand N. Mehta, and Sri Kevachand N. Mehta was founded by Sjt. Kapurchand over a quarter century ago. The history of the growth of this unique firm of businessmen, having various other activities besides films, such as Woollen Goods, Yarn, Properties, Silk, etc., is itself highly interesting. But that is not our point here. We are concerned with the very latest which this house has offered the Bombay filmgoers,



Seth Kevachand Mehta, the guiding spirit behind the Roxy Talkies.

and that is the Roxy cinema. The new Roxy, after its renovation, and refurnishing, has been conceived and executed with



ROXY—the rendezvous of the elite—has been refurnished, and redecorated by the management at a tremendous cost, and now assures comfort of the highest order to its patrons.

A Tribute from **ROXY**

OUR SPECIALITIES:—

- PLASTER OF PARIS WORK
- FALSE CEILINGS
- INTERIOR & EXTERIOR WALL FINISHINGS
- DECORATIONS IN GLASS-BRICKS
- DADOS & FLOORINGS
- ALL TYPES OF PAINTING WORK
- ALL TYPES OF CONSTRUCTION



CONSULT OUR SPECIALISTS FOR ALL DECORATION AND RENOVATION FREE OF COST

★ ★ ★
MISTRY EBRAHIM SULEMAN & CO.

Workshop :
Tulsi Pipe Road
Haines Road, Mahaluxmi, BOMBAY

Office :
116, Esmail Curtay Road
BOMBAY 3

Godown :
Bapu Khote Street
BOMBAY 3

"GODOWN" "KAPURFILMS" "PHONE : 21666"

ROXY TALKIES

New Queen's Road,
BOMBAY

Date 24th July, 1950.

TO WHOM IT MAY CONCERN,

This is to certify that Messrs. Mistry Ebrahim Suleman & Co., who have been entrusted with the job of Interior and Exterior decoration and renovation of "Roxy Talkies", have carried out the work so far with exceptional efficiency and has given us entire satisfaction in the said work. We recommend them to all.

For ROXY TALKIES,
(Sd.) Vrajlal,
MANAGER.



Seth Zaverchand Mehta, the eldest of Kapurchand Bros.

an eye on the comforts of the patrons. Push-back seats in the Balcony class, cushioned comfortable sofas on the upper class called Dress Circle, exquisite mural paintings on the walls, subdued and diffused lighting, the charming paraphernalia, the beautiful screen, and the colour changing slide system, are all intended to please the eye of the filmgoer.

It is good that the Bombay Premiere of Bombay Talkies' "Mahal" awaited the re-opening of the Renovated Roxy because the public in Bombay got something after their own hearts both in the fare on the screen, and the environments in which they wanted to enjoy such a magnificent picture.

While the Renovated Roxy, as it is now is a dream of the filmgoers come true, its history is equally interesting.

Centrally situated in the heart of Bombay, the Roxy was taken over by the House of Kapur-

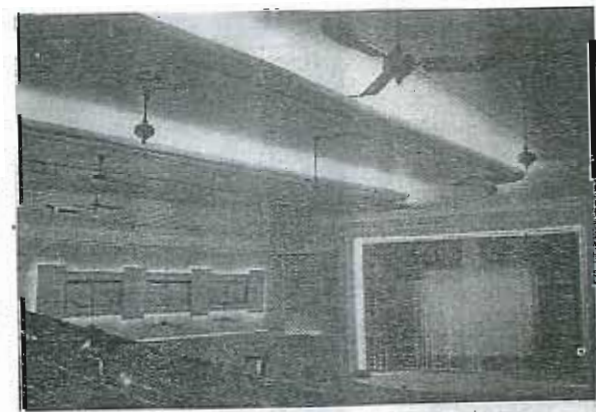
chands in 1934. Until 1937 the cinema was only showing foreign pictures. Ranjit's "Naughty Girl" was the first Indian picture to start at the Roxy Cinema. Since then the house has shown selected Indian pictures, and it is in the fresh memory of Bombayites that in recent years this cinema confined itself mainly to two brands, and popular ones at that, namely Bombay Talkies and the Filmistan Ltd.

Now under the direct management of Mr. Vrajlal K. Mehta, Mr. Kapurchand's son, the Renovated Roxy is not only a house of comfort for cinema-goers, but a happy evening resort for one and all. Young and energetic Vrajlal looks into every detail from the patron's point of view, and the filmgoer is made to feel quite at home with courteous attention, and service with a smile.

Decoration

Messrs. Jay-Ar-Decorators are the main guiding hands behind

the luxurious renovation of Roxy Cinema. Its proprietor, Mr. H. G. Raote, G. D. Art, was the chief designer whose main object has been to see how he could make this theatre different from the ordinary. Credit must be given to Mr. Raote who has executed his work with thoroughness and artistic appeal. Right from foyer balcony and interior arrangements to the main entrance, the paintings and the decorations have all been the result of Mr. Raote's designs, who has thirteen years' experience in cinema decorations work extending not only to Bombay itself but many other famous places. Apart from the design work, Mr. Raote himself is a specialist in decoration and mural paintings which work has been carried out by him in Bombay, Karachi, Lahore, Almedabad, Udaipur State (in Shambu Niwas Palace), Jodhpur, Ajmer, Jaipur, Bikaner and other places. Mr. Raote graduated in the year 1933 from the J. J. School of Art and specialises in Mural Paintings.



Looking towards the screen from balcony-top—shows false ceiling and concealed lighting—the screen curtain is of supreme quality.

THE NEON SIGN AT ROXY

ANOTHER

Q
U
A
L
I
T
Y

JOB

BY

NEON SIGNS (INDIA) LTD.

583, CHIRA BAZAR
BOMBAY 2

Phone: 26027

Being a man of ability and real intelligence he was taken up by Messrs. William Jacks and Co. Ltd., a reputed firm of designers and decorators. During this period he formed contacts with the best of customers and when he decided to work on his own he had the best support of his customer who were willing to entrust their work to such capable hands. Thus it came about that Mr. Raote formed the Jay-Ar-Decorators whose best creative effort of late is the now newly renovated Roxy Cinema.

The most responsible work of reconstruction was handed to Mr. A. Molle, late of Messrs. William Jacks & Co. Ltd., who was faced with the most difficult of all tasks to carry out the work in a limited amount of time. Mr. Molle himself being a decorator and an artist found his work smoothed by this particular background which came as a particular help to him in his work of a contractor. All the construction work was thus carried out under his able guidance and instruction. The admirable work that he has done speaks for itself in the solid structure of the cinema house seen from the outside and witnessed by patrons from the inside.



A view of the auditorium looking from the stage, showing a row of comfortable chairs for the lower class patrons.

A solid and sure foundation is the key to success and Mr. Molle has certainly managed to lay that in the contract that he took from the Roxy Cinema management.

General Renovation

The work of general renovation was done by Mistry Ebrahim Suleman whose experience in this work stretches back to innumerable years. Well qualified to carry out any type of work and also any amount of it, Mr. Suleman was a particular asset in the renovation of the Roxy Cinema. Sand facing plaster for the exterior, Fibrous Plaster decoration in auditorium, foyer and on the first floor, were all done by him. He also did the Tiles Dado work and exterior painting of cement water proof paint. All these works are of peculiar attraction and charm, not to mention the glass brick decoration which

Mr. Suleman has executed with deft skill and ingenuity.

Furniture and Woodwork

The complete woodwork in the theatre was designed and executed by D. Z. Panchal, proprietor, Messrs. Hind Furniture Works, a firm of long standing and good repute. Stage, Stair-Case, Doors, Bar Counter, Dress Circle Chairs, Booking Office, Curtains and Furnitures are all supplied and carried out to the last remnants by Messrs. Hind Furniture Works.

Electrical Fittings

Messrs. Shahade & Co. were responsible for the mellow and pleasant lights of the theatre. Complete electric work including installation and fitting were done by Messrs. Shahade & Co. who besides being electrical contractors are Specialists in Air Conditioning and represent the well known



H. C. Raote.

American firm Clarage Fan Company of U.S.A.

Neon Signs

The Neon installation was entrusted to the wellknown firm of Neon Signs (India) Ltd., the pioneers of Neon in India. The attractive sign which embellishes the facade of the renovated theatre is notable for the elegance and simplicity of its design and for the perfect taste with which it blends with the architectural lines of the building. The result is an exceptional theatre sign which compels attention without being garishly and unaesthetically obtrusive.

Staircase Mirror

The staircase mirrors, which lend an added charm to the whole decoration, enhancing its beauty were installed by Mr. Divecha of Divecha Glass Works.

Crompton Fans

Messrs. Greaves Cotton the oldest and most well-known firms in Bombay supplied the Crompton Fans that cool the theatre giving the pleasurable feeling of enjoying the air conditioned system.



A view of the lounge showing the staircase leading to the Balcony. Concealed lighting, and Crompton fans.

for FURNITURE of DISTINCTION

AND ULTRA MODERN DESIGN

REMEMBER

HIND FURNITURE WORKS

FURNITURES MADE FOR:

UDAIPUR PALACE • OLYMPIC CINEMA
JODHPUR • SAVGI BROS. • PREM
PRAKASH, JAIPUR • H. H. OF LUNAYADA,
MERCANTILE BANK OF INDIA, BOMBAY
KRISHNARAO BALDEV BANKER, GWALIOR
AND G. E. C. SHOW ROOMS

ALL FURNITURE FIXTURES:

DOORS • WINDOWS • CINEMA
CHAIRS • PANELS • SODA FOUNTAIN

AT **ROXY** MADE BY US

FOR ANYTHING IN WOODWORK

CONSULT

HIND FURNITURE WORKS

(Prop: D. Z. PANCHAL)

GORUPDEO, REAY ROAD, OPP. SASSOON MILLS

BOMBAY 10



Mistry Ebrahim Sulmanu.

Pushback Chairs

Messrs. Pen Workers who are specialists in manufacturing cinema chairs in India were entrusted with the work of supplying and fitting chairs to the Roxy. They have manufactured and fitted pushback chairs in the Balcony which are a real comfort to the Roxy patrons. With their wide experience ranging for over a decade and a half, Pen Workers, have supplied chairs to over 300 cinemas all over India, prominent amongst them are Strand, and City Lights in Bombay, City Lights in Ahmedabad. They have also fitted the pushback chairs at the Liberty.

Exhaust Fans

Ventilation is of great importance in a Modern Theatre, as stale air, excess heat, odours, and dust must be swiftly removed to bring comfort to patrons, so that they can relax and enjoy the picture in cool, clean refreshing atmosphere. Roxy Talkies have solved their ventilating problems, as they have been successfully

solved in thousands of homes, business houses and industries with I.L.G. rapid air change. By installing I.L.G. Self-cooled Motor Propeller FANS, a breeze of fresh, cool, energy-giving air is introduced as contaminated air is quickly exhausted the economical I.L.G. way.

Heavy-duty cast iron Framework—precision cast and machined, keeps moving parts in perfect alignment, assures solid, permanent installation and minimizes vibration, noise and wear.

Dynamically balanced WHEEL—every I.L.G. fan wheel is carefully tested on special electric apparatus to assure a lifetime of quiet, free-running, vibrationless service.

The I.L.G. system is tried and proved all over the world—the I.L.G. equipment operates quietly, efficiently for decades. For rapid air change in your home, your Office, your store, your factory—wherever people live, work or play—can have better



D. Z. Panchal.

air conditions the economical I.L.G. way. The I.L.G. Fans, manufactured by Messrs. I.L.G. Electric Ventilating Co., U.S.A. have been supplied by Messrs. F. & C. Osler (India) Ltd., Engineers and Contractors, New Queen's Road, Bombay 4, who shall be happy to solve your ventilating problems.

AN APOLOGY

We apologise to our readers, agents and advertisers for the delay in publication of THE MOTION PICTURE MAGAZINE in recent months due to difficulties in the press, non-availability of art paper, the process department not supplying blocks in time on account of shortage of zinc, chemicals, and a number of other factors beyond our control.

To ensure greater regularity in publication and quality production, arrangements have been made to print the magazine with The Times of India Press once again and the September issue was printed from this press.

In order to catch up with the scheduled date of publishing the magazines i.e., 1st of every month the issues for October and November are being brought out together on the 1st of November. We hope our readers and patrons will excuse us this lapse.

From this issue onwards, we hope to be able to bring out the MOTION PICTURE MAGAZINE on the 1st of every month without fail, and to give more reading matter, photographs, art plates, etc . . .

PUBLISHER.

Anything in Decoration

CONSULT

JAY — AR — DECORATORS

INTERIOR—EXTERIOR: FURNISHER: DESIGNERS

SPECIALISTS:—

FURNITURE · CINEMA DECORATION · PLASTER
LIGHT DECORATION · MURAL PAINTINGS ·
BUILDING FLATS · SHOP-FRONTS · SHOW-
ROOMS · LIGHT SPRAY DECORATION ETC., ETC.

JAY — AR — DECORATORS

Prop.: H. G. Raote, G.D. Art

Late of Messrs. WILLIAM JACKS & CO., LTD.

Head Office:

D 16, 10th Road,
Chembur,
Greater Bombay.

Office:

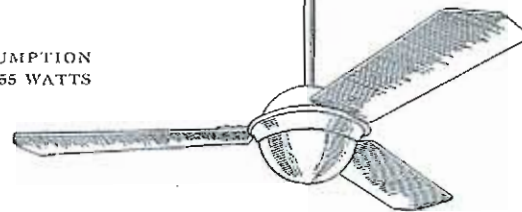
123, Fort Street,
Bombay.

"CROMPTON"

60" SWEEP "INDUS"

A. C. CEILING FANS

CONSUMPTION
ONLY 55 WATTS



NOW AVAILABLE FROM STOCK

GREAVES COTTON & CROMPTON PARKINSON LTD.

P. O. BOX 91

1, Forbes Street, Fort, BOMBAY

THE Film STORY

by B. D. GARGA

Childhood Memories

I have already written in my last article that Indian Film was born in Bombay in the year 1913, but it is surprising that till 1917 Dada Saheb Phalke was a lone figure in the field of Film Production, although many others took part in various other branches such as exhibition, distribution and import of raw material, etc. Those were the nickledeon days of flicks; when film makers were as ignorant of the technicalities and secrets of films as the people who paid their hard earned nickles to see the "moving wonder."

A very amusing anecdote is told of a raw film dealer who went from studio to studio carrying a film tin under his arm and imploring the producers to buy his brand in preference to another.

"Sir, I have brought a wonder product from Germany and there is none better," said the salesman.

"How do I know", said the producer, "that your product is better than others when everybody says the same."

And the salesman in his enthusiasm to prove his contention opened the tin brought out the film role and pulled a length of it for the inspection of the producer "see for yourself, Sir," he said, "It is soft like silk."

However, film in India had come to stay. Soon it caught the fancy of millowners and millworkers, artists and artisans alike.

A "Film-Mill"

Looking to Dada Saheb Phalke's phenomenal success Dwarkadas Naraindas Sampat and S. N. Patankar joined hands to found Patankar Friends & Co. in 1918 and started the production of films. Their studio was in Dadar and they turned out films

by the dozen. People called it the "film mill". Rama, Krishna Hanuman and other gods and goddesses stepped out of the yellowed pages of scriptures onto screen glory. Some of their pictures were *Raja Shurya*, *Narsinh Avtar* and *Savitri Salyavan*. But due to some internal differences Patankar Friends & Co. had a life of only one year.

The First Indian Documentary

Another very enterprising young enthusiast was Suchet Singh who formed Oriental Film Mfg. Co. Suchet Singh got his training in Hollywood and had worked with Charles Chaplin for over two years. Their first film *Shakuntala* was a departure from the usual run of films because it was a drama based on Kalidas and not on any religious or historic legend like the other films of those days. Orientals set up yet another landmark by producing the first topical film on the 1st of August 1920, picturising Lokmanya Tilak's funeral. Suchet Singh's untimely death brought an end to the Oriental Film Mfg. Co.

First Social Films

As soon as Patankar Friends & Co. came to an end Dwarkadas Naraindas Sampat laid the foundation of Kohinoor Film Company. In the history of the Indian film industry, the Kohinoor Film Company blazed a new trail in the field of Indian films by producing the first social films *Twentieth-Century* and *Thief of Delhi*. Hitherto, religious films were produced in order to exploit the religious sentiments of the ignorant masses. The capitalists used it as a 'lubricant' as Gorky puts it, a sort of dope to make the people forget their squalid surroundings, the pangs of hunger



Triloke Kapoor in Rajkumar Chitra's SHREE VISENU BHAGWAN, directed by Raja Nene.

and disease and literacy. This sort of exploitation of art was not the monopoly of our producers alone, even their Western counterparts did the same. In the days when our producers were busy picturising the stories of the *Ramayana*, *Mahabharat*, *Krishna*, *Hanuman* and other gods and goddesses in West, they were turning out films like *King of Kings*, *The Ten Commandments* and *Noah's Ark* based on stories from the Bible.

By the middle of twenties, the popularity of mythologicals started waning. Kohinoor took the hint and produced socials. These films could by no means be called progressive but they were based on contemporary life. Another achievement of this company was that so far nobody had paid any attention to the filming of Muslim subjects, Kohinoor Film Co. took a step in this direction too and their first attempt was *GulBakavati*, starring Zubeida. The film was a great success and opened a new field.

A Star is Born

In 1925 the Kohinoor produced *Veer Bala*. This was Sulochana's first bow on the screen.

Sulochana, who was just a Miss Ruby Mayer before this, became the brightest star on the firmament of the Indian film world. Sulochana held the same place in the Indian films as Garbo in America. Here I am not comparing the histrionic talents of Garbo and Sulochana but am merely taking into consideration popularity. Sulochana's beauty, gait and 'It' became legend in the films. She played the ideal Mistress, silken, lustrous and undeniably handsome.

Another notable star of Kohinoor was Gohar, who appeared in *Typist Girl*, *Educated Wife*, *Gun Sundari*, *Typist Girl* and *Educated Wife* were successful films of Chandulal Shah, who is now Sardar Chandulal Shah, the partner of Ranjit. Gohar acted in all his films and it was here that they came to know each other, which later resulted in their partnership in Ranjit. *Gun Sundari* was Chandulal's most successful film which took him to the top rank of directors in the country. Surprising as it may be to some, that Sardar Chandulal was a story writer long before he came to direct,



Randhir, who is still waiting to get a break, appears in Supreme's **CHHOTI BADI**.

and the story of *Gun Sundari* was written by him

Kohinoor's *Thief of Bagdad* (*Bagdad no Barvatiyo*) and *Karna* were the first two films to score silver jubilees in the history of Indian Films. *Dilawar*, directed by Nandlal Jaswantlal, was another notable film for its neat photography and slick direction.

The Kohinoor Film Co. was responsible for introducing many famous artistes and directors, e.g., Sulochana, Zebunissa, Rampari, Nandlal Jaswantlal, Mohan Bhaynani (who is now in the Film Division of Government of India), N. G. Devare, Chandulal Shah and R. S. Chaudhary also started their film careers here. In 1930, with the advent of talkies the company closed its doors.

Ironically enough, Dwarikadas Naraindas Sampat, so great a pioneer and who had played a great part in taking forward our industry, is passing his days in penury.

Imperial Trade Mark

Another stout pillar of the industry is Khan Bahadur Ardeshir Irani. In 1927 he started the Star Film Co. in partnership with Bhogilal Dave. The company's studio was situated at the present location of the Krishna Cinema. Their first film was, *Vir Abhimanyu* starring Fatima and Sultana. This was Sultana's first film and after this she became one of the most famous stars of her days. Accidentally, this was the first film in which a mother and a grown up daughter had acted together. Fatima Begum was a renowned actress on the stage, so like mother her three daughters, Zubeida, Sultana and Shahzadi, came to be known as the famous trio of the silent films.

The Star Film Company later changed its name to the Majestic Film Company and shifted its studio to Chowpatty. Bhogilal Dave left it at this stage.



Leela Pandey returns to the screen after a long absence in Bombay Talkies' **MAHAL** and gives a fine performance.

'Bombay Ki Sethani' in Court

One of the most talked of films of those days was *Bombay Ki Sethani* starring Zillobai and directed by Ardeshir Irani and Naval Gandhi. This film was based on a true incident of one well-known Banker families of Bombay. A member of this family had exchanged her child with another in a train while travelling to Baroda. This incident was used as the theme of the screenplay which was provided by the famous film critic late Mr. D. C. Shah. The film became very popular but due to its controversial plot it caused a great furore. Matters came to such a head that the whole case was taken to court. Later, however, the parties concerned came to some amicable settlement.

After some time Seth Abu Hassan joined Ardeshir Irani and the Majestic was transformed into Royal Art Studio. It turned out some successful pictures. In 1926 Ardeshir Irani took another step forward and founded the Imperial Film Company which later came to be known as Jyoti Studios.

(To be continued next month.)

STARRY SKIES

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

All India Pictures

Pardees is now nearly finished. With cast like Madhubala, Rehman, Karan Dewan and others and music by Ghulam Mohammed, *Pardees* holds promise of becoming a popular entertainment.

Bombay Talkies Ltd.

The long awaited *Mahal* the first picture of Kamal Amrohi was well received by the public, starring Ashok Kumar and Madhubala with music by the late Khamchand Prakash; it is Bombay Talkies' most ambitious picture so far.

Darling Films

Mukesh, the famous playback singer, is a proud man these days, with his *Malhar* progressing well under the direction of Harish and holding out good promise of first rate musical extravaganza. The picture introduces two new faces in Shammi and Arjun. Music is by Roshanlal.

Diamond Pictures

Soviet Cine Art week recently sponsored by these people drew tremendous crowds when selected Soviet films were shown every day. Diamond Pictures who took a lead in this matter are to be congratulated.

Filmiland Ltd.

Producer Muzammil's most ambitious picture *Usha Kiran* is now receiving finishing touches by him at the Eastern Studios. This is Mazhar Khan's last picture before his untimely death. Geeta Bali, Nimmi, Lalita Pawar and Cuckoo play leading roles as well. Music is by Hanuman Prasad.

Last week the final shot of dance sequence was shot, by Mr. Muzammil with an array of over 50 girls in a huge, glittering magnificent set specially erected for the purpose, which occupied

the entire floor of the Eastern Studios. Mr. Muzammil is making this picture a mighty spectacle of all times.

Filmistan Ltd.

Two pictures are already on the sound stages. The first is directed by Santoshi and is entitled *Sargam*. It stars Raj Kapoor, Roshana, Paro and others in the lead with music by C. Ramchandra. Another one entitled for the present *Shubistan* is being directed by B. Mitra with Naseem and Shyam in the lead.

Kardar Productions

The next picture entitled *Naujawan* has been entrusted to director Mahesh Kaul who made the memorable *Gopinath*. It is produced by Ashfaq Malik and the music is by S. D. Burman. Nalini Jaiwant and Premnath lead the cast. *Dastan* of its sister concern Musical Pictures Ltd. is awaiting release at Liberty. Directed by A. R. Kardar with

music by Naushad and with cast like Suraiya, Raj Kapoor, Veena, Suresh and Al Nasir.

M. & T. Films Ltd.

Santoshi who is producing *Nirala* for this concern is making rapid progress with the shooting. It is directed by D. Mukerji with music by C. Ramchandra. Madhubala and Dev Anand with Yakub and Durga Khote lead the cast.

Mohan Pictures

Vir Bhimsen, a mythological picture is making good progress with Jayant Desai sparing no efforts to make it a successful hit. Nirupa Roy and Trilok Kapoor head the cast, while music is by Avinash Vyas.

National Finance of India Ltd.

Kale Badal is their first picture and producer Roshanlal Malhotra has entrusted this maiden effort of Director Anant Thakur who made *Pugree* and *Paras*. Meena, Shyam, Pushpa Hans play the lead and music is by Shyam Sunder.

Nargis Art Concern

Pyar-hi-Baton is lying ready for release. Nargis and Trilok



A fine scene from Chandrakla Pictures' mythological hit **JAI MAHAKALI**.

Kapoor are the stars while Akhtar Husein has directed it.

National Theatres

Hul Chul of K. Asif is receiving last touches under the hands of its director S. K. Ojha. It has a galaxy of stars like Nargis, Dilip Kumar, Sitara, Jeevan and Geeta Nizami. Music is by Sajjad and Saffi.

Omar Khayyam Films Ltd.

Ustad Pedro is now nearly ready for release. It is reported that Director Harish has done a good job of it. Producer Sheikh Mukhtar himself plays the lead with Begum Para opposite him.

Pancholi Art Productions

Ravindra Dave has been entrusted with Mr. Pancholi's next picture which stars Nutan in the lead. Music is by Shankar and Jai Kishan, and it will be produced at Minerva Studio.

Shobhana Pictures

Shobhana Samarth, the producer and director of her first pic-

ture *Hamari Beti* has made a good job of her first venture with her own daughters Nutan and Tanuja playing the leading roles supported by her ownself, Shekhar, Motilal, David, Veera, Cuckoo, Agha and K. N. Singh. Musical score is written by S. Bhatkar.

Sunrise Pictures

Producer-director V. M. Vyas is making good progress with *Pyar* with a cast headed by Nargis, Raj Kapoor and Yakub. S. D. Burman is giving the music.

Paristan Pictures

Mumtaz Shanti, Madhuri, Veena and Al Nasir are the three luminaries starring in Wali Saheb's new picture which is entitled *Beevec*. Direction has been entrusted to Mr. Sfarma.

Variety Productions

Producer Asha Biswas has begun work in *Bari Bahu* which stars Sulochana Chatterjee, Shyam and Nalini. Music is of course given by Anil Biswas.

Vatan Pictures

Basera under the direction of Inayat Ali is fast nearing completion. Ramola, Hiralal and Syed Ahmed all play important roles. The picture is produced by Shujat Lutfai.

Ranjit Movietone

Kedar Sharma has now nearly completed *Bedardi* starring Geeta Bali, Nimmi and Jeevan, the music of which is given by Roshanlal. Messrs. B. D. Garga and Zia Sarhady the two new directors who have joined Ranjit are busy with the paper work of their respective pictures. Santoshi will be producing *Man Manji* for Ranjit.

Sargam Movietone

Producer Sabharwal has put all the necessary ingredients that go to make a successful picture in *Johari* which is being directed by Niranjana. Geeta Bali, Amar-nath, Manorama, Rajan Haksar and Cuckoo play the major leads.

STOLEN SMILES

He gets up every morning, has breakfast and then kisses his wife goodbye. Then she goes to work and he goes back to bed.

"Is your wife the loving type?"
"I don't know...but I'm suspicious."

He has one belief about women. If they look young they're old, if they look old they are young... if they look back... FOLLOW THEM!

"I saw you at the bar last night. How was the Zombie?"
"Zombie? I was drinking scotch."
"I don't mean the drink...I mean the girl."

Before my wife went to the beauty parlour she looked like a little old woman 60 years old. When she came out of the beauty parlour, she didn't look like little old lady any more... she looked like a little OLD MAN!

1st Girl: "I want a man who can tame me!"
2nd Girl: "Have you tried Frank Buck?"
1st Girl: "Yeah—but his monkeys get jealous!"

"My wife stays up all night long keeping the flies off me."
"Well, that's pretty considerate."
"She waits till they land on me and then swats them with a base-ball bat."

She (gushingly): "Will you love me when I'm old?"
He: "Love you. I shall idolize you. I shall worship the ground under your little feet. I shall... say, you aren't going to look like your mother, are you?"

"He's a glass blower."
"You mean he makes those fancy little glass ornaments?"
"No. He blows the glass to remove the foam."

Playwright: "What do you think of my play?"
Producer: "I have one suggestion."
Playwright: "Yes?"
Producer: "Have the villain shoot himself instead of taking poison in the end."
Playwright: "Why?"
Producer: "It'll wake up the audience."

"Is my car fast! I was speeding along at 232 miles an hour and I stuck my hand out."
"And what happened?"
"I had to go back to get my hand."

Trouble with most wives is that they'd rather mend our ways than our socks.

"How did you get that bump on your head?"
"My wife didn't like the shape of my head so I told her if she didn't like it she could lump it and she did."

A little city boy who was visiting a Vermont farm for the first time was describing to his

younger brother the big pig he had seen: "It was in a pen," he said, "and it was afraid of the little pigs. They would chase the big pig all around the pen and after he fell down from exhaustion the little pigs pounced on the big pig and ate all the buttons off his vest."

Mary: "You remind me of the ocean."
Fred: "Why, reckless and romantic?"
Mary: "No, you just make me sick."

There are three classes of women—the intellectual, the beautiful and the majority.

When the time comes for the meek to inherit the earth, chances are the taxes will be so high they won't want it.

The young widow was about to marry again when her small daughter approached her.
"Mom, I want to ask you something," she said.
"What is it, dear?" her mother asked.

"Do you get this daddy cheaper because he is second hand?"

Wife: "Tom, it's just about a year since our honeymoon, when we spent that glorious day on the sands."

Husband: "We little thought then we'd be spending our first anniversary on the rocks."

Pop: "You know, Nora, our youngest daughter is nearly seventeen years old, so today I had a frank discussion with her about the facts of life."

Mom: "Ah! Did you learn anything new?"



A Motion Picture which surpasses all others
IN **STORY** THEME & TECHNIQUE
BOMBAY TALKIES'



STARRING

ASHOK KUMAR ★ MADHUBALA

VIJAYLAXMI, KANU ROY, KUMAR
Written & Directed by KAMAL AMROHI

Music: (Late) KHEMCHAND PRAKASH

Producers: ASHOK KUMAR & SAVAK VACHA
RENOVATED, REFURNISHED

RELEASED IN BOMBAY } AT **ROXY** FROM 13th OCTOBER
A KAPURCHAND RELEASE

THE ENGLISH SCREEN

* The Era of Technicolor

by RAM L. GOGTAY

IN the good old days before the Second World War, Dr. Herbert Kalmus, in one of his significant pronouncements, hoped that the constant research which his Company was engaged in to reduce costs without impairment of quality, would make technicolor as common as black and white was at that time.

The intervention of the second world war has delayed fulfilment of the prophecy. But what with monoplane technicolor, the enterprise of competitive yet less colourful colour systems, and the activities of the Anti Trust Division of the American Department of Justice signs are not wanting that the prophecy is on the road to fulfilment.

For even in Bombay, fully 50 per cent of the pictures released these last two months have been in technicolor, *Samson And Delilah* towering over almost every thing that has yet come on the screen, in technicolor or black and white.

The Selznick who captured a crown with his *Gone With The Wind*, which appeared to have made him somewhat of a dictator in the film world, compelling him to experiment through his Releasing Organization on making more money than anybody else, only to find that a producer was not quite cut out for that job, came down to earth in the *Duel In The Sun*. With *Gone With The Wind*, Selznick had established his reputation as a producer. With *Duel In The Sun* he establishes himself also as a front rank screen-play-wright, a reputation which many had dubbed on him in the past because

of the many versions he usually had prepared before picking out the best for the actual picture.

The *Duel* had its memorable points, but two stand out over the rest. The actual duel in the finale in which both the hero and the heroine die of gunshots fired at each other has rarely been equalled on the screen. Cecil B. DeMille tried something like that in his *North West Mounted Police*, but the slapstick nature



SPYROS P. SKOURAS, President of 20th Century-Fox World-Wide Organization, who has announced an UNIQUE PROGRAMME OF CONCERT FILMS.

of the latter cannot stand comparison with the pathos and poignancy of the former which, as it were to debunk accepted canons, ended in a telling tragedy. And Gregory Peck, long ago discovered by Selznick himself,

gives the performance of his life as the fond wastrel whose gun was the law, both in and out of the parlor.

As usual Selznick had a galaxy of stars even for the supporting roles. The late Walter Huston as the clergyman contributes a memorable cameo, but Lionel Barrymore, with mannerisms which now appear only fit to be lampooned, was given a character in the delineation of which Selznick the patriot demurred. What was the meaning of wasting a sequence in which Barrymore arraigns his gunmen in a moment of impudence only to withdraw them at the sight of the American flag? It is good propaganda for America before whom everybody bows humbly, but it is bad cinema and worse screen-play-writing. In the sketching of a character there must be logical development not subservience to something that cannot be well woven into the story.

M.G.M.'s *On The Town* was in their usual tradition of super-colossal musicals. New York is the world's biggest and gayest towns. It has all the day and night attractions shown in the picture. But it is doubtful if one can do the town in 24 hours. And the three lovelies by whom Gene Kelly and Company are beguiled can hardly be called the beauties of the Town. The requirements of stellar standards are making of American female stars a display of skin and bones with remarkable exceptions like Esther Williams, Joanne Dru, Ruth Roman and Jane Russell, the buxom beauty of the last of whom made Bob Hope Paleface.

It may well be that Mayor O'Dwyer inspired this picture. The malodorous effect of *Naked City* had to be effectively countered sooner or later, which *On The Town* does very well indeed. True or not, this is the picture from which the Government of India should take the tip anxious as they are to divert the flow of some American dollars to India.

Today there is no town in India which can offer Americans the kind of culture they want, but it cannot be beyond the genius of some of our Shantarams and Sarkars goaded perhaps by Globe-trotting Mayor Patil, to concoct a picture showing the beauty and the glory that is India. From Babu Purushottamas Tandon (whose hatred of motion pictures notwithstanding), to Pandit Govind Vallabh Pant and Seth Govindas Das, from Udaya Shankar to Ram Gopal and Rukmini Devi and from Pandit Onkarasathi to Shrimati Subbulaxmi and Hirabai Badodekar we have talent enough, topped by the Government's own Film Division, to do one better than *On The Town*, more particularly because Indian



Tyrone Power in 20th Century-Fox's technicolor film THE BLACK ROSE. Coming shortly to town.

films in Gevacolor will soon begin to be seen on the screen. Gevacolor is not technicolor, but it is undoubtedly better to produce in Gevacolor than adopt the hybrid process of shooting on 16mm. Kodachrome and blowing it up to 35mm. technic or any other and consume in the process a good deal of foreign exchange which our Government always tells us is in such short supply.

But the magnum opus of this era is *Samson and Delilah*, perhaps the climax of Cecil B. DeMille's long career. If there was any beautiful woman on the screen, it is the ecstatic Delilah of Hedy Lamarr. Walter Wanger may have brought her from the ecstasy of Czechoslovakia to the glamour of America. She might have seduced the Charles Boyer of *Algiers* by the pearly beauty of her teeth. M.G.M. might have made her exotic in the picture with unpredictable East as the locale. But what Selznick and Gabriel Pascal could not be said to have done for Evelyn Leigh, Cecil B. DeMille has done for Hedy Lamarr. No wonder Samson lost his strength to her. Is there a Samson in the wide world who will not repeat the performance for this Delilah? Saying that is enough to bend before what is unkindly said has been the creation from Adam's Rib.

Actually, there is plenty more in the picture. Samson's strangling of the lion can only be equalled, despite the anti-thesis, by Androcles and the lion. In history there were only Samson and Sambhaji who could kill a lion with their bare hands. In India a couple of pictures about Sambhaji have been produced, but none thought of staging a fight between him and the lion even though a Parashuram was till not many years ago cracking all sorts of lions and tigers to the sound of his whip. There is nothing that is impossible for Cecil B. DeMille. He is the one producer, the Vishwakarma, who



Lucille Ball in Columbia Pictures MISS GRANT TAKES RICHMOND.

can re-enact for us the scriptures from which the rulers of the world today can take lessons—lessons so badly needed—lessons which Samson imparts to those who have ears to hear. The only difference is that whereas Vishwakarma built things of indescribable beauty, Cecil B. DeMille not only builds but has it crashed to earth like the temple in this picture, as if to show that in the mortal world what goes up must one day

GOOD CLOTHES FOR MEN

CREATED BY

SOWDEN

LATE OF

SACKVILLE STREET

PICCADILLY

LONDON

W

GREENS HOTEL, BOMBAY



Eleanor Parker in CAGED, Warner Bros. excellent prison drama.

come down. The beauty of the fact is that even the crumbling down is a colossal attraction.

So far the moneymaker of the English screen has been *The Bathing Beauty* who will be beaten by *Samson And Delilah*. The women would adore Delilah as the embodiment of the *Apsaras* whom the Gods created again and again to tempt Samsons of another type. And Delilah does exactly that though she is herself destroyed in the process. The women would adore Samson as the embodiment of the strength which they would like their men to lose to them. The men will like both Samson and Delilah for very different reasons, but like them they certainly will. What more can be the criterion of a picture suitable for universal exhibition!

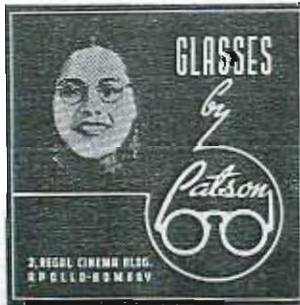
In the last few years, some of the English colour films have been dubbed into Hindustani. *Thief Of Baghdad*, because of a screenplay which was not quite intelligible, and *The Blue Lagoon*, because it could appeal only to

the intelligentsia were not the ideal pictures for that process. If there was any picture that was fit for being dubbed into Hindustani it is *Samson And Delilah*, for the additional reason that its dialogue is minimum, it lends easily to the dubbing treatment and it definitely has that certain something on which the Indian people at large need to be informed in the democratic period of the day. As spectacle, pure and simple, the Indian masses must be enabled to see this picture which is produced once in a life-time and seen more than one in a life-time only by the fortunate few.

Now-a-days it is impossible to think of an American musical except in technicolor. But recent musicals would seem to have lost what Carmen Miranda or Busby Berkeley gave the musicals of the past. The Censors would seem to have ruined the Brazilian bombshell. The entire roster of Warner Bros.'s stars was not enough to give their musical any very great feeling of satisfaction. For the rest the musicals seem to

be trundled out of a common vat.

For the other colour pictures, colour does not seem to have been a necessity. The anti-crime pictures, as the producers call them, could have been as effective in black and white as they were in colour. The best feature of *Colt. 45* was its flawless sound recording. The best scene in *The Eagle And The Hawk* was the one in which John Payne's hands are tied to two horses on the rampage with the object of tearing his body into two thereby displaying an American variation of two centuries ago when compared to the contemporary Indian method of hoisting an undesirable on to a well-pointed iron pole *per rectum* and then pulling him down by the legs into two pieces by two attendants. Technicolor serves, however, to show off American female body beautiful to the best advantage of which Joanne Dru was an engaging addition during the last few weeks. America is not only the richest and mightiest country today but also the country that produces the most beautiful women of the world. An ancient Sanskrit scripture can be interpreted to mean that the land of the most beautiful women is the land of the Gods. Perhaps the Gods will not come to India unless technicolor itself condescends to oblige.



IT HAPPENED IN Hollywood

By LEROY MARCH.

GROUCHO Marx always has been a brave, devil-may-care citizen. This was proved beyond all doubt when he allowed a great Dane pup to co-star with him on his television debut. Most actors shy away from letting either a dog or a small child share a scene with them, on the grounds that the kids and pooches attract all the audience attention, with none left for the player. Marx, Bing Crosby, and the late W. C. Fields and John Barrymore are about the only actors I know of who were so confident of their audience-dominating powers that they would risk noppets and mutts acting along with them.

Joe E. Brown is lined up to star in a two year roadshow tour of "Red, White and Blue" for the American Legion, and this may be the vanguard of a whole new trend in theatrical production. The Legion is bankrolling the show, and will use any profits for its many worthwhile beneficial activities. If the project works out, look for many fraternal organizations to put shows on the road with the same idea in mind. There's always talk of the American Federation of Women's Clubs going for a deal, possibly with Charles Laughton and Eugenie Leontovitch.

It's very difficult to write a Hollywood motion picture news column these days without having it wind up on the subject of television. A reliable spy advises me Dick Powell is in line for a master of ceremonies spot on a big-time TV variety show, and that Mrs. Powell, also known as

June Allyson, will join him on the show after the little Powell arrives in December.

Contrary to widely held belief, there are really some nice people in Hollywood. For exploitation purposes, studio chiefs wanted to give Fred Astaire top billing in "Royal Wedding," with Jane Powell second, and Peter Lawford third. They were afraid that Jane might start yelling for equal billing with Astaire and that Pete might be violently unhappy about his No. 3 spot. But nobody was upset, happiness prevailed, and Astaire even said he didn't give a darn if they were all three equally co-starred.

Judy Garland's Pals are willing to wager that Judy will be well again, and all set to step back before the cameras, within just a couple of months. I hope this isn't just wishful thinking on their part. Judy's been a really sick kid for quite a long time.

M-G-M denies that the studio is suffering from war-jitters, but it still can be noted that they are withdrawing actors and technicians from the "Quo Vadis" production unit in Italy the minute they finish the one immediate job they were assigned to. Also, this same studio has persuaded Kathryn Grayson to call off her trek to Europe.

There were some who thought that Betsy Drake would retire from pictures after she and Cary Grant were married, even though

she said at the time that such wasn't the case. Now we know. Betsy has been signed by the Warner Bros. to do "A Baby For Midge", co-starring Dennis Morgan. Husband Cary says he has no objection whatever to his little woman going to work.

If you think Marlene Dietrich won't be putting on her Max Factor 6-N make-up and stepping before the cameras soon, you don't know your Cecil B. DeMille. Cecil has just signed Marlene to a one year contract, with salary to be paid every week for 52 weeks, work or not. With this kind of a deal on his hands, watch C. B. get a picture into production in practically no time at all.

Hollywood Hearsay: The George Brents' little Brent should be here by the time you read this... Myrna Dell and Louis Sobol have unfeuded and like each other very much indeed once again... Al Jolson has advised all concerned in the U. S. military forces that he's ready and willing to go to Korea to entertain the troops... Edmund Gwenn bedded by the same virus varmint that laid Clifton Webb painfully low... Susan Hayward's twins were never overly impressed with Mamma's Hollywood fame and position until she arranged to have them meet Bill "Hopalong Cassidy" Boyd. Now they're convinced Mom's a big shot... Gregory Peck back from Gallup, New Mexico, where he did outdoor scenes for his latest picture. A play, first in Hollywood, then New York, may be Greg's next sting...

IT PAYS TO ADVERTISE
IN
THE MOTION
PICTURE
MAGAZINE

Hollywood BEAUTY SECRETS

Careers and Make-Up

THE costumes, make-up and coiffures which are ideally suited to a woman in the business world are all very well in their daytime place. They may be stylish, smart, chic—classify them as you will—but more often than not they still do not afford the greater amount of glamorous appeal for a social appearance.

Errors in this direction are usually made in the coiffure and make-up departments rather than in the selection of clothes.

There is usually a healthy vain "dress-up" instinct in women which insures that they will discard their properly simple dress or suit of the working day for a more attractively frivolous creation in the evening.

But many still err in carrying the correctly subdued make-up and the smartly simple coiffure of the day on into the night-time social scene.

Eyes

Eye make-up which is correctly kept at a minimum for the day-

time hours, is of prime importance in providing a glamorously appealing appearance for the evening. Those proverbially starry eyes can be really commanded by accentuating the eyes with a clear pencil definition of the brows, correctly applied eyelash make-up, and a delicate touch of eye-shadow.

For the evening hours, model your face with rouge—not in the restrained fashion which is advisable for business office appearances, but in a bolder fashion. You can advantageously apply a much stronger rouge definition for appearances under artificial lights than you can for the daytime hours of sunshine.

You may also apply your lipstick with a greater degree of liberality for these night-time hours than is to be advised for the daytime professional appearances. And not only may a greater quantity of the lip rouge be applied for evening wear, but even the pattern of its application may enjoy a somewhat greater fullness than that which is allowable for the working day.

Evening Glamour

Then, as a final lip-glamour touch for the evening, a warmly attractive sheen may be supplied by an application of lip gloss. Lip gloss is not really incorrect for daytime use, but it still works to the most glamorous advantage in the evening time.

In creating your coiffure, don't be quite so sensible and practical in the evening as you were when establishing your hair before going to work in the morning.

Dress your hair less conservatively, and permit yourself to be a trifle on the imaginative and daring side in its patterning—unless experience may have indicated that you cannot quite trust your own imagination and daring, with the results having proven to be unattractively friskish effects.



NEWS from WARNER BROS.

Lancaster Makes Like Fairbanks

Burt Lancaster, acrobat turned screen star, may be the long-awaited actor who will fill the empty shoes of the great Douglas Fairbanks, Sr., the original "motion" in motion pictures.

In a daring scene for his forthcoming drama, *The Flame and the Arrow*, Lancaster recently risked his neck by swinging down the side of a tall building on a series of jutting parallel bars, leaping and twisting and flipping from one bar to the other.

But with the demise of Fairbanks, Sr., violent action pictures went into a decline because there were so few players of his kind to carry on. Burt Lancaster is ready—even anxious—to fill that vacancy.

Burt (for Burton Stephen) is much taller and heavier than was Doug the First, 6 feet 2 inches, and weighing from 175 when in

training to 185 when not. He is slim as a panther and just as graceful. From his enormously broad shoulders his body tapers down in a perfect letter V, and in some of the slick silken tights he wears in *The Flame and the Arrow*, he looks like a combination of the late Fairbanks, the late John Barrymore, and Romeo.

The Story Of A Rascal

The lives of rascals nearly always make exciting movies.

Consequently, when Warner Bros. producer, Bryan Foy, planned the picture, *The Great Jewel Robber*, based on the life and nefarious career of Gerard Dennis, who purloined jewels, cash and pretty young women wherever he came across them, he didn't need any fiction at all. He just went to Sing Sing prison, where Dennis is serving 18 years to life, and got enough facts and



Burt Lancaster in *THE FLAME AND THE ARROW*

figures for a dozen cinema thrillers.

Dennis covered the whole country during his fabulous career as a thief, starting in Canada where he escaped from a prison farm with the help of a girl he promised to marry. Before he was finished and imprisoned, Dennis had promised a lot of things to a number of women, none of whom ever collected.

The most amazing thing about Dennis, thinks Foy, was his ability to fool women and to keep them fooled even after they found out what he was really doing. All of the many femmes he deceived, from cute cutie pies to matronly matrons, assisted him but willingly; unwittingly, sometimes, but always willingly.

David Brian, who stars in the picture as Dennis, leads an exciting life, all right, with many loves and many adventures, but he winds up in a cell, gloomily contemplating the fact that crime does not pay. To emphasize that point while making an exciting and factual picture, says Producer Foy, is one of the screen's principal duties and obligations.



David Brian portrays the rascal in *THE GREAT JEWEL ROBBER*

NEWS from 20TH CENTURY-FOX PICTURE

Gregory Peck As 'The Gunfighter'

Veteran star Gregory Peck and ace director Henry King have joined forces again for the new 20th Century-Fox unusual western *The Gunfighter* soon to be released in Bombay. With Peck in the starring role of Jimmie Ringo, outlaw who wants to reform but finds his reputation stacking the cards against him, and the veteran King behind the helm *The Gunfighter* is a new kind of Western with spine tingling suspense from opening to the last fadeout.

Supporting Peck, who is currently riding high in all polls of film favourites are Helen Westcott, lovely newcomer to the screen who jumps from minor parts to a feminine lead in this one; Jean Parker, one of the youngest of the screen veterans who returns after an overlong movie holiday; and Millard Mitchell, character actor, who has lately distinguished himself in the movies after an honourably long career on Broadway.



Gregory Peck as Jimmie Ringo, the outlaw, in GUNFIGHTER.

Dana Andrews And Gene-Tierney Co-Star In New Thriller!

Rough and tough action, police skill, and romance are blended with authority, vigour and highly charged drama in 20th Century-Fox's thrilling melodrama *Where the Sidewalk Ends*. Set and largely filmed on the sidewalks of New York, this Otto Preminger production tells a crime and suspense story through the character of a tough, crime hating policeman who, himself, unwittingly, becomes a killer.

Dana Andrews and glanorous star Gene Tierney are united again since their co-starring vehicle *Laura*. *Where the Sidewalk Ends* is reported to make a close study of that fabulous scene with special emphasis on modelling salons and police stations and the mode of police action. The special Twentieth Century-Fox unit that went to New York to film background for the picture saw to that. Boxer Lou Nova makes an appearance in the picture, to lend it added authenticity. Other unusual players are Oleg Cassini, designer husband of the star Gene Tierney, wearing his creations in the film and radio announcer and sometime comic Harry Von Zell, turned actor.



Gene Tierney and Dana Andrews in WHERE THE SIDEWALK ENDS

NEWS from UNITED ARTISTS

Montgomery and Marshall Star in 'The Iroquois Trail'

A thrilling, action-packed film adventure story of the early American frontier, Edward Small's *The Iroquois Trail* is based on James Fenimore Cooper's celebrated "Leather Stocking Tales." The picture stars vigorous George Montgomery as Hawkeye, the trapper-scout whose outdoor feats, strength of arm and keen knowledge of the trail have made him one of the best-loved heroes of American fiction.

Lovely Brenda Marshall is costarred as the daughter of a British Army colonel in this story of the French and Indian wars in upper New York state. Glenn

Langan is top-featured in the cast, which includes such stand-out screen veterans as Monte Blue, Paul Cavanagh, Sheldon Leonard and Reginald Denny.

Produced by Bernard Small and directed by Phil Karlson, *The Iroquois Trail* was written by Richard Schayer.

The picture, which was filmed almost entirely in the outdoors, beautifully recreates the wilderness which served as the battleground for the clashes between the English, French and Indian tribes.

These conflicts are highlighted by the siege of Fort Williams by the French, the Indian assault upon the English stronghold and the spine-tingling battle to the death between Hawkeye and the evil Ogana, played by Sheldon Leonard.

Ronald Colman and Celeste Holm Star in 'Giveaway' Satire

Champagne for Caesar, a gay film satire on radio and television "Giveaway" shows, stars Ronald Colman in his first screen appearance since his Academy Award-Winning performance in *A Double Life*, the Harry M. Popkin production pokes good-natured fun at quiz programmes by presenting Mr. Colman in the role of an infallible contestant who runs the jackpot up to a \$40,000,000-or-nothing question.

Featured as the soap tycoon sponsor is Vincent Price, the brilliant Broadway and Hollywood star who is as much at home in the role of a comedy menace as he is in matinee-idol parts.

Art Linkletter, the radio master of ceremonies of such programmes, is cast as a quiz show M.C. in *Champagne for Caesar*, and beautiful Barbara Britton is featured as Colman's young sister.

The Marxes are Terrific in New Film Frolic

Love Happy is the latest Marx Brothers laugh epic. The picture



George Montgomery and Brenda Marshall in THE IROQUOIS TRAIL.

is a great treat for hard and true Marx fans, and should earn the comedians a new audience inasmuch as the producer, Lester Cowan took his courage in his hands, so to speak, and gave the Marx boys a complete story thread to handle, as well as three luscious blondes as co-stars.

In the past a Marx Brothers comedy has been simply a connected series of uproarious gags. But *Love Happy* is something quite different. In the guise of a "private eye", Groucho stalks through the plot giving a hilarious burlesque of a modern Sherlock Holmes. Harpo, the mute, instead of chasing a scared blonde and playing one solo on his harp, is given a nice, juicy role for a change and proves a constant delight. And droll Chico gives out with an excruciatingly funny piece of pantomimic "dialogue" with Harpo, the like of which has never before been seen on the stage or screen.

The story concerns an international gang of jewel thieves headed by Ilona Massey. Besides Miss Massey, there is dainty Vera Ellen dancing an intriguing modern ballet number called "Sadie Thompson", and attractive Marion Hutton, sister of the effervescent Betty, singing a couple of song numbers authored by Ann Ronell.



Vera Ellen in LOVE HAPPY.

NEWS ★
★ from **RKO Radio**

"Stromboli"

Hailed as one of the most dramatic and most unusual offerings in years, *Stromboli* stars Ingrid Bergman and is produced with a supporting cast of Sicilian island from which the production derives its title. Written, produced and directed by Roberto Rossellini, maker of the famous

Paisan, the dynamic picture centers upon the role of Miss Bergman as Karen Bjorsen, a discouraged, penniless Scandinavian girl who finds herself in the Farfa displaced persons' camp near Rome. Her only friend is Antonio, a young Sicilian in the men's side of the camp. When her hopes of an Argentine visa are turned down, she accepts Antonio's pro-

Robert Mitchum and Jane Greer in *THE BIG STEAL*.Ingrid Bergman and Mario Vitale in *STROMBOLI*.

posal and marries him in the camp chapel.

It is after Antonio takes her to his home on the rocky forbidding island of Stromboli with its often active volcano towering above the little village, that the high dramatic content of the story is developed. Her ordeal, as Karen struggles against her destiny before finally accepting it, makes for the smashing conclusion to the powerful and realistic offering. Miss Bergman has her most memorable role to date. A young Sicilian fisherman, Mario Vitale, enacts the dominant male role of Antonio. Mario Sponza, Rono Esana and Michael Chinigo play other supporting roles. An eruption of the island's volcano figures in a climatic manner to resolve the crisis of the story. RKO Radio Pictures distributes *Stromboli* for its appearance on the world's screens.

The Big Steal

A stirring chase through Mexico after a stolen Army payroll key-notes the thrills of RKO's romantic action drama *The Big Steal* with Robert Mitchum, Jane Greer and William Bendix in the stellar roles. Mitchum and Bendix portray as a pair of Army officers hot on the

trial of the stolen currency—Mitchum to clear his record and his name, and Bendix for mysterious reasons, while Miss Greer becomes involved in the affair through trying to get back some of her own money that the chief has taken. Opening at Vera Cruz the story moves quickly into the interior as Mitchum and Miss Greer, unwilling partners, set out after their quarry with Bendix trailing them. The subsequent adventures of the principals build up to an exciting climax. The film's realism is enhanced by its authentic exterior scenes, all of which were photographed in Mexico on the actual locales of the story. Patric Knowles and John Qualen are seen as two of the crooks. Ramon Novarro and Don Alvarado portray Mexican police officers. Don Siegel directed the production by Jack J. Gross, based on the *Saturday Evening Post* story, "The Road to Carmichael's" by Richard Wormser.

Car Headlights Illumine Birth of Film Star

... Harry Carey, Jr., thinks he has one claim to fame that is, to say the least, unique. He's the only film star ever born under an auto's headlights. The co-star of *Wagonmaster*, the new Argosy picture for RKO Radio release, was born at Saugus, California. It was on a night in 1921 when the power failed in that section. Harry Carey, Sr., ran the ranch fivver up to the windows of his wife's room, and raced the engine to generate extra light for the doctor delivering the actor's son. Co-starring with Carey are Ben Johnson and Joanne Dru....

COWBOY BAND... The Sons of the Pioneers, famous Western cowboy musical organization, recorded the songs used in *Wagonmaster*. The songs, written by Stan Jones, composer of *Ghost Riders in the Sky*, are "Dust", "White Tops", "Wagons West" and "Chuckawalla Swing...."

DIET... Ben Johnson, former Oklahoma cowboy now co-star-

"MONTY" Tries To Keep
His Personal Life "PERSONAL"

"Naturally I get a kick out of being named on some 'eligible bachelor' lists. What bachelor wouldn't? But I'm a little amused at some of the rumours about my personal life. For example, I've been called a confirmed bachelor. My understanding of that term is one who never intends to marry. I certainly expect to be married some day.

"I've never made a practice of parading my personal life in public. Since I maintain a New York apartment as 'home', I rarely spend any time in Hollywood when I'm not working. And when I'm working I haven't time to do the night club circuit. There's nothing mysterious about it. It doesn't mean that I don't like Hollywood. I do. It doesn't mean that I don't enjoy night clubs. I'm enthusiastic about certain singers and bands and I certainly don't consider myself a social recluse merely

ring in *Wagonmaster* has learned with great sadness that hot biscuits, country gravy and mashed potatoes don't mix with a screen career. Producer-Director John Ford, who discovered Ben, ordered the handsome youngster to take off 15 pounds for his role. It was the first time in his life that Johnson dieted....



because I don't stay up late on the nights before an early call. In 'A Place in the Sun,' for example, I worked every day save

one and about eight Sundays. You don't have much time to play around on a schedule like that.

"But I enjoy feminine companionship and one of these days I hope to meet a girl whom I will want to marry and who will want to marry me. I haven't any idea when that will happen. It might be tomorrow. It might be years.

"I refuse to live by a chart. I've never said to myself that when my bank book reaches a certain figure or my career reaches a certain point—then I'll marry. I don't think it works out that way.

"But I do take the idea of marriage very seriously. When I make the first leap I want it to be my last. I'll get married when I meet a girl I want to marry and she wants to marry me." he said. "Until then I'll be a bachelor, unconfirmed."

Read

The MOTION PICTURE
MAGAZINE

for

LATEST NEWS, GOSSIPS, Etc.

News from

★ **UNIVERSAL-INTERNATIONAL FILMS****Comanche Territory—A Super Western**

For the first time in the history of western films a leading man went through an entire motion picture without carrying a six-shooter or a firearm of any kind when Macdonald Carey completed the leading role in *Comanche Territory* in which he stars with Maureen O'Hara.

Carey knocked cinematic tradition cockeyed by winning his battles with Indians, outlaws and claim-jumpers with a Bowie knife instead of the conventional pistol with the notched handle in the film which opens shortly at the Eros Theatre.

Jim Bowie, frontiersman and government agent, portrayed by Carey, looked down his nose at firearms and preferred to make his point with the trusty 16-inch two-bladed knife which he designed, and forged and which continues to bear his name today.



Maureen O'Hara and Macdonald Carey in a scene from *COMANCHE TERRITORY*.

History has it that Bowie continued to keep faith in his knife as a lethal weapon up until the time of his death in the Alamo. The famed knife played a highly important role in the winning of the western frontier and that the original Bowie knife, as forced by Jim Bowie and carried until his death at the Alamo, is still in existence somewhere in the vicinity of San Antonio, Texas.

Top supporting roles in *Comanche Territory* are handled by Pedro de Cordova, Will Geer and Charles Drake, George Sherman directed for Producer Leonard Goldstein.

CLAUDETTE COLBERT has been signed by UNIVERSAL-INTERNATIONAL to co-star with ANN BLYTH in *Bonaventure*, a powerful modern day mystery melodrama, adapted from the play by CHARLOTTE HASTINGS. In the screenplay by ANDREW SOLT, which is



Lew Ayres returns in one of the early movies *ALL QUIET ON THE WESTERN FRONT*.

set in a convent on the outskirts of an English town. Miss Colbert will portray a nun, Sister Bonaventure, who saves from the hangman's noose, an innocent woman convicted of murder. U-I will commence production in November with DOUGLAS SIRK directing for Producer MICHAEL KRAIKE.

DONALD O'CONNOR and JIMMY DURANTE will be teamed in a second picture by UNIVERSAL - INTERNATIONAL. The pair, who recently completed *The Milkman*, will co-star in *Casey Jones*, a railroad story in which O'CONNOR plays an heir of the famous engineer, Casey Jones, and DURANTE portrays a veteran railroad man. TED RICHMOND will produce the picture which will go before the cameras early in 1951.

UNIVERSAL-INTERNATIONAL has completed negotiations to borrow CYD CHARISSE to co-star with RICARDO MONTALBAN in *Don Renegado*. The Technicolour picture will be the first for the actress since the birth of her baby last month.



Faith Domergue

IN R. K. O. RADIO'S

Where Danger Lives