

NEWS

from *Paramount Pictures*

The Year's most Talked-About Picture, 'Sunset Boulevard', Coming Here Soon.

Sunset Boulevard is heralded as one of the greatest motion pictures ever to come out of Hollywood. William Holden, Gloria Swanson, Erich Von Stroheim and Nancy Olson head the brilliant cast of the film which was produced by Charles Brackett and directed by Billy Wilder.

The most talked-about picture of this or any other year, *Sunset Boulevard* is a dramatic achievement that sets a new standard of cinema excellence, according to advance reports. The gripping story of a once-great screen star who is unable to face the fact that her career ended when the movies began to talk, the picture intimately explores her strange life and the lives of the people who are close to her.

For the role of the ageing, one-time film queen who dreams vainly of a triumphant comeback, producer Brackett chose Gloria Swanson whose own career in some ways parallels that of the character she portrays. William Holden is seen as a young, disillusioned screen writer with whom she falls in love, while Erich von Stroheim plays her former director and devoted servant. Nancy Olson portrays a youthful studio story analyst who also loves the writer.

Included in the distinguished supporting cast are Cecil B. De Mille, Buster Keaton, H. B. Warner and Hedda Hopper all of whom play themselves.

Long recognized as one of Hollywood's top producing-directing teams, Brackett and Wilder have won kudos for such films as *The Lost Weekend* and *Foreign*



Glorious Gloria Swanson and William Holden in Paramount "Sunset Boulevard"

Affair. But according to preview reports, *Sunset Boulevard* is the finest picture they've ever made and bids fair to earn them their second Academy Awards. 'My Friend Irma Goes West' Packed with Laughs, Tunes.

The wildest, zaniest and merriest funsters ever brought together for one movie are in Paramount's *My Friend Irma Goes West* according to enthusiastic laugh reports heard at special previews.

The mirthquake is Hal Wallis' sequel to *My Friend Irma*, the hilarious film version of radio's hilarious comedy series.

Back again are Marie Wilson as the delightfully dim-witted Irma, John Lund as her shiftless boy-friend Al, Diana Lynn as her patient girl-friend Jane—and Dean Martin and Jerry Lewis as everybody's screwball friends, Steve and Seymour. In addition, the cast boasts the French eye-ful, Corinne Calvert and a newcomer to the screen, Pierre, a chimp who makes a chump out of Jerry Lewis.

Hal Walker directed the Cy. Howard-Parke Levy screenplay. 'Copper Canyon' Boasts Top Cast

Copper Canyon is a thrilling outdoor epic that maintains a peak of excitement from the opening scene right down to the explosive climax.

Photographed in Technicolor, which adds greatly to the picture's appeal, *Copper Canyon* is the action-packed story of a group of miners who are being driven off their land by a ruthless industrialist who refuses to smelt their ore. Desperate, they enlist the aid of a former army officer, posing as a vaudeville trick-shot artist, who leads them to a bang up triumph over their enemies.

Edited and printed by K. H. Billimoria at the Sanj Vartaman Press, Apollo Street, Fort, Bombay and published by him for H. J. Ratanji & Co., from 40, Cawasji Patel Street, Fort, Bombay.

1951's

GREATEST

PICTURE IS ON WAY....

FILMLAND'S

USHA KIRAN

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 KHWAJA SABIR - PRAKASH - ZUBAIDA - CUCKOO - RAMESH
 AMAN - LALITA PAWAR - FAIZY - MIRZA MUSHARRAF
 & Late MAZHAR KHAN

Produced & Directed by:

MUZAMMIL

Music:

HANUMAN PRASAD

Camera:

P. DIVECHA

Film Editor:

HASANALI MERCHANT

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S. M. NAWAB

Photography
WIRSCHING
ndiography
M. BAROT

Story
SANTOSHI

Screenplay & Dialogue
AKHTAR-UL-IMAN

S o n g s
SANTOSHI & JAN NISAR AKHTAR

Music
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The Star of the Month



Nalini Jaywant who is to appear in
Doraha, Jadoo, Navjawan and Sangram.

Mg. Editor:

K. H. BILLIMORIA
8 COM., A. C. C. S. (LONG.)

★

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Single Copy .. Re. 1/8

Annual Subscription Rs. 18/-

Foreign .. 32 sh. or \$6

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 col's. Rs. 135; 1-col.
Rs. 70; Advt. Tax Extra.

The

ESTABLISHED 1937

MOTION PICTURE ★ ★ ★ ★ ★ MAGAZINE

40, CAWASJI PATEL STREET, FORT, BOMBAY

Vol. XV

FEBRUARY 1951

No. 1-2

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GITA BALI

in FILMLAND'S

USHA KIRAN

Editorial: ABOUT OURSELVES

WITH this month the Motion Picture Magazine enters in its fifteenth year of publication. In itself this would not be a very unique achievement but for the fact that whereas many other film periodicals have had a short and unhappy career the Motion Picture Magazine has managed to plod its way despite severe handicaps. It has surmounted great hurdles and overcome innumerable barriers on its way to progress and advancement and has retained its ever-increasing popularity.

To our readers, advertisers, innumerable friends and well wishers, and to the producers, exhibitors and distributors we would like to express gratitude for their help and support without which the M. P. M. would not have been what it is today. These fifteen years have been chequered ones for this magazine during which it has always managed to serve the Indian film industry in the best manner that it could, always fighting for what it has believed to have been fair and just. In this we have had the support of our many readers who have been our most zealous and sincere friends.

During this period we have ceaselessly striven to make M. P. M. an interesting reading magazine and have introduced various articles on different subjects dealing with every aspect of the film industry. In our columns have appeared contributions of leading journalists like Mr. K. A. Abbas and Mr. Zabak, whose intellectual contributions to film journalism cannot be gainsaid. Our comments have been free of malice, our opinions neutral and our criticism forthright. But we were sorry to note that some of the producers have not taken our views in the spirit in which they were expressed. Most of the producers have overlooked the foremost principle of a democratic country: THE FREEDOM OF SPEECH. As long as we say anything in the interest of the industry, the lone protests of a few producers cannot throttle our voice, more so since we do not harm the interests of anyone in the process. Our aim has always been the betterment of the industry which we serve, and the producers must accept that as the guiding light of our magazine, irrespective of whom we acclaim or condemn in the process.

And now with this first issue of a new year we would like to make an important announcement to all our readers, advertisers and others connected nearly or remotely with us. The M. P. M. is changing hands and now a bright, young man is to be in charge at the helm of this

magazine's affairs. Mr. K. H. Billimoria, who is taking charge of the Motion Picture Magazine is a man of enthusiasm and intelligence of high calibre under whose hands we expect the M. P. M. to make rapid strides towards further progress and prosperity. He is gifted with a driving force of energy and an ability to pursue relentlessly a fixed aim. His shoulders are broad enough to carry every responsibility which naturally falls to the lot of a publishers.

Needless to say, we are certain that all those who have always given us their co-operation and support in the past will continue to do so in the future. The change of management does not necessarily entail a change of editorial policy. Our aim, object and policy which we have unfalteringly followed until now—one of impartial criticism and honest encouragement—will remain the same. Our staff in every department still continues to be the same and we have every intention of maintaining the same get-up and reading matter of the magazine. In each and every respect the M. P. M. will continue to better its already popular name.

Today, fifteen years after the M. P. M. took out its first issue, we can afford to sit and look back with satisfaction upon the work which we have done. We have tried our best to carry out our jobs and discharge our duties conscientiously and without partiality and favoritism. During this process we have drawn upon ourselves many curses from many sources and evoked appreciation from others. But we have still pursued our task, completely deaf to pleas and threats, in the belief of our righteous cause.

And now with not only the New Year, but the latter half of a century opening its portals of hope and promise we strengthen our past deeds with new resolutions for the future and hope to carry on our work in the same spirit that we have hitherto done. But this cannot be achieved without the sincere backing of our numerous readers whose keen interest in our magazine has given spur to our work. And of course our advertisers and all others connected with the industry are our main supporters and enthusiastic contributors to our prosperity and to them we hold out the same assurance we gave last year, that we will carry out our task in the true spirit that right makes might. And finally, let us wish our readers, advertisers, contributors, friends and people of every branch of our industry a happy New Year and all the best of wishes for a prosperous and a joyous future.

GREETINGS FROM THE TOP

On the occasion of the Motion Picture Magazine entering in its fifteenth year of publication we have received the following messages of good wishes from the TOP MEN of the Industry.

We acknowledge with gratitude their kindness and generosity in remembering us on this happy occasion and for all the best wishes sent to us by them and we assure them of carrying on our work in the same spirit in which we have done so far.

BRILLIANT CAREER . . .

Motion Picture Magazine has already attained its adulthood and by its wise and brilliant career is accepted as a mature journal for all those concerned in the Indian Film Industry.

I have great pleasure in wishing many more happy returns to this illustrious Journal on its fifteenth birthday. May it secure the top most place among all film Journals.

A. R. Kardar.

GATHERING STRENGTH.

Fourteen years in the life of an Indian Film Magazine is a long period indeed. It is a pleasure to see that the Motion Picture Magazine which is entering the 15th year of its existence with this issue still continues to be gathering strength. I wish the Manager continued success and hope it will continue the same unbiassed and fearless policy it has followed hitherto.

M. B. Billimoria.

PURE and TRUE JOURNALISM.

I am glad to know of the successful completion of the fifteenth year of publication of your film journal. The "Motion Picture Magazine." I congratulate you on this occasion and wish you and the paper many happy returns of the day.

I am sure your Magazine will at all times strive to hold that policy which will put our Country and our Industry above personal prejudices and favours and help progress and development of our industry through pure and true journalism.

Once again wishing you all success.

V. Shantaram.

MEN OF THE INDUSTRY!

HEALTHY CRITICISM.

I am glad to learn that your popular "Motion Picture Magazine" is now entering the fifteenth year of publication. Your Magazine has always maintained a high standard in the matter of expressing its views on various matters and its criticisms has been healthy and helpful. I wish your Magazine prosperity and a long life of service to journalism in particular and the country in general.

Sohrab M. Modi.

YEOMAN SERVICE.

On this, the fifteenth anniversary of the Motion Picture Magazine, I send you my heartiest felicitations. My long friendship with you and connection with your magazine—which has rendered yeoman services to our Industry—have been a matter of pride to me. I have no doubt that you will achieve yet greater success in the years to come.

J. B. H. Wadia.

INTERPRETS INDIAN & FOREIGN FILMS.

I am glad to learn that the "Motion Picture Magazine" is entering in its fifteenth year of publication. During these years it has endeavoured to interpret Indian and Foreign films to the public.

I wish the Motion Picture Magazine many years of useful service to the film trade and the public.

B. D. Bharucha.

BEST WISHES.

I am glad to know from you that such little help I could give was useful in keeping the Motion Picture Magazine going for all these fourteen years. You have my best wishes of course, as you enter your 15th year of publication.

Baburao K. Pai.

PLAYED VALUABLE PART.

The Motion Picture Magazine has been of much use and service to the development of Cine Industry in India and I have great pleasure in recording the valuable part it played during the last 14 years. It is now entering into its 15th year of publication and I am quite sure it will render much more service in future and I wish it continued success.

A. J. Patel.

THE BEST AND THE LATEST NEWS.

It gives me immense pleasure to see the great success of your Motion Picture Magazine which has successfully completed its fourteen years of publication and I take the opportunity of congratulating you on its entering into fifteenth year of publication. You have indeed worked very well for giving the best news and latest information in respect of the picture productions and other allied matters.

I am sure you will continue to give us the similar inspiring and upto-date news. I wish your paper a long life and continuous success.

Lala Jagat Narain

★ ★ ★

VERY WELL GOT UP.

The Motion Picture Magazine has been doing and is doing very good work for the progress of the Indian Film Industry in every aspect of its work. I have read the articles and the contributions to the paper with great interest. The magazine is very well got up and compares favourably with pictorial and illustrated magazines from other countries. I wish the magazine all success.

P. C. Kapadia.

★ ★ ★

VERY VALUABLE INFORMATION

It was indeed our great pleasure to go through your Magazine all along these 15 years and we have to say that each and every issue has served very valuable information, conducive to the welfare of the Industry..... The success the *Motion Picture Magazine* has achieved today amongst other trade journals are highly bespeaking of the efforts and devotion put forward by the editorial staff... We wish that, this magazine will go on serving the Industry.....

B. N. Adalja.

★ ★ ★

PROVIDES DECENT AND INTERESTING READING.

It is a pleasure to note that Motion Picture Magazine is entering in its 15th year of publication. The Film Industry has now firmly established itself along with the other major industries of India and there is a great need for an informed and well conducted periodical. The Motion Picture Magazine to an extent has fulfilled this role and I am sure it will continue the valuable assistance by providing decent and interesting reading of educative value.

K. M. Modi.

NOTES ★

A
N
D

★ NEWS

Vasan and Government

FOR those who have read the pre-release publicity of Gemini's *Mangala* which was to be released at Swastik and Capitol, the sudden suspension of the release of *Mangala* on the scheduled date must be quite a bolt from the blue coming as it did just a couple of days before its date of release.

It seems that Vasan's *Mangala* violates the footage restrictions of the Bombay government. The Bombay Board of Censors has restricted the footage to 11,000 feet while Gemini's *Mangala* runs into 15,000 feet. But the story does not end there. Mr. Vasan successfully managed to get his picture passed by the censors when the Bombay government itself stepped in and refused permission for the exhibition of *Mangala*. This seems to be rather a high handed way of doing things even for a government. In the first place, is not the Bombay Board of Censors appointed by the government and as such does it not naturally constitute the authority of the government? If the footage of *Mangala* exceeded the restrictions of the government, then why was it passed by the board? This does not reflect creditably on the censors who can only be considered as being incompetent for their work.

Then again if the government did wish to intervene, could it not have taken this step earlier, instead of causing harm by interfering at the last moment? For months now there has been a lot of words wasted about the Central Board of Censors but

talk is the only progress the matter has made—if at all it can be called progress. We can understand the government's unsympathetic attitude for the film industry, though a jaundiced one in itself. And the matter takes on a more ironical hue when we take into account the Film Inquiry Committee formed to look into the grievances of the film industry. It is high time we had action from all quarters in the right direction, otherwise our industry will surely go to the dogs, if it isn't already doing so.



Veera in Mohan Pictures "Ram Janma"

Rajkumari Owns Theatre

ON September 21st, Mr. S. S. Vasan performed the opening ceremony of Raj Kumari Theatre at Madras. The theatre is owned by the famous star of *Chandralekha*, Miss T. R. Rajkumari. This is the very first theatre in the south to be owned

by a film star. The ceremony was held under the chairmanship of Mr. O. Pulla Reddy, Home Secretary to the Government of Madras.

Rossellini's "Miracle" creates Furore.

Quite a bit of uproar was created recently in New York when Roberto Rossellini's film entitled "*The Miracle*", which was produced in Italy, was banned by the Licensing Commissioner of New York.

The picture was one of the three films which were being shown under the name of *Ways of Love*. It was cited as the best foreign film of the year by the New York's film critics. It deals with an ignorant Italian peasant woman with a religious obsession that she has conceived miraculously. This outraged New York's Catholics, while the Legion of Decency called it a "sacrilegious and a blasphemous mockery of Christian religious truth". The Licensing Commissioner banned it after it had been shown for twelve days.

A protest was however lodged against the ban by the American Civil Liberties Union and the distributor of the film applied to the Supreme Court for an injunction which was granted. *The Miracle* is again being screened in New York after an absence of a week.

Pancholi's Studio Seized.

On the 30th November 1950 the West Punjab Government sealed two studios and one cinema belonging to Mr. Dalsukh Pancholi who migrated to India in 1948.

The studio will start functioning again shortly under govern-

ment management until it has been allotted to some party.

It has been officially informed by the Rehabilitation Department that the government were forced to seal the cinema and the studios because of the failure of the existing management to pay to their staff properly.

Filmgoers' Conference

On 26th November 1950 Mr. R. R. Diwakar, Minister of State for Information and Broadcasting inaugurated the first All India Filmgoers' Conference at New Delhi.

Mr. Kidar Sharma presided over the conference which was held to find a method of protecting the interest of cinema-goers and improving the standard of Indian Films. A resolution was passed demanding a ban of all obscene films and a representative of filmgoers on the Board of Censors.

Film Clubs.

It is learnt that Bihar Government have suggested a formation of Film Clubs by high school students at a membership fee of five annas per person per month. The funds thus gathered are to be utilised for arranging shows of educational films.

Kashmir State Government Ban.

It is learnt that without the previous permission of the State Government of Kashmir, shooting of films in Jammu and Kashmir has been prohibited.

Wadias at Home

It was left to J. B. H. Wadia and Hilla Wadia to publicly acknowledge the contributions our hard working technicians have made towards the progress of our industry. As a rule the technicians are the least publicised and known people in our industry. Recently Mr. and Mrs. Wadia were at home to the Journalists to introduce their technicians to them and thus openly admit the importance of these people in our industry. It was a

deserving tribute to these hard worked people behind the screen.

Mr. and Mrs. Wadia introduced almost the whole of their unit which is now making Mr. Wadia's next picture and which Mr. J. B. H. himself is directing.

It was indeed a pleasure for us to meet these people. We are of opinion that in future a little more acknowledgment of these people's merit would only be in order. For years they have toiled and suffered the most terrible hardships and disadvantages. We have known of cameraman and recordists who have been handling three pictures simultaneously thus depriving themselves of sleep at night, at a meager salary of Rs. 300 to 400 a month while the most insignificant stars were drawing as much as Rs. 1500 a month to mention nothing of those top ranking ones who were demanding as much as Rs. 75,000 for a picture.

It was indeed a fine gesture on the part of both Mr. and Mrs. Wadia to pay these technicians such a deserving tribute.

Records for Suraiya

The nightingale of our Screen Suraiya, who is today perhaps the

leading female artiste of the Indian screen, is also an enthusiastic admirer and lover of foreign music. Beethoven and Strauss and Bach hold as much interest for her as does the love of the Indian music. That is perhaps natural in one who is a famous singer and musician.

But what appeals to us is her unbounded enthusiasm for foreign music which necessitates purchases of these records from a distant place like Bahrain. Music lovers among our readers will particularly like to know that Suraiya is so fond of foreign music that she buys these records from Bahrain which are not available here.

Perhaps this is where Mr. Naushad gets his inspiration for introducing an element of rumba and foxtrots into his pictures. Begum Para on a Midnight Romp.

Wherever our artistes, whether male or female, are not in pictures they always manage to get into news that are literally hot and sizzling not to mention scandalous.

Somewhere in the end of December last our glamour girl Begum Para managed to get into



Journalists who responded to the invitation of Mr. & Mrs. J. B. H. Wadia to a tea party at their residence photographed with their host and hostess, their team of technicians, and the P. R. O. Miss Rebecca Samson.

print of Bombay leading newspaper. It seems that Begum Para with a friend was driving at a break neck speed on Ghod Bunder road and knocked off five people near Khar. One of them who was seriously injured and needed immediate medical attention was ignored as much as the others by Para and her companion who instead of going and giving a helping hand drove straight off without stopping. They were later arrested by the Bandra Police and released on bail. What happened to the victims of this rash driving is not known.

Seth Jagat Narain for Bombay

Seth Jagat Narain recently arrived in Bombay to personally supervise the paper work of his next production *Amber* which is to be directed by the old veteran of the screen Jayant Desai. *Amber* is a costume picture and Seth Jagat Narain who is a producer, distributor and Exhibitor combined will expand all the resources at his command to make *Amber* one of the greatest and finest pictures ever to come out of the Indian film industry.

Another Daughter for Kardar

Producer-Director A. R. Kardar has again become the father of another baby girl, this time the sixth in succession. Though Kardar has no son and heir he is a proud and happy father these days. And no wonder for all the six girls are a bevy of beauties! *Gada-No-Bel* A Rumping Success

Once again Ranjit has scored another hit in the Gujarati Picture *Gada-no-bel*. The picture was recently released at Ahmedabad where it was an instantaneous hit. It is directed by Ratibhai Punater who has scored many hits in the past in the production of Gujarati pictures. *Gada-no-Bel* is awaiting release at Liberty after *Dastan*.

Luxurious Cinema for Ahmedabad

Messrs. Evergreen Pictures' new cinema house in Ahmedabad will

be known as Relief Talkies. I contested city like Ahmeda. Relief Talkies will be definitely relief to many enthusiastic moviegoers. It will be the most luxurious theatre in Ahmedabad with push back seats and it will be conditioned. It will provide the best modern facilities when one first rate theatre. It is the result of Bimal Roy for Bombay.

Bimal Roy the father of New Theatres, completing his *Humrahi* and *Pahela* film School were two of the finest in Pudovkin came out of New's workshop. joined Bombay Talkies and wrote has plans for making a number of films standing picture for direct his Talkies.

Central Film Board

The much talked about are and Board of Film Censors has each last been formed and has started functioning from the 15th January 1951. The Board consists of seven members with Sir Clifford Aggarwal, the Patna High Court Judge, as the Chairman. The other members include Mrs. Lila-vati Munshi, Mr. S. K. Patil, Mr. C. R. Shrinivas, Mr. T. Ghose, Dr. Amarnath and Mr. B. N. Sarkar. The central office of the board will be in Bombay. The other branches of the board will be in Calcutta and Madras.

The Chairman will be paid a remuneration of Rs. 4,000 and the period of office will be for three years. The other members will be paid an honorarium. Amongst the advisers on behalf of the Bombay Board are also Sardar Chandulal Shah, Mr. Keki Mody and Mr. Dewan Sharar.

Daryani's Tarana

Mr. Ram Daryani performed the muhurat of his next picture *Tarana* at the Shree Sound Studios on the 14th January 1951. It stars for the first time Dilip Kumar and Madhubala in the lead. The others in the cast include Shyama, Jeevan, Gulab, Gope and Kumar. Dialogues and

COMES TO INDIA

famous scenarist, made a classic adaptation of the novel, drawing richly from his own revolutionary experience. *Mother* was acclaimed a great screen masterpiece throughout the world. It was in this film that Pudovkin tried various experiments in Montage. Significantly enough, it was during the production of *Mother* that he wrote his two classics, 'Film Technique' and 'Film Acting'.

Pudovkin's other famous films are *The End*, *Matyushin*, *Wagons* and *Dilip Kumar* in *Hul Chul*.

songs are by Madhok while the music is by Anil Biswas.

Shorey's Next Picture in Colour.

Mr. Roop K. Shorey who has taken over Deccan Studios in Poona has announced his next picture in colour. All the preparations are nearly ready and Meena will play the main lead.

Ratnaprabha Stages a comeback

Ratnaprabha who has been in retirement since her last picture *Dharmatma* has after an absence of ten years returned to the screen in *Sant Kanhopatra*, which is running at the local Majestic. The picture is in Marathi and Baburao Pandharkar plays an important role opposite her.

Dadasaheb Phalke's Anniversary

The seventh anniversary on the death of Dadasaheb Phalke falls on the 14th February. Dadasaheb was the founder of the Indian Film Industry. Preparations are afoot in the industry to observe the occasion with fitting solemnity.

Muhurat of Rani of Jhansi

The Muhurat of Mr. Sohrab Modi's next historical, *Rani of Jhansi* was performed on the 18th

ment management until it has been allotted to some party.

It has been officially informed by the Rehabilitation Department that the government were forced to seal the cinema and the studios because of the failure of the existing management to pay to their staff properly.

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Mr. Kidar Sharma presided over the conference which was held to find a method of protecting the interest of cinema-goers and improving the standard of Indian Film.

Tel. No. 24821

January 1951 by the Commander-in-Chief of the Indian Army, General Cariappa before a select and choice gathering of over a thousand guests. General Cariappa was received by Mr. and Mrs. Sohrab Modi, and Mr. Keki Mody with the police band playing English Tunes.

The occasion was one of the most colourful ones in the history of Indian Film Industry. The muhurat was performed by General Cariappa by firing a pistol shot. Mehtab (Mrs. Sohrab Modi) plays the role of Rani of Jhansi.

After the muhurat the guests were served with light refreshments and drinks, while some entertainment of music and dancing was given for the benefit of the guests. The muhurat of Rani of Jhansi was one of the most outstanding events in the Film Industry.

ANGE OF ADDRESS

OF "THE MOTION PICTURE MAGAZINE" HAS BEEN

OUR HOUSE,
KONGKONG BANK,
SI PATIL STREET,
RT, BOMBAY.

Telegram:—"COALTAR"

(Continued from page 15)

a mature man weighed down by cares into an impassioned youth full of hope and boldly looking towards a glorious future."

Cherkasov was a school boy of fourteen when the Russian Revolution broke out. He recalls, "The flames enveloping the police station situated opposite to my house, and the roar of guns. This was the beginning of new life."

Speaking at a reception held in his honour Cherkasov said, "In Russia we are not called upon to play the roles of gangsters, murderers and thieves, either in real life or in the world of cinema. Soviet films cultivated in the people the best aspects of the human nature. Soviet film production was inspired by the great desire for peace and friendship and was never influenced by hatred, or racial or religious intolerance. They represented

truthfully the great epoch of the struggle for human happiness"

Talking about the role of artists on the screen, he said "It is not enough at all to know merely to speak, to play one's role, for the living truth to emerge on the screen. In this sense, the cinema actor is confronted with special task. The very technique of the cine-film now concentrates attention on individual bits, isolated from the whole. Not to lose the feeling of the fundamental thing, the thread of the production, the conception of the image, this is what the cine-actor must perpetually remember as the objective."

Cherkasov has been awarded the Stalin Prize four times for his remarkable portrayals in *General Nevsky*, *Ivan the Terrible*, *Deputy from the Baltic*, and *Lenin in 1918*. He is a member of the Soviet Parliament.

PUDOVKIN — A GREAT GENIUS COMES TO INDIA

By B. D. GARGA

REVOLT! Revenge!! Revolt!!! Barricades blocked the streets of Moscow, shots rang out, and air was thick with full throated revolutionary slogans. Workers, peasants, students, artists and intellectuals—a whole mob of them cried from one corner to another with an astounding and amazing strength and unity, another way of life, a new social order.

Passions rose high, great was the unrest amongst the intelligentsia and greater still the fury of the dark masses. A might blow. And there lay the crumbling crown; with all its glory and grandeur; all its pomp and show mocking at its own hollowness. After all Engels was right when he said that some day crowns will roll on the pavements and there won't be enough men to pick them up.

Great masses of Russia had arisen, awakened to life and strength—and, liberty.

Far, far away, in a German concentration camp a wounded soldier listened lustily the stories of the mighty upsurge in his fatherland. He made an unsuccessful attempt to break open the prison. Later he escaped successfully along with a few more Russian Comrades. Towards the fall of 1918, he was back to his dear city Moscow. This man was Vsevolod Ilarionovich Pudovkin.

A physicist by profession, but an artiste by temperament, soon he discovered that he was not made to be a scientist. Nature had planned it quite differently. As Justice Chagla said, the other day at a reception held in honour of Pudovkin, that though science and art are two distinctly differ-

ent vocations, and the dividing line is very sharp but when one jumped the line, the result is wonderful, as is evident in the case of Mr. Pudovkin.

A loss to science was indeed a gain to art. After completing his term at the State Film School under Vladimir Gardin, Pudovkin joined Kuleshov's workshop. He played bit parts and wrote the scenarios of a number of films before he came to direct his first film *Mechanics of the Brains* in 1925-26. Pudovkin's enthusiasm for the subject, and the care and attention given by him to each detail of the scientific observation impressed Professor Burankov, of the Pavlov Institute, so much that he offered Pudovkin (only half jokingly) a post as his assistant.

Mother (1926) an adaptation of Maxim Gorky's masterpiece was his next film. Zarzhi, the

famous scenarist, made a classic adaptation of the novel, drawing richly from his own revolutionary experience. *Mother* was acclaimed a great screen masterpiece throughout the world. It was in this film that Pudovkin tried various experiments in *Montage*. Significantly enough, it was during the production of *Mother* that he wrote his two classics, 'Film Technique' and 'Film Acting'.

Pudovkin's other famous films are *The End of St. Petersburg* (1927), *The Descendant of Genghis Khan* (1928), *The Living Corpse* (1928-29), *Deserter* (1931-33), *Suvorov* (1940), *Admiral Nakhimov* (1944-46) and *Zhukovsky* (1948).

These films have shocked the cinema monopolists of the capitalist world. Dripping with blood-curdling realism, mighty



Nikolai Cherkasov and V. I. Pudovkin snapped on their arrival at the airport.



DAMAN

Starring :

Nigar ★ Ajit ★ Pran ★ Agha
Ramesh Kumar ★ A. Prabhu ★ Indu
Yashodhara Katju
Achala
and
HIRALAL



Producers:
H. Navalkar
Director:
Ushini Bhatt
Music:
K. Datta.



Territories: Delhi, U.P. East Punjab: Messrs: Traders Ltd. Delhi.
Pakistan: M. & B. Pictures, Lahore. Bengal: Radiant Pictures, Calcutta.
C. P. C. I.: Ram Lal Trivedi & Co., Jalgaon (E. K.)

next

DARBAR

★ NASEEM ★ AJIT ★
★ HIRALAL ★ GITABALI ★

FOR PARTICULARS WRITE TO: MADHUKAR PICTURES, 149, KURLA ROAD, ANDHERI, BOMBAY.

in production and gigantic in conception and treatment, they depicted the social reality of our lives.

Pudovkin is amongst us today, in India. It is a great event, a moment of rejoicing for all of us who are engaged in the making of motion pictures in this country. It is he, who first laid down the fundamentals of film art. In fact, it is he who made film an art. He discovered its soul. He created films of great social reality—films glorifying the greatness of Men, as even our own poet Chandidas said, "Oh! brother man, there is no higher truth than man".

The Russian Cinema succeeded in creating an image of the positive hero of today as in life. Here the truth of life and the truth of art are united. It is this method of socialist realism which stands for truthful perception and portrayal of life in art.

If one may be permitted to draw the analogy, Pudovkin approached film art like a surgeon. He ripped open its anatomical structure; saw the pulsations of blood along the arteries, the quivering nerves and there he knew the secrets of its life and strength.

"The foundation of Film Art is Editing" declared Pudovkin as back as the year 1923, and till today this statement has stood the test of the time. He further elucidates, "I claim that every object, taken from a given view point and shown on the screen to spectators is a dead object, even though it has moved before the camera... only if the object be placed together among a number of separate objects, only if it be presented as a part of synthesis of different separate visual images is it endowed with filmic life".

Pudovkin's essays on the film technique published more than two decades back are the first constructive attempt to establish

a conscious, written explanation of cinema technique and aesthetic criticism.

Talking about Russian cinema the other day at a Press Conference held in his honour, Pudovkin said that (a) the prime purpose of film in Russia was to portray the life of its people. It particularly sought to illustrate and analyse the problems and to suggest the way of overcoming them; (b) another feature of the Soviet Cinema was its closeness to life, to the surrounding world, to the interests of the people. As *raison d'être* was the people, the finished product always meant to typify their creative genius. National film studios have been founded in the capitals of all the Republics—the Caucasian, Central Asia and Baltic Republics, the Ukraine and Belorussia. (d) The entire industry is state owned and each year a very generous allocation of funds are budgeted. Pudovkin told that for his film *Zhukovsky* (a film of "Father of Russian Aviation") a number of early model of aeroplanes was required, in order to show the progress and growth of aviation in Russia. The Soviet Union had all these planes specially made for him in their aeroplane manufacturing factories. (e) There is no Board of Film Censors in Russia as understood in the Western World and in India. Before the finished film was released the Ministry of Cinematography might sometimes send it back for certain improvements. However, if the people found something incorrect in the film, a film is sometimes reshot. He told from his own experience, how in one of his films the life of a mining village was portrayed incorrectly, and the miners took objection to it. Finally the people's will prevailed and the film was reshot. Concluding on a very enthusiastic note, Pudovkin eloquently described film-making in Russia as a continual creative process, a process of learning.



K. N. Singh, Shekar and Pratima Devi in Progressive Pictures Doraha.

Advising the Indian film workers, Pudovkin said, "The only way to produce great films was to come closer to the lives of your people, and depict truth and nothing but, truth. Glorify their achievement and show a way to mend their feeling".

Nikolai Cherkasov

"An actor of a thousand masks"—that's how Nikolai Cherkasov one of the foremost Russian Cinema and Stage Actors is known to his people. A remarkable artist, possessing an incomparably lithe and flexible body, Cherkasov has portrayed nearly hundred historical figures, ranging between Alexander Nevsky, Profesors Palezhayav, Maxim Gorky, Roosevelt, and Ivan.

Writing about Cherkasov's role in his film—*Ivan The Terrible*, Eisenstein said, "It requires a great effort of creative will and imagination on the part of Cherkasov to transform himself from

(Continued on page 12)

BILIMORIA'S BOX-OFFICE BONANZAS

During the year 1951, we shall distribute the following pictures produced by Top Class Companies that will spin money at the Box Office.

Kuldip Pictures	EK NAZAR	{ NALINI JAYWANT, REHMAN
Basant Pictures	LAXMI NARAYAN	{ MEENA KUMARI, MAHIPAL
Pancholi Pictures	NAGINA	{ NUTAN, NASIR KHAN
Wadia Films Ltd.	MADHOSH	{ MEENA KUMARI, MANHAR DESAI

AND TWO FRENCH FILMS

LE CAVALIER NOIR	George Guefary (<i>The Rage of Paris</i>)
LUMIERES DE PARIS	Tino Rossi (<i>of Fieures Fame</i>)

New Supplies of National Projector Carbons available from April 1951.

M. B. BILIMORIA & SON
FILMS - CARBONS
CINE FINANCE

393, LAMINGTON ROAD, BOMBAY 4.

A Critique Of The Film Industry

The Year 1950 In Review

by DOULATRAM PARSHURAM

IT SHOULD be considered typical of the Indian film industry that it has put forth nothing very outstanding in this truly remarkable year, nineteen hundred and fifty. The last year of the first half of the twentieth century, the Holy Year in which (paradoxically) the world has been denied almost all promise of peace and been turned into a virtual powder-keg which is ready to blow up in our faces any moment; 1950 has been witness to only the slothful activities of our (mostly) sluggish, mentally inert producers. The talkie pictures complete their twentieth year in a few months, and yet the Indian film industry is groping along as it was in the fifth year of talkie pictures!

It is an age of darkness in our movie world, it is an age of light. We have crass stupidity among our movie people, we find grains of bright intelligence too. We find genius, and we find no-goods. There is beauty as well as ugliness. A great number are fools, and are possessed by incurable cupidity; others there are, a few no doubt, who have brains and do not care for filthy lucre. There are those who grovel in the dust, and quite a few who soar in the skies.

Comparisons are odious, and generalisations very dangerous indeed, especially in conditions as obtaining now in the film industry. I shall not attempt, therefore, to make any general, sweeping statements. I would like it understood, though, that I am here offering a criticism of the industry as well as a survey

of its activities during the year 1950.

THE INDIAN film industry, curiously enough, does not know itself. It grew up carelessly, and has developed into one of the largest film industries in the world almost unconsciously, in response to popular demand. It did not know it had an art till we, the journalists, said so. (Pardon me if I am presuming too much.) It does not bother about its responsibility of which, I should think, it is fully aware, considering that we have been harping on it ceaselessly. I wonder if the film industry has as yet realised what a power it is. Not, I am afraid, has it stumbled no to the fact that it is great luck for the country that such a big thing as itself should have come into being in this (in many ways) still ancient and somewhat hide-bound country, attracting beauty and brains from all the strata of society, creating a whole new folklore of heroes and heroines for people of every colour, race and creed.

More than a million people visit the two thousand cinema houses in this country every week, and quite a large number of Indians and others overseas see Indian films whenever they have the opportunity. With such a large audience, the Indian movie makers are in a position to mould the thoughts and influence the minds of the people: which is tantamount to their wielding a great power of which, if they are at all conscious of it, they don't make proper use. All

they seem to care about is return on their investment.

Mammon is the god of Indian film industry. Everything anybody does is actuated by profit motive. They hardly ever put their money to proper use. Pleasure-seeking is their main avocation. They overlook the fact that they have immense power in their hands, and use it to pump for a bungalow in the suburbs, a sedan car, or some or all of the vicarious pleasures of life.

They are extremely careless about the quality of their product, and yet they have gumption to call even their different pictures "great", "lossal", "stupendous" and even "a marvel of the times"! They conveniently ignore the fact that there is hardly any justification for the epithets. The bubble of their super-inflated pictures bursts at the box office.



Nimmi in Ranjit's Be Dard

If, on the other hand, they get boost at the box-office, it adds to their complacency, which is their bad. As it is supplying entertainment regularly for their big audience is a factory-size concern for them, and inevitably some of the pitfalls of the assembly line creep in. If anything adds to their smugness, the position becomes almost hopeless.

ONE OF THE greatest faults of the Indian film industry is that it thinks it knows more than actually does. It thinks, for example, that it knows what the people want. It watches the reactions of the public, and studies them with infinite patience. The knowledge it gains from this, it utilises in making pictures according to public taste, which supposedly are assured of box-office success. The producer solves a formula which he considers sure-fire; and just when it is beginning to be sure of himself, another picture comes along that breaks all rules and scores an even bigger success. The producer—poor sap!—has then to revise his formula!

I wonder if the Indian film industry really thinks of its audience. Though he has peered into the mirror about Hollywood, the following observations by James Hilton are relevant to my thesis. There ought to be inscribed over every film-maker's desk, in letters of glorious technicolor, the slogan: "The public are not such fools." because they aren't. And the really brilliant picture-maker, if he thinks of them mathematically at all, goes after the Highest Common Factor rather than the Lowest Common Multiple—if only because of the vast psychological difference between seeking the highest and seeking the lowest. Let's make a picture that intelligent people will not think too stupid is a better and more profitable maxim than "Let's make a picture that the least intelligent members of any con-

coivable audience will not think above their heads'."

ALL OF THIS has been prominently noticeable in the year that has just passed into the limbo of time: the year of grace nineteen hundred and fifty. Mammomon was, perhaps as never before, the god of the film industry. Most of the film producers did not bother about their responsibility, nor did they make any use of the great power they have of moulding the minds of the people. Pleasure-seeking was, perhaps more than ever, their main avocation.

We had *sensational* and *marvellous* pictures, most of which failed at the box-office, despite the terrific boost given to each of them. The bubble of these pictures was really burst. "A Glorious Contribution to 1950" and "The Challenge Picture of 1950" were either not produced at all or were not completed during 1950. "The Year's Greatest Picture", as the producers advertised it, awaited its distinction in the confines of its tins!

Those who had a boost at the box-office and are really complacent are Filmistan Ltd., Kardar Pictures, R. K. Films, Raj Kamal, and Minerva Movietone. The Famous Pictures formula had already been proved ineffective during 1949, and *Kamal Ke Phool*, Famous' only release in 1950, was a miserable flop in every respect. Another formula, which was feverishly copied by many producers, is the Gemini formula: more or less played-out now. The South Indian film industry, which had stormed the citadel of Hindustani films in 1949, did not present even a single picture in 1950. The threat of our market being inundated with Hindustani films made in the South did not materialise after all! The producers' sluggishness again, I suppose.



Al Nasir in "Bewee" produced by Paristan Pictures.

The New Theatres Ltd., Calcutta, continued to present clean and purposeful entertainment, and their two vehicles *Manzoor*, and *Pahela Admi*, were perfectly in conformity with their great tradition.

Ranjit achieved a splendid recovery, and in its better productions was reflected the improving quality of Indian films. *Nazam* and *Bhool Bhulaiyan*, were extremely enjoyable comedies, *Garibi*, was straight domestic drama, appealing to all classes of audiences, and *Jogan*, directed by Kidar Sharma, was one of the best pictures of the year.

R. K. Films' *Barsaat*, raised Raj Kapoor to the pinnacle of glory in the sphere of film production, and set an entirely new trend in film making. Sohrab Modi's *Sheesh Mahal*, gave an assurance to the public as well as to the film industry that he still retains his mastery of film craft. Bombay Talkies' *Mahal* was a picture unique in many respects, and it helped write quite a few names in letters of gold in the annals of the film industry: notably Wirsching's as a photo-

grapher and Khemchand Prakash's as a music director.

India's first colour picture in many years—*Ajit*—was released in 1950, and Producer-Director Mehboob made a great deal of headway with the production of the first Indian picture in technicolor: *Aan*. One of the most eagerly anticipated films, *Our India*, produced on a grand scale by Paul Zils, belied the promise it had held out. Reports from Calcutta, where it was released at the lag-end of 1950, have been very discouraging.

Pictures this year were released in quick succession, and very few had the substance to hold them in the theatres for very long. The trend of quick releases and quick departures still persists, and we have now sometimes as many as a dozen releases in a month!

It is apparent, therefore, that the public are not such fools as the producers thought they were! Only such pictures stayed during 1950 as were not too stupid for the intelligent masses. The pictures produced with the other aim in view were, more or less, flops.

One factor, though, was a highlight of the pictures released in 1950. The production standard of the Indian film industry seems to have improved very much indeed. We no longer have very many sloppily produced pictures, and if the story is good, the picture usually pleases everyone including those with an eye for technical finish.

The main point I want to make, therefore, is that the story material of our pictures must improve considerably if our industry has to make any advance—much more so, if it has to survive the present depressionary period. Greater care must be taken in planning each production, costs must be reduced by employing fresh

talent (which has no inflationary price tags attached to it) and the insurgence of which would help lower the prices of the currently popular stars), inexpensive pictures must be taken in hand, and the least possible time must be spent on them, thus further reducing costs.

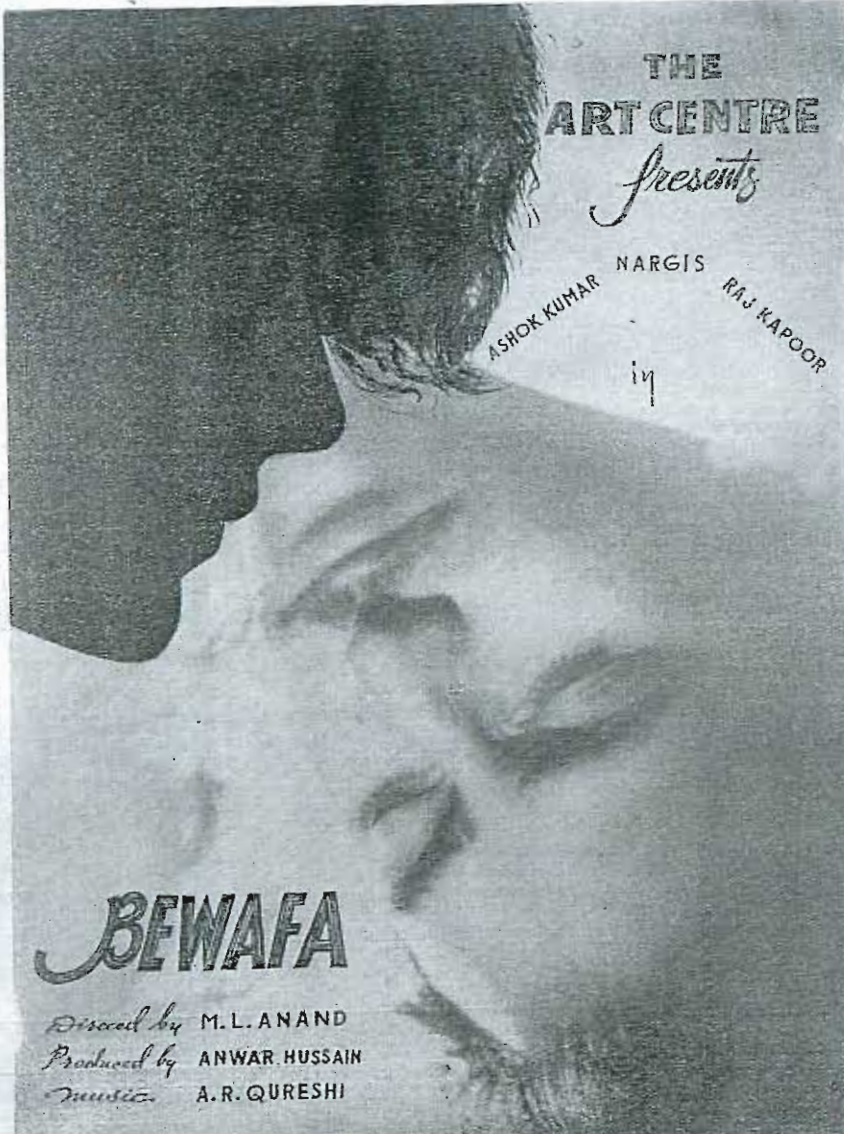
IN THE SPHERE of histrionics, Raj Kapoor established himself firmly and finally as the best male star in the film industry. His thoroughly enjoyable performance in Kardar's *Dastaan* (which was tops in production values and in its background music) was a distinct achievement. Nargis, among the female stars, was superb in *Jogan* and in *Barsaat*; and, had it not been for her unfortunate breakdown in the latter part of the year, she would have maintained her position as the foremost star. Geeta Bali gave a memorable performance in Kidar Sharma's *Baare Nain*. Madhubala, the

beautiful and impressive heroine of *Mahal*, and *Deegsoor*, gradually, gained top position, and deservedly so. Her price has shot up too. Prithviraj made a glorious return in V. Shantaram's *Dahaj*, and Naseem captured my heart once again in Sohrab Modi's *Sheesh Mahal*. For beauty and grace, slightly statuesque but very queenly, Naseem has no equal in the film industry.

The directors of the year were A. R. Kardar, Kidar Sharma and Kamal Amrohi. Positively the music director of 1950 was the late Khemchand Prakash. His sad demise during the year has left a void in the industry which will be very hard to fill. In the ranks of the story writers there is only Souren Sen who could be credited with a good story. Khwaja Ahmed Abbas was the screenplaywright of at least a half dozen pictures, but none that redounded to his credit. Morilal, on the other hand, trying



Ragini and Santosh Kumar in Caravan Pictures Akeli



THE
ART CENTRE
presents

ASHOK KUMAR NARGIS
in
RAJ KAPOOR

BEWAFA

Directed by M.L. ANAND
Produced by ANWAR HUSSAIN
Music by A.R. QURESHI

Distributors for Delhi and U. P.: Screen Exchange, Chandni Chowk, Delhi.

For Bombay, Madras, and other cities, contact the respective local distributors.

for the first time, turned out a first-rate screenplay and dialogue for Shobhana Samarth's maiden venture *Hamari Beti*.

The film industry lost one of its greatest stalwarts in "Rai Bahadur" Chuni Lail, and one of its best character-actors in Mazhar Khan.

EXTRA-CURRICULAR activities directly or indirectly concerning the film industry were marked by a dragging-out of proceedings as well as by outstanding events. The Film Enquiry Committee, instituted by the Government of India in 1949, elicited replies to lengthy questionnaires, and conducted oral inquiries—but, so far, it has not submitted its report. A move to standardise publicity of Films was voted down by the more intelligent and realistic section of the Indian Motion Picture Producers' Association. A Film Periodical Owners' Association was formed, rather tardily though, and has not as yet begun work in right earnest. A Film Journalists' Association, on the other hand, is in the process of formation.

A restriction on film footage was re-imposed, and justifiably so. An attempt was made to raise a voice against the unduly heavy entertainment tax, but the movement did not gather the requisite force. No one in the film industry, regrettably enough, remembered the death anniversary of K. L. Saigal of the golden voice, on 18th January; and it was left to the students of the St. Xavier's College to commemorate the day. In January 1951, however, the Film Craft Guild, newly formed with the aim of giving impetus to activities calculated to raise the standard of the Indian film industry, and the Film Artists' Association will jointly observe Saigal's anniversary.

Fraternising, in the film industry, was on the increase during 1950. DUI Ltd., the producers of *Our India*, and Nanabhai Bhatt, the director of Hindustan Chitra's *Hamara Ghar*, introduced the film journalists to the stars of their respective pictures at a cocktail party (pre-prohibition era) and a tea-party. The present writer, editing *Cine News* then, arranged a whole-day picnic at Versova (Andheri) and brought together a number of front-rank stars and veteran film journalists: "for the first time in twenty-five years," one of the scribes said.

THE YEAR was more than ever remarkable for the emergence of new people in the film industry, among the ranks of producers as well as artistes. A great number of producers bowed out after producing one flop each, and

many more, *noveau riche* presumably, started their productions which have yet to see the inside of a theatre. A great many new artistes also have yet to be seen. But the driving motive of all of these is, indubitably, Mammon worship. Art or service does not seem to cross the orbit of their thoughts, except in a few cases.

Conscious as it is of the vast audience it can command, the Indian film industry must think of its responsibility to the people more than ever now, when the public has begun to spurn the pictures it does not like. The responsibility of the film industry is not only to entertain but to inform, to educate, to enlighten the masses. The film industry must depict life not only on its inconsequential side, but also in its worthwhile aspects.



Ashok Kumar and Veena in Shree Gopal Pictures' "Afsana."

THAT FINAL FREEDOM

(but let us have that first)

by S. N. OAK

The Four Freedoms can wait—they are waiting anyway, for few people in the world seem to have received them since they were first announced. In the meanwhile we have begun to feel the urgent need for yet one more freedom—The Freedom from Propaganda... Like the American colonists taxed by England from waking to sleeping and from birth to death, our endurance is being taxed by propaganda from morning to night and childhood to old age. We are being continuously bombarded with advice, admonitions, urgings, warnings, temptations, accusations, sermons and sales talk *ad infinitum*. Every day in every way somebody is trying to sell us something. Our senses of sight and hearing are subjected to a non-stop artillery barrage, and even on the senses of taste and smell, propaganda snipers are at work. What have we done to deserve all this? We have perpetrated what turns out to be the serious crime of belonging to the human race; it is our fault apparently, that we are the People, the Populace. The Great Public, citizens of some nation or other, voters of some constituency, ration card holders in some city or town, the masses, the crowds, the rabble fair meat for the propaganda boys. They regard our vast and unwieldy human herd as one big target for every missile that can hit our eye, ear or thought, and they let go at us with everything they have. We are helpless, we cannot fight back, we are slaves to a system of inescapable indoctrination.

Propaganda wakes you up in the morning when the newsboy

delivers the daily paper. You may disregard the paper for a while and brush your teeth, but the toothpaste tube and the brush proclaim their respective merits, by loud printed legends on their own bodies. You would think that once you bought a toothbrush and paste, they would let their qualities be discovered by use, that they would let you find out how the bristles penetrate to the darkest hinterlands of your jaws and how the paste works up into a fragrant foam—but no, they needs must insist in arresting letters (on the brush handle) how brush fits your back teeth (on the side of the tube) how the paste gives the mouth that clean feeling.

As you sip your morning tea you remember that tea has become a luxury and some leader wants us to eschew luxuries; this becomes a pressing moral good as you enjoy your first whiff of the cigarette—a small irritating voice within (planted by our paternal masters) insists that the President has come out sharply against smoking or tobacco in any form. An unnecessary sense of guilt spoils the flavour of your smoke.

As for the daily paper it is frankly a propaganda package, so are the weekly, fortnightly, monthly, quarterly and annual, all loads of propaganda. The advertisements shout, scream, squeak and whisper at you, trying to sell you this or that. The editorial columns in their news and views are knowingly or unknowingly trying to sell some idea, project or system of how men should live and what they ought to think. Gandhiji once wrote that if all the papers were



The Writer

stopped for ten years, the people will not miss much; you might go a step further and say that people may possibly be happier if left unexposed to press propaganda or any other form of an offensive on their faculties.

Pedlars shouting their wares in the street start at the lowest rung of the ladder; international business combines shouting from the world's housetops occupy the highest rungs. But not these parties alone advertise their products, non-commercial people with stuffs and schemes publicise their goods and services, local bodies, state administrations, national governments, and now the United Nations join in the propaganda drive against mankind at large. That is what it is, we poor, helpless people are being propagandised at from all sides. It is time something was done about it.

They get at you not only with printed word and picture, via the

eye, they make noises and penetrate your consciousness through the ear: they talk, lecture, sing, act, do anything to attract your attention, hold it and make you pay for it. The radio is the talkie version of the press, and as a propaganda weapon it is as deadly. In India the state has kept it in its own hands for its own use. In a way it is a mercy, for were the Indian radio commercialised it would be goodbye to all hope of civic peace. You would be under a cannonade of propaganda selling things you don't want.

My friends say you should not be so much allergic to propaganda; they say in course of time continuous exposure to propaganda in all its forms immunises the subject, his faculties (for receiving impressions thrust upon him) gradually dull away and his sensibilities harden into a sort of thick hide, visual, aural and mental; in such an outwardly fossilised state of consciousness, the subject is immune to all sales appeal and further pro-

paganda has no effect on him. There is the risk, of course, of achieving a brutish callousness to whatever is seen, heard or conveyed to the mind otherwise, of losing your sensitivity. But then that is the price you have to pay for becoming propaganda-proof.

Another school of thought advocates counter-propaganda, on the principle that offence is the best weapon of defence and that you should fight the enemy with his own weapon: propagandise back at him, give him sales talk before he even begins, show him and tell him things before he can so much as get a chance to train his gunsight or find his range. Great as the idea is, its weakness lies in its very greatness—it is too big a task for an individual or a group or even a community pitted against the organised aggression on nerves. That is propaganda. The propagandist aggressor has no nerves, very crude sensibilities and no individual vulnerability; he can hurl propaganda at you but if you hurl it back at him nothing

happens. At the most you can neutralise his assault, but the calls for too much effort.

The best defence against propaganda can only be non-violence. Simply refuse to play ball with the salesman and gradually you escape. With governments too this method of being just not interested preserves you again: propaganda! See for instance the "grow more food" campaign in big spaces of the city newspapers, it is successfully resisted by the indifferent readers and thus that propaganda defeats itself. Passive resistance may however not suffice; liberty the individual is being so much encroached upon day by day that organised measure, against propaganda may be found necessary and associations of public spirited citizens may have to move in the matter. Last year in New York, Harold Ross of the New Yorker sought and obtained court relief when the biggest railway terminus in that city was wired for sound and blaring commercials began to disturb the buzzing peace of that place. The learned judge ruled that the railway had no right to force passengers listen to broadcast programmes; that all citizens were entitled to choose what they want to see and hear; make them see or hear things they didn't want constitutes an attack on the citizen's inalienable Right To Be Left Alone.

Are the propa-boys, commercial or governmental to be allowed to go on, violating that implied right of man, (whether it is the constitution or not) the Right To Be Left Alone? That right alone gives us the Final Freedom and the peace that passeth all understanding. The Four Freedoms could come later, let us have this one first?



Protima Das Gupta is now reclining after her production of *Pagla* which is awaiting release.

Film Gossip

Unour and Joke!

Some film people have made their habit to spin yarns about each other not out of any mischief but just for fun. The leaders of this gang are of course the noisier trio—Naushad, Azim Azidpuri, Shakil and Humar. Now S. K. Ojha, O. P. Dutta and Ramesh Saigal too seem to have joined this group in evolving new yarn about each other.

The latest yarn, which will give some indication of their tastes, is about Ramesh Saigal and Azim Bazidpuri. Azim has a knack of telling the tallest tale with such seriousness that unless a man knows his habit he is bound to be taken completely by his yarn. He spun a yarn about Ramesh, he told their mutual friends,—Poor Ramesh! What a good boy; but he has been unkind to him. But a tragedy that he should be a victim of tuberculosis. He will hardly live. That is why, Makhana! is not starting *Shikwa*, it because he should not feel happy Makhana! the generous man that he is, has allowed him to perform Muhurat.

The listeners,—at least some of them—were taken in by Azim's yarn, and next time when they met Ramesh, they were extraordinarily sympathetic and were rather afraid to touch him lest they may contaminate the disease. First, Ramesh could not understand the strange behaviour of his friends; then when he heard the yarn, he had a laugh of his life-time!

But just not content with laughing, he tried to outwit Azim. In the presence of some of the journalists present in Amkar's office, he received a

letter—letter from Azim himself!—and as he read the letter with grim seriousness he told the audience that poor Azim was dead and the letter conveyed that news. Some of the people not conversant with this game believed this an act on Ramesh's part and one of the journalists went to the length of even publishing the news only to realize that the news was false.

This is only one of the recent yarns: almost every week, these people have a story about each

other, which is interesting but always meant as a joke.

So film people and especially journalists beware! Don't you fool yourself by taking the joke as an accomplished fact!

Romance In The Offing.

A well-known director who is also a producer used to once lavish presents on the only singing star of India. But, about two years ago, the relations between the two rather cooled off and though time and again the director has appeared again on the horizon of star's flat, he has apparently lost his former enthusiasm and warmth.

It is also apparent that the warmth and enthusiasm has been transferred to the new heroine



Raj Kapur and Suraiya in *Dastan*—which has taken the public by storm all over the country

who is now working in his film. This heroine is also no ordinary star; in fact, today she is more sought for than any other star and thanks to a group of journalists, who cannot bring out their periodicals without carrying a story about her, she is most in the news.

Well, these days it appears that the director has become particularly fond of the star, and is just dancing to her tune. As an instance I may point out that one day during the shooting the star saw a watch, a beautiful wrist watch and expressed a desire to have it. No sooner she uttered these words, the director summoned his production manager and ordered him to bring similar watch for the leading lady.

This incident is perhaps just a beginning, but it is an indication of things to come.

The Secret of Casting!

The news that a certain star and her director husband are appearing together again came as a surprise to the film world. Not that the director husband



Karan Dewan—Our handsome hero,—after his success in *Dahej* appears in *Pardes*

is not a capable actor; but it appears surprising that instead of choosing a popular hero, he should choose to act himself.

Various reasons have been given for this choice. It is said that the role was so difficult that the director felt only he could do justice to it; it is also said that the role is so good that it will again give an opportunity to the director to win popularity as a star. The third reason is said to be that he is so jealous that he does not want anyone else to play opposite his wife!

Dangerous Cult in Film World!

Certain film stars are reported to be propagating a dangerous cult in the film circles. By dangerous cult, we do not mean that they are preaching for violent revolution or anything of the sort. They are propagating something worse, and at least what we so far thought unnatural and undesirable. They are propagating the cult of lesbianism both among males and females with what practical results, it is difficult to know. For as long as the society does not approve of it no one will try to advance or practise such a cult openly. In fact, one of the stars, is reported to be scared because of the alleged statement issued by a newcomer partly in Urdu and partly in Punjabi and handed it over to certain journalists who are exploiting it to their own purpose.

But if these stars—and they include both male and female—had their way they would convince the world that lesbianism is the most natural and healthy way of leading life. In west, we are told that in some fashionable intellectual quarters, this has been made into a special art.



This is Triloke Kapur, the hero of almost all Mythological hits

And before our stars imitate them, a strong move should be taken to nip this evil cult in the bud.

All Quiet on Scandal Point.

In spite of all these items of gossip, on the whole it must be admitted that there has been no sensational scandal or romance in the film world during recent months. What is the cause for this sudden lull? Is it because the romances which used to hit the headlines have become stale and worn out? Or is it because thanks to the depression in the film industry, there is no mood for romance and gaiety? Or, better still, is the prohibition responsible for the sobriety and unromantic mood of the film celebrities? Perhaps, in a way all these causes have contributed to the present lull.

And talking of prohibition the story goes round that a certain director was dismissed by the producer because he started coming dead drunk on the sets for shooting.



THE MADHUBALA EPISODE

By: TRUTH



Madhubala the bone of contention.

THE Film Journalists lately raised a hare over the refusal of Madhubala to entertain them on the studio floor while the shooting of her picture was in progress. The controversy that then raged over the affair can hardly be said to be dignified.

In reflecting over the affair it must be pointed out that the film studio is as much private property as the office of the film journalist. Any one visiting the studio floor is deemed, therefore to be doing so by the leave of the owner of the property. Therefore, if the owner declines to admit journalists to his property he is perfectly within his rights.

But the cinema as a business is wholly dependable on publicity. The requirements are so large that no producer, not even those of Hollywood, can afford to pay for all of it. The art of cultivating the friendship of the Press was, therefore, developed and perfected. One of the artifices used was to take the journalist behind the screen and expose to him the secrets of film production. This exposition resulted in journalists taking certain things for granted and visits to the studios during production became usual and intimate, to which the producer generally did not and does not object because of the expectation of some free publicity for himself, his stars and his picture. The featured players welcome these visits and publicity with open arms as the publicity was likely to help their ascent to stardom.

But just as journalists took certain things for granted in their progress from the first casual call to later frequent visits, similarly the featured player of yesterday and the star of today began to be progressively sensitive and im-

portant and secured concessions and rights from the producer which, to a certain extent, invaded his proprietary rights. In Hollywood and England, certain stars add a clause to the Contract with the producer that none except the staff necessary for the actual shooting work shall ever be permitted on the studio floor without the stars' special leave. Garbo's pictures were, thus, always photographed behind closed doors. In recent memory Rita Hayworth's *Coco* Girl and William Powell's *Life with Father* were photographed behind closed doors. In India, Mr. Shantaram is known to work behind closed doors. Therefore, to the extent of the provision in the contract the owner of the studio or the producer using the studio agrees to surrender to his star the right to invite visitors to his property.

This refusal to admit outsiders is perfectly reasonable and is in the best interests of the picture under production. The microphone is so sensitive an instrument that enough care to eliminate ground noises can never be taken. The poor sound recording of the average Indian film must be put down not only to inferior equipment but to extraneous noises caused, among others, by the visitors also. It is also perfectly natural and true that certain actors are shy and cannot ever give their best in the presence of outsiders. Some are known to forget their lines or lose their voices. Some times the poses to be taken may be so unusual that a female star, whatever her social status, may not like to take them in the presence of outsiders. The Film Journalists will themselves admit that in the privacy of their rooms indis-

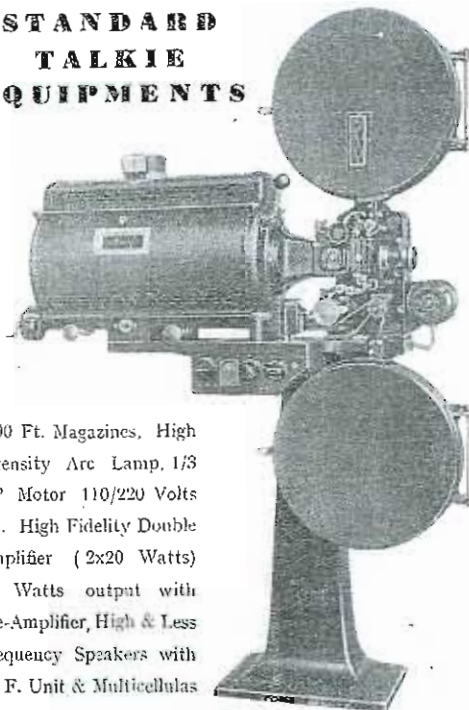
turbed by visitors their output is superior in quality and content. The peace they expect, they should be prepared to concede to the stars. In the circumstances, it would seem that the Film Journalists could have handled the unfortunate tiff with Madhubala a little more diplomatically. They should not have magnified her refusal into a *cause celebre* which only succeeded in giving her more publicity, one scribe even raising her to martyrdom.

This controversy led to another, which, however, regularly crops up once a year. It concerned the truculence of stars who sign several simultaneous contracts and allot each producer from only 1 to 6 days in a month. The producers are also to blame for this result because in 99 cases out of 100, the production is

not ready to go without break on the studio-floor and no producer has yet learnt the secret of discovering new stars. If the production is fully worked on paper, if it is duly illustrated, if a complete copy of the script could be furnished to the stars and the top technicians well in advance of actual shooting, and if studio space is booked according to the demand of the picture and all sets are erected complete by the day the picture goes on the floor, there would be no reason why the picture cannot be completed without break from day to day. Producers must also learn to shoot the pictures "around the stars". In their starless hours, they should complete all scenes in which the stars are not required. In scenes in which the stars are scheduled to appear but in which their faces cannot be detected—only the dummies or "stand-ins" of stars should appear. In America the "stand-in" is an institution by itself. The classic example of M. G. M. who completed a Jean Harlow picture, shot only half at her death should not be forgotten. They could do so because the close-ups and close shots had all been taken before her death and her stand-in could very well star in the remainder. *Gone With the Wind* was completely photographed in 90 days which would have been impossible without stand-ins. Some of the pictures of William Powell were trundled out in 7 days. All this was possible only because the productions were fully worked out on paper, the stars had studied their roles from the scripts, the sets were ready erected, the pictures were shot around the stars without the stars, all by the date the stars reported on the sets for the scenes in which they were essential. If Indian film production can be thus stream-lined and the stars get the confidence that

(Continued on page 29)

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INDIAN MOTION PICTURE PRODUCERS' ASSOCIATION

FUNCTIONS AND RESPONSIBILITIES

by
 P. M. KRISHNAN

THE heading represents an Association or a body of people who go to constitute a legally recognised form of a body responsible for the well-being of the Film Industry in India. When we speak of the film industry, we speak also of the producers' interests as also that of many of the actors and actresses who have taken to the industry for better talents to be employed in it. Therefore the main object of this article is to analyse in detail the duties and functions of such an important association or body which is going to be the Central Body governing the entire activities of the Indian Film Industry—both from the point of view of talents as also the financial integrity of the Indian Motion Picture world.

Therefore it also seems imperative that this body as it stands today, must be a popularly representative one in as much as this body is holding itself responsible for the whole of the industry's well-being in India.

Therefore to analyse the functions of this association we could expect that (a) this body should more or less function in a capacity which should be representative of the interest of Indian film industry and (b) it should also function in a capacity of a body to look after and safeguard the interests both moral and financial of the industry.

Obviously, the scope of the activities of this association in the past has been one meriting the ample appreciation from one and all, which work of this association in this connection is beyond the scope of this article. We can definitely say that this association should expand its activities furthermore by adopt-

ing methods and modes of working which will be, chiefly if not positively, to the interests of the Indian Motion picture world.

Just as the Film Financing Corporation in England and recently in U. S. A. have started out for purposes of consolidating or solidly aiding or helping the film producers of those countries, by advancing financial assistance to those of the producers who show ample talents and yet lack in financial requirements for venturing out on big important shots, so these corporations in the West not only function in their sole capacity as financiers but also act as the producers' distributing agencies.

It may be interesting to note that such a venture, on the part of the Indian Motion Picture Producers' Association towards the film producers, is an essential requirement.

Furthermore, the industry's key note to success lies in the hands of the film journalists whose devoted journalism has immensely contributed towards the interests of the Indian Film Industry. Therefore may I, as a journalist in the film industry, appeal to this body of experts to give that amount of respect and regards to these journalists who after all serve for the interests of the Indian Motion Picture world.

The association, though it is fully aware of the fact of the recent Madhubala film-journalists controversy, does not find itself in a position to speak on it under these days of specific controversy.

The constituted body of personnel of this industry, will at last have to wake up and see these vagaries going on in the

Indian Film Industry and come forward to respond immediately by an intervention in the matter.

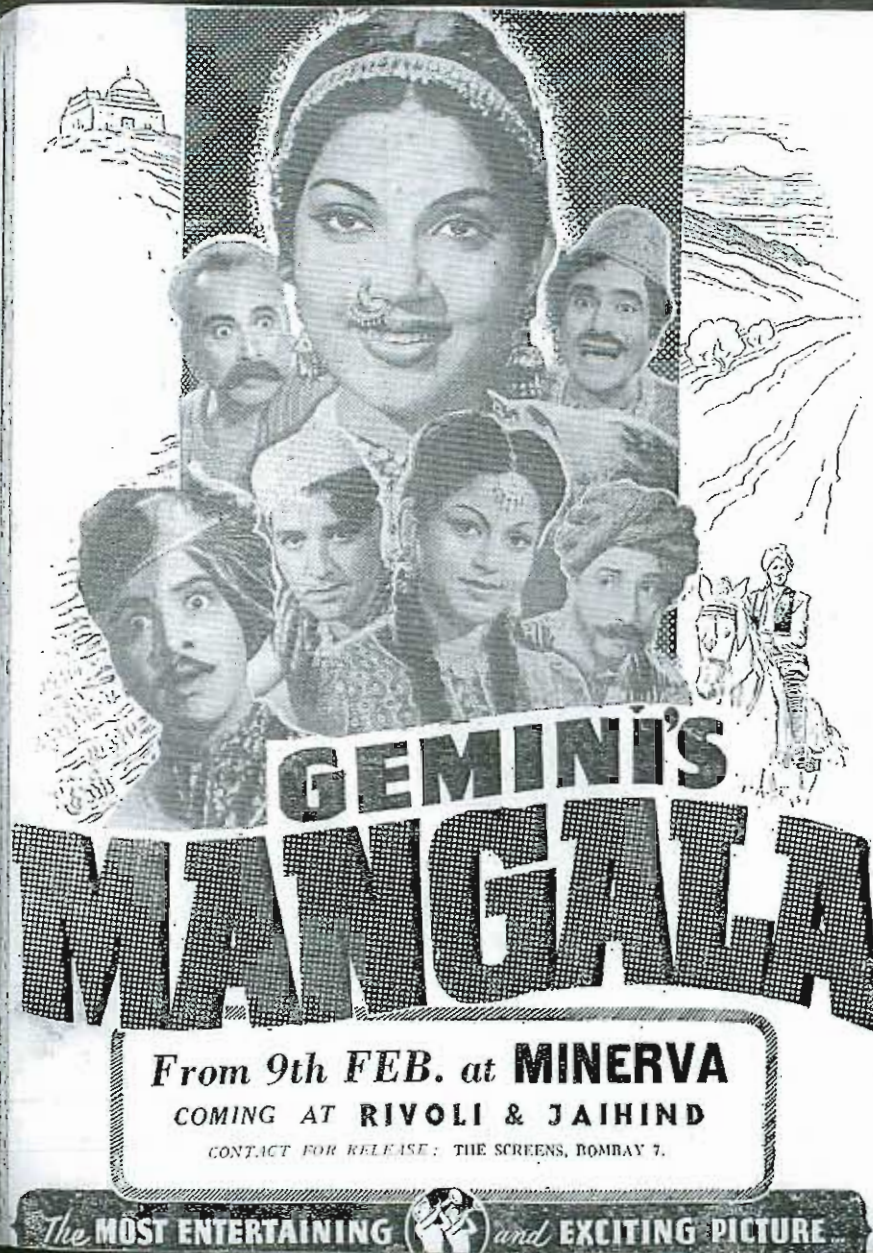
Will Mr. Keki Modi, the newly elected Chairman of I. M. P. A. make it a point to bestow his right earnest attentions to these bodies? The results of the action by this committee will be a matter which is to be waited and seen.

(Continued from page 28)

it is so stream-lined, the stars will undoubtedly give the producer the co-operation he deserves and give him at least 15 days shooting time without break. And among the stand-ins the producers will find the stars of tomorrow. It is not difficult to find persons answering the weight, height and physique of any star. The facial features don't need to be similar, because the stand-ins are to be photographed only in the shots in which the faces of the stars are not seen. The problem is not super-human, but one merely of intelligent organization.



The Lady in male attire is Nirupa Roy in *Gada no Bel*.



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He: "I dreamed last night that I proposed to you; what is that a sign of?"

She: "It is a sign that you have more sense when you are asleep, than when awake."

"Hi, what's this?" shouted the customer on finding a wasp in his stew.

"Vitamin bee", replied the waiter.

Let me take your photo, darling. Then we can go into my dark room and see what develops.

Teacher: "Johnny, where do you find mangoes?"

Johnny: "Wherever woman goes."

Magistrate: What brought you here?

Prisoner: "Two policemen, sir. Magistrate: Drunk?"

Prisoner: "Both dead drunk sir."

Magistrate: "Twenty shillings or 7 days".

Prisoner: "I'll have the money. I care not much for time."

An absent minded motorist has just discovered that he has been changing his shirt every thousand miles and the oil in his engine 3 or 4 times a week.

"A good wife", says a writer, "halves a man's problems"—

And if he hadn't a wife, he would have half the problems to solve.

Wife: You think of nothing but sport. I believe you have even forgotten our wedding day.

Husband: I remember it distinctly, my dear. It was the day Chelsea beat Huddersfield, five goals to nil.

Film producer: Don't be afraid of the lion. Just think that it is a big cat.

Actor: Er... Could you explain to him that I am not a mouse.

Minister: Don't you ever attend a place of worship?

Youth: Yes, sir, I'm on my way to her home now.

John: I say Henry, I'm in a hell of a mess. You know Mrs. Smith I have been out with a couple of times? Well, her husband has got to hear of it, and has asked me to meet him in his office.

Henry: There's nothing to worry about. I have also received a similar letter and I have replied to it.

John: You have? And what did you say?

Henry: I have merely said, "Dear Sir, I have to acknowledge receipt of your circular re: your wife, and will attend the general meeting with the rest of the shareholders"

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"Now don't get excited, Mrs. Brown. It's just a treatment I have prescribed to bring up your husband's blood pressure!"

"It doesn't matter whether wear velvet or chiffon; you'll love me just the same, won't you?"

"I'll love you through thick or thin, dear."

"It's no use darling," he said at last "I simply cannot face you father to ask him to let you marry me."

"You needn't be frightened of facing him," replied the girl, "but the real danger is when you turn your back."

A girl may be as sweet as sugar and still be not refined.

Wife: Every time you see a pretty girl, you forget you are married.

Husband: You're wrong my dear. Nothing brings home the fact with so much force.

A woman is a thing of beauty and a jaw forever.


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K. ASIF'S

Direction

S. K. OJHA

HULCHUL

Starring: NARGIS, SITARA, DILIP KUMAR, YAKUB, JEEVAN, K. N. SINGH, FAIZI, CUCKOO, NEELUM, GEETA NIZAMI, BALRAJ SAHNI.

Cinematography:	Art:	Written By:	Music:	Songs:	Editing:
V. M. REDDY	S. N. DESAI	HASRAT	SAJJAD & SHAFFI	KHUMAR	VITHAL BANKAR

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Ojha - A Socially Aware Artist!

THE film is said to be the director's medium; more than any one else it projects the director's thoughts and vision and reveals his understanding of life. In fact, the director's attitude to life and art is best manifested through his film. Judging by this standard, one can say that S. K. Ojha, one of our younger enterprising directors, evinces a very realistic and progressive attitude to life and has a sure grasp of film craft.

He has not attained the mastery over a film craft in a day; in past Ojha has not suddenly been skyrocketed to fame. He has worked his way up the hard way. Over a decade ago, he started his film career in Calcutta. His first 'Guni' has been Kidar Sharma, who was then making 'Chandralakha'. Working in the artistic atmosphere of Calcutta, Ojha imbibed the fine qualities of the Bengalee School and later with Shaikat Hussain he migrated to Lahore working as his assistant for 'Khandaan'. In Pancholi Studios, he learnt the sturdy Punjabi way of film craft before coming down to Bombay.

During his stay in Bombay, working with different directors like Mazhar Khan and Asif, he acquired a sure grasp of film craft. But when he started directing pictures on his own, he did not just emulate the directors he had worked with, but evolved a style of his own. Yet, what really gave freshness and strength to his work was his attitude to life and films. In *Dohi*, which he made for Arora, manifestoes his sympathies for the meek and downtrodden in no uncertain manner; yet his style of treatment or his social thinking had not crystallized in his first essay. In *Nai Reet*, he became a little bolder in tackling the problem of

divorce; but as in his manner of speaking, which is so fast that some times it is difficult for a listener to keep pace with his words; in his social thinking also he seems to be ahead of the times. It was, however in *Adhi Raat* that both as a craftsman and socially conscious artist he seems to have attained maturity. Then, he had to compromise the end by avoiding direct divorce. But there is no doubt that in this picture Ojha rose to the true stature of a socially aware artist. No wonder then that critics included *Adhi Raat* as one of the best pictures of the year and hailed Ojha as the promising director of the year.

A new chapter in the career of Ojha has begun with the new year. For, he is no longer just a director making picture for others; he is now making picture for himself. As a producer he has acquired both independence and responsibility. While on one hand he is free to choose his subject and experiment with technique, on the other hand he is bound down by the responsibility of making his pictures successful.

This new role of producer-director is at once a challenge and a test. Knowing Ojha as we do, we have no doubt that he will meet the challenge and come off in this test with flying colours.

Ojha like all artistes is a great dreamer. He has many ambitious plans up his sleeve. If he had his way he would like to transcribe to screen some of the literary classics on the screen. An ardent lover of Sarat Chatterji, it is his ambition to picturize his world-famous classics novel, 'Shreekanth'; and any one who



S. K. Ojha has now launched his own production "Naaz".

has read this novel—and who has not?—will share Ojha's enthusiasm and ardour about the story. Really, a screen version of *Shreekanth* would require all the artistry and reganes of film craft to do justice to it. Ojha who is one of the few well-read directors with a literary bend of mind is aptly suited to handle this subject. Let us hope that Ojha's ambition is realized in this case. The other subject that has been haunting him is the life story of Vivekananda whose work had greatly influenced Ojha. film director who dreams of just song and drama pictures but such significant subjects is a acquisition not only to film industry but to the nation itself. Ojha has made a brilliant start and his future plans hold a promise of a great future for him.

OUR REVIEW

* ANKHEN *

GOOD STORY, RUINED BY AMATEURISH DIRECTION!

GOEL Cine Corporation's maiden picture *Ankhen* directed by Mr. Devendra Goel on a screenplay by Mr. Virendra Desai and others and based on a story by Mr. S. Shamshuddin is an enterprising production in this that Mr. Goel had the sense and the gift to select an interesting, all absorbing and a dramatic story. The elements of suspense, heartbreak and pathos, ending with a cruel and mocking irony of fate are put together to create one of the most enthralling and captivating pictures to come out recently from our film industry. All this in spite of Goel's amateurish and weak direction which was mainly responsible for the utterly haphazard, disjointed and aimless drift of the first half of the picture. It is so crude in conception, so ridiculous and unconvincing in its presentation that it fails to create even a slight semblance of entertainment and appeal or arrest the interest of the spectators.

I have never seen in any picture such an unusual combination of so much that is good and much that is bad. The story is so inherently powerful that it manages to retain its pristine charm and colourful beauty despite some of the most flamboyant-gross handling by director Mr. Goel and a bedraggled scenario which clearly indicated the marks of inexperience and lack of versatility in the men who made this picture. Yet *Ankhen* ought to, and will have, a prosperous run because the latter half of the picture is so pathetic and so full of soul searing drama that it will touch the hearts of all and sundry. *Ankhen* confirms what I have been repeating so often that the

story is the soul of the picture. Take a heart warming, human and sympathetic theme—a theme which portrays the conflict of heart and mind and strips the souls of mortals to the comprehension of the audience and you will have a formula of success. And because these elements are in abundance in *Ankhen* it will have a flattering run and quite



Babu Raje and Chhagan Romeo, the two comedians in Ranjit's *Gada* no *Beti* a Gujarati Picture.

deservedly at that. Nothing can be more touching for the spectators than to behold two creatures whose joys and laughter are twisted out of their lives by an ironical twist of fate. *Ankhen* is the story of Radha and Kishan, very much in love. One day Kishan wakes up to find his world in ruins when Radha is married to his own brother. Blinded by a fall he does not know that the girl he loved is now his sister. These two vic-

tims of a cruel luck live in the same house—the girl crushing all love for him out of her heart and living in constant fear and terror while the man is a prey to despair and anguish. This is a situation so full of poignancy that none can fail to be thrilled by it.

I cannot help feeling that if a more seasoned director or one with imagination had handled this subject, it would have become one of the greatest dramatic thunderbolts of the season. Devendra Goel the director, sends his characters away to different cities of India whenever they were likely to hinder the progress of the theme. Then with a conjurer's trick he calls them back to solve a very difficult situation. This was an obvious lack of imagination on his part. The motivations and their resultant occurrences must be a natural outcome of incidents depicted otherwise they appear like ugly deformities in a creation of faultless beauty. Then again the complete sequence depicting the misunderstanding of Radha that she was going to marry the man she loved was completely unnatural and failed to convince. So was the idiotic and senile behaviour of Kishan who could not pass his B. A. just because he was in love—and this from Mr. Goel who is an M. A. I have known and seen many young men who have been in love but I have yet to meet one looney idiot who could not work just because of that. On the contrary I have known of instances where love has been the guiding light to many a weary traveller in life.

But all this foolishness which the audience suffers in the beginning is amply compensated by the close knit and heart warming events of the latter half. Goel's direction also improves in that portion and it fully satisfies the spectators.

OUR REVIEW

HAMARI BETI

DULL AND BORING AFFAIR!
NUTAN'S FINE PERFORMANCE

Nalini Jaywant as Radha has given the best performance out of the others in the cast, with Yakub and Yashodra Katju following close behind. Shekar the newcomer to the screen, looks it. He failed to carry conviction in the role of Kishan. His facial contortions can hardly be termed as performance. But he definitely did better in the second half. Bharat Bhusan as the elder brother was adequately good in his role.

The most appealing feature about this picture is the beautiful melody of Madan Mohan. He has a bright and prosperous career ahead of him judging from his work in *Ankhen*. His orchestra composition was sensible and so was the background music. Dialogues and songs were surprisingly good and bad. In some sequences the dialogues had dramatic force while in other they were absolutely flat.

Technically the picture was shockingly poor, while other production values were too low. Goel's technical direction showed lack of experience and imagination.



Jaswant in Ranjit's *Be Dardi*, now awaiting release.

I HAVE never been at a greater loss to review a picture than I am now to review Shobhana Pictures' *Hamari Beti*. Because it is so ordinary a picture that it neither deserves a critical appreciation of its merits nor a severe depreciation of its demerits. It is not by any stretch of imagination a good picture, nor is it on the other hand a thoroughly bad picture. I am using those mild adjectives good and bad in keeping with the tepid and lukewarm affair that is *Hamari Beti*. It is merely a dull boring, ineffective photoplay which neither pleases you, nor irritates you. The whole tone of the picture is mild, its characters inane and its drama insipid. *Hamari Beti* is merely a puppet show wherein the characters strut about, talk, sing and dance without life and warmth. In short it just bores you.

Hamari Beti is maiden picture in more ways than one and succeeds in retaining the awkward grace and the self-conscious shyness of a budding teen-ager. It marks the debut of Shobhana Samarth and Motilal, both old veterans of the screen, as producer-director and writer respectively. As I have already stated before, both Shobhana as a director and Motilal as a writer took the first step into their respective fields with a great amount of hesitation, fear and uncertainty. Instead of showing vigour and strength in tackling their work they exhibited a lack of self-confidence thus making *Hamari Beti* a veritable maidenly venture. Nutan and Baby Tammija, both daughters of Shobhana Samarth make their first bow on the screen. The former looks a

coy and a sweet seventeen, the latter a lovable youngster and we have two more reasons for *Hamari Beti* being a maiden effort.

With all these novices it is no matter of surprise that *Hamari Beti* is a tame picture. Motilal's screenplay was completely void of dramatic impact showing a vacuum of imagination in its treatment. There is one sequence which, to put it mildly, is just idiotic. The first time a girl comes into Motilal's garden to pick some flowers, she is met with a proposal of marriage. It is repeated a second time and lo and behold she marries him. This complete sequence is too silly for words. I have yet to meet a man, educated or uneducated, who picks up a girl on the road and marries her without knowing her background and herself. Then there is the sequence in which Samarth refrains from revealing herself, as the mother of her own daughter for the most flimsy reason imaginable. Obviously if she did reveal herself as the girl's mother, than how the devil would Motilal be able to write the following scenes of separation, heart-break, illness and the final happy ending?

In the beginning of the picture it was unbearable to watch the manner in which Motilal entered every scene. Samarth's direction was so ridiculous in that sequence that one failed to understand how she did it. Every scene which she opened was to show Motilal walking into the room with a file in his hand till one came to expect it with a dread. Then Motilal and Samarth gave to a child of barely five years of age a song about a

THE MOTION PICTURE THRILL OF THE YEAR!



PANCHOLI PRODUCTIONS
Mashaal

Starring: NUTAN, NASIR KHAN, BIPIN GUPTA, HIRALAL,
MOHANA, GOLDSTEIN & GOPE.

NEARING COMPLETION

Pancholi Productions

Eastern Studios

BOMBAY 11.

Directed by:

RAVINDRA

Music:

SHANKAR & JAIKISHAN

Songs:

SHAIENDRA & HASRAT

Story & Dialogue:

R. S. CHOWDHURY

DELHI, U. P., E. P.,
BENGAL & BOMBAY.

BILIMORIA—CHHOTUBHAI
BOMBAY, DELHI, CALCUTTA.

OUR REVIEW

★ **MASHAAL** ★
AN INTELLECTUAL TREAT

bride and a groom—a tall groom, a well-built groom, a fat groom, an old groom and young groom and so on and so forth—which sounded absurd, dull and disgusting coming from a child of five who rarely understands even the meaning of the words bride and groom, leave aside the un-canny knowledge as to whom girls really like for their husbands.

The one good quality about *Hamari Beti* is the restrained and good performances of the seasoned artistes. Motilal easily gave the finest performance in it. The scene where he asks Nutan to refrain from seeing Mukesh was one of the most finely acted one in the whole picture. Shobhana, K. N. Singh, David, Veera and Agha all did their respective roles well. Nutan and Baby Tanuja showed great promise for the future.

Shekhar has improved distinctly from his last picture *Ankhen*. With better direction and proper casting he will come ahead. Unfortunately he was very badly photographed and in one sequence, with his bushy eyebrows and facial contortions he looked a veritable Frankenstein's monster.

Screenplay by Motilal was very poor, though his dialogues were good enough. Shobhana Samarth's direction was weak and dull. The tempo of the picture was slow and uneven and Samarth's direction did nothing to relieve it.

Music by Snehal was promising. A couple of songs were definitely well tuned and the background music was also appropriate to the mood of the scenes.

Kumar Jaywant, the cameraman, photographed the picture most negligently. There were either too dark patches or too chalky ones. This in itself would be sufficient to condemn Jaywant as a cameraman to say nothing of his unimaginative camera angles and compositions of shots.

AFTER a long time Nitin Bose has made a really good picture in *Mashaal*, for Bombay Talkies Ltd. It is a picture of such a simple charm, of such a beautiful appeal to emotions that it stirs the heart with its very plainness and down to earth goodness. I am not saying that *Mashaal* is a great picture or a triumphant achievement for Nitin Bose. All that I say is that *Mashaal* is a wholesome, clean-cut, straightforward drama and as such it stands out distinctly superior to the veritable avalanche of pseudo intellectual efforts of many producers that have been hurled down on the stunned public. We have been used to seeing so many pictures with muddled and silly plots that by contrast *Mashaal* is an intellectual treat.

The treatment of Nitin Bose is simple and unassuming. It lays no claim to grandiose technique or intricate camera movement and it is this very type of handling which considerably enhances the innocent appeal of the picture. The opening scene was one of pastoral beauty and enchanting loveliness. And the last scene where Ashok Kumar realises the folly of his act and the true worth of the woman he had loved and lost was one of the rarest and finest that I have ever witnessed on the Indian screen. The story of *Mashaal* is the story of a man who loves and loses and finally realises the goodness of the woman on whom he was out to avenge himself under the misguided impression that she had betrayed him. In between the story Mr. Bose has however introduced some dark schemes and

plots which seem separate from the main picture though they are not. That was the only defect of the screenplay. The one grotesque blot was the scene where Ashok Kumar is branded on the chest as a robber. This complete episode was too melodramatic and without purpose except perhaps to deepen the dramatic effect of the last scene. It could have easily been eliminated without in the least affecting the story or the dramatic impact of the last scene.

But what holds particular interest is the moving power of some of the scenes. Take for instance, the one where Sumitra Devi as Tarangini takes her last leave of Ashok Kumar in the final scene. There was restraint, dignity and a soul searing drama in that simple scene which would



Nana Palsikar—one of our old timers—a really great artiste, gives a memorable performance in *Mashaal*.

melt the heart of the stoutest. The earlier love scenes depicting the romance of these two possessed the same naive charm and delight. It is because of this human warmth and affectionate tenderness which pervades throughout the picture that *Mashaal* becomes a distinctly commendable picture than many others.

Ashok Kumar improves in his work with every picture, though his cannot be said of his looks and figure which looks bloated and corpulent. But the restraint with which he acts is really praiseworthy. Sumitra Devi in the role of Tarangini was very satisfying. These two have carried the picture on their shoulders and the rest of the cast need not be mentioned.

Music by S. D. Burman and Munna Dey was distinctly different from the type of music which is in vogue these days with the music directors and because of this, more than its real merit, it succeeds in appealing to the listeners. Its great asset was its soft and pleasant orchestral compositions. Lyrics by the one time top notcher Pradeep were so simply worded that they really cliqued with everyone because of that more than the philosophy they seemed to preach. But none the less they were good. Dialogues by Pandit Sudarshan were very brilliant in parts while good in others.

Photography by R. Karmar was soft and pleasing though not artistic. His outdoor sequences were better photographed than the indoor ones. Other production qualities were good. The last words must go to Nitin Bose for sane, normal, human and sensible direction of *Mashaal*.

OUR REVIEW

★ SARGAM ★

A DELIGHTFUL ENTERTAINER

FILMISTAN Limited has always been noted for giving to the moviegoers different types of pictures that satisfy their various needs. They have made pictures like *Shaher* and *Sama-dhi* for the intellectuals, pictures like *Shabnam* for all and now *Sargam* which is a picture for those swarming mass that line up near the theatre booking office in the hope of a thorough, romping entertainment. To the producers these are the crowds that really count for they are the ones that pour down their jingling coins into the coffers of our movie moghuls. *Sargam* has been made with that aim in view and will succeed only too well in that. Since *Sargam* is advertised as a musical extravaganza, without laying claim to any noteworthy achievements of the brains, it is advisable for those who go to see *Sargam* to leave this most precious and rare commodity behind them, relax themselves in the theatre and take what is presented on the screen without giving reins to their reasoning faculties.

Sargam has been made in the manner of a Hollywood musical in which the story is of a secondary or no importance and in which music, mirth and merry-making are all that really matter. It has no story, neither has it any logical continuity of sequence nor does it make sense in a single footage out of its 12000 and odd feet. Yet I am inclined to overlook this because seeing *Sargam* it would be evident to anyone that the producers never intended it to make sense but merely desired to string innumerable dance numbers, songs and comedy to form one big chain of

unbroken fun and joy. In this *Sargam* is a perfect picture because from the first fade in to the last fade out almost all the characters dance, sing, mimic and hurl defiance at all the elementary and basic canons of law and order.

Santoshi, who has directed the picture and written the story, dialogues and songs, seems to be versatile in this particular type of picture making. Girls galore, gaiety and guffaws come to him as naturally as sight does to the eyes. He has let himself go with a gusto and crowded all these ingredients for a full two hours, carrying the audience to all the far flung corners of the Middle East and to the dark continent of Africa. On the magic carpet of melody and entertainment the



Nirupa Roy looks prettier in every picture. She appears in Ranjit's *Gada* no Bel.

spectators have a 120 minutes round of the streets of Aden, the night life of Cairo and the drum beats of the African negroes. There is of course romance, villainy and the happy ending. But all this is dealt with so perfunctorily that one feels rather glad that this irksome hindrance to the general hilarity of the picture is in such a small measure. If there is anything intellectual about *Sargam* then it is the fact that Santoshi has not tried to introduce melodrama, sighs, moans and unconvincing drama into the picture. He has let *Sargam* play the tune of dances, comedy and laughter throughout, without introducing a single discordance and harsh note of senseless drama. Because of this *Sargam* is a topping entertainer, extremely delightful and enjoyable if you, as I have already stated, leave your mental powers behind you and take *Sargam* for what it is meant.

There is one extremely pleasing quality about *Sargam*, which to a great extent helps it in keeping it interesting, and that is the excellent technical qualities. In a musical extravaganza of this type, brilliant production and technical values are necessary for without them a picture of such a type would never appeal.

P. L. Santoshi the director and writer has done perfectly well what he set out to do. His dialogues and songs were most entertaining. At places the dialogues were as sparkling as the sunlight playing upon the ripple of water. The composition of songs were sensible and C. Ramchandra has tuned them well. Of late Ramchandra has been disappointing the public and I was afraid that he might slowly sink into oblivion. But *Sargam* is a new lease of life for him and let us hope he will prove himself worthy of it.

Marshall Braganza has photographed *Sargam* wonderfully. He



Raj Kapoor and Rehana make *Sargam* a delightfully entertaining picture.

understood the mood of the story and photographed the picture accordingly. Very few cameramen seem to understand this important aspect these days.

Raj Kapoor has given life and buoyancy to his role. He skips and romps delightfully throughout. Rehana, the omph girl,

has done better than in her past few pictures. But it is Om Prakash as Raj Kapoor's father who takes the laurels. His work was the best in the picture. The others also did well.

Sargam is a delightful entertainer if you do not watch it critically!

OUR REVIEW

ROOP KAHANI

MOST IDIOTIC AND STUPID AFFAIR!

The most impudent and unforgivable aspect of New Theatres Ltd's *Roop Kahani* is its title. By itself it is a very beautiful name indeed. But if there is anything really beautiful about the picture, much less the story, than beauty is something horrible to contemplate and I would prefer to be the Hunchback of Notre Dame. I cannot, even at this stage, believe that a company which made *Chhota Bhai* could have produced a picture like *Roop Kahani*. There is not a single quality, with the exception of photography, to which can

be given a word of praise or appreciation. For one thing *Roop Kahani* is the most dull, dreary, dismal and dolorous a picture that I have ever had the misfortune of seeing. For another it has a story as plain as the nose on your face and a theme so washed, rinsed and dried by the master minds of our producers that every shade of originality and appeal has fully disappeared by now. It is nothing but perversity of mind to dish out day in and day nothing but scintillating love stories with coy looks, blank expressions, tearful laments and

heavy breathing which is all that our producers and directors can think of as romance. Such stories are sufficient to sap all fibres of manliness in those who see it and send them into an apopleptic fit with rage.

Roop Kahani marks the entry into filmdom of a new director in Souren Sen and if this picture is a sample of what he will give us in future than God help us. Mr. Sen has also written the story and the scenario which clearly indicated a mind completely barren of imagination. From the time Asit Baran, the hero comes to an out of the way railway station and falls in love with Asita Bose, the heroine, nothing happens. All that Souren Sen could think of for incidents is the hero prancing about, smoking, drinking tea, singing and of course gazing at his lady love with an owlish look bereft of sanity. In the meantime Asita Bose, according to the instructions of the director, whiles away her romantic hours dreaming about the prince and princess to the intense disgust of everyone. This

happens till long after the interval and then up pops up the old, old situation of the heroine to be sacrificed in marriage to an old man to pay for the family debts. From here on you can fill up the blanks. The usual misunderstanding between the lovers is followed by the sluggish mind of the moron hero rising to the occasion and coming to the help of his beloved. Souren Sen then tucks away the remaining screenplay with a police raid and a nice, good, clean fight in which everybody is happy except the audience.

I cannot for the life of mine understand why and how Mr. Sen could write such a story and believe even for an instant that it would click at the box office. It has a slow tempo, sluggish action and not a single incident of interest. It drags on in a wearisome manner till you nearly go into a coma of boredom. If Souren Sen has proved himself an incompetent director than he has convinced us that he is worse as a writer. If at all he wishes to succeed in future than it would be best for him to take some-



Nigar in Madhukar Pictures' *Daman* now nearing completion at Mohan Studios.



Manhar Desai in *Madosh* produced and directed by J. B. H. Wadia.

one else's story and get his scenario written by a competent writer. Therein lies his only hope—and ours!

Asit Baran as the hero cannot be termed an artiste. He has blank expressions and looks throughout the picture as if he was wondering where he was and what he was doing there. Asita Bose, the newcomer, looked one. Perhaps, with more pictures she might improve. The rest of the characters were far from satisfying.

The best thing about *Roop Kahani* was the photography which was most pleasing and soothing. Sound recording was not equally good. The other production values were of the usual good New Theatre standard.

Pankaj Mullick, the music director has sadly come down from the days of his glory. With the exception of a couple of songs others were most ordinarily tuned, though of course, Mullick's orchestra was appealing.

I can only hope that New Theatres will redeem itself by giving us better pictures in future worthy of its past record and in the tradition of a great concern.

THE Film STORY

By B. D. GARGA.

Films Invade Calcutta

BOTH in the London and Calcutta Museums are housed the replicas of an early instrument, of historic and scientific interest called the Paul's Animatograph. This apparatus was brought to Calcutta by the well known Bengali Film Pioneers, the Sen Brothers. Nearly five decades back, they organised cinema shows in the open maidan of Calcutta, and this was the first glimpse that this city had of the "moving wonder".

In 1906, Jamshedji Framji Madan, a wealthy Parsi from Bombay, who had settled in Calcutta, opened a regular theatre to exhibit films there. It was called The Madan Biscope which later came to be known as the Elphinstone Biscope. This became the biggest showplace of the city. And when in 1909, a representative of the French Film Producer Pathe, came to Calcutta to sell his films, Madan acquired the sole exhibition rights of all Pathe Films.

But it wasn't until Mr. Madan heard of the phenomenal success of Dada Phalke's films that he decided to produce his own. Mr. Madan floated a limited concern under the banner of Madan Theatres with a subscribed capital of Rs. 2 Crores and surprising as though it may seem now, the shares of this company were sold off within a fortnight's time. With this huge capital at his disposal, Madan was able to own a chain of theatres, nearly 100 in number, not only in India but in Burma, Ceylon, Malaya and Singapore as well.

With Jyotish Sircar as his cameraman, and his already going theatrical company, Madan Theatres became the nucleus of all film production in Bengal. In the beginning he had to take the assistance of some of the foreign artists and technicians. And curiously enough, his very first production *Nal Danyanti* produced in 1917 starred Signor and Signora Manelli in the main role.

Although in the literal sense J. F. Madan is considered the progenitor of the film production in the Bengal, it cannot be gainsaid, that Anandinath Bose, Natish Lehari and Dharendra Nath Gangopadhyaya, sons of the soil, are virtually the pioneers. Way back in 1906, when Calcutta was still having 'flicks' shown in the tents, Anandi Bose was keenly studying the film trade and about the year 1916 he with his comrade-in-arms, Debi Ghosh, the veteran cameraman, produced some short films. One of these, of incidents from *Bish Brihsha* was shown as an interlude during the performance of the stage play of the original drama.

However, none of these early pioneers had the foresight, initiative and enterprise of J. F. Madan who with his tremendous organisational capacity gave Calcutta film industry a sound footing.

Besides *Nal Danyanti*, the other well-known films of Madan were *Life of Budha*, *Bheeshma*, *Tara the Dancer*, *Turki Hoor*, *Ankh Ka Nasha*, *Hoor-E-Arab*, *Indra Sabha* and *Kapal Kundla*. Yet another gate-crasher of those

early days was *Slave Girl of Agra*. It was a story based upon an incident from Moghul King Shah Jahan's life. The well-known character actor Nawab Kashmi played Shah-Jehan, while *Mumtaz Mahal* was enacted by Mumtaz Begum, and the leading lady was an Arab Girl Farida.

The Indo British Film Co.

In the year 1920, a period when Calcutta Cinegoers craved for films intrinsically Bengali in character, enterprising showman Dhirendranath Gangopadhyaya grasped the psychological significance of the moment and in collaboration with Natish Lehari formed the Indo-British Film Co. Dhirendranath got round Jyotish Sircar, the famous cameraman of Madan, engaged Sushila Devi to play the leading lady and himself played the hero. *Enland Returns* their maiden effort, (directed by Natish Lehari) was released on the 26th February 1926 at the Russa Theatre. For weeks to

(Continued on page 43)



Two dancers from a silent film.

WHEN CHARLIE SMILES
The Boxoffice Shakes!

★
 THE KING
 OF COMEDY IS ON
 HIS WAY AGAIN —
 You'll Laugh — You'll Howl —
 Till Your Sides Ache —



IN
CARAVAN PICTURES'
A K E L I

WITH
 NEENA — RAGINI — SANTOSH KUMAR — BIBBO
 MAYA DEVI — G. N. BUTT — SHOBNA RANI and NAZIR

Directed by: M. M. MEHRA Produced by: KRISHNA KUMAR, Msc. Music: GHULAM HAIDER

A Syed Attanullah Shah Hashmi Presentation

Delhi, U.P., East Pb.
 Hari Talkie Distributors,
 Delhi.

Sind Baluchistan
 Silver Screen,
 Karachi.

C.P., C.I.
 Hari Films,
 Busaval.

W. Pb. & Frontier,
 Paramount Pictures,
 Lahore.

Bengal
 Bombay Pictures Corp:
 Calcutta.

CARAVAN PICTURES.

BOMBAY TALKIES STUDIO, MALAD, BOMBAY.

(Continued from page 11)

gether Calcutta audiences packed the theatre to capacity. This company had a short existence due to some internal strife. Their third and the last film *Sadhu-Ka-Saitan* was a mediocre success. Subsequently, this company was purchased by B. K. Ghosh an Advocate, who changed it to Taj Mahal Film Co. *Andhurey Alo* (Light in Darkness) their initial offering, directed by Sisir Bhaduri, was a story by Sarat Chandra Chatterji.

Nitin Bose in the Field

In 1926, the Indian Kinema arts came into being through the efforts of a Marwari merchant Ghanshyamas Chowkasi. Their first picture *Incarnation*, was written by Prem Kumar Atorlthy and photographed by Nitin Bose — now a distinguished Camera-man and director.

The Kinema Arts proved a tough opponent to Madan's, and to an extent broke their monopoly in Bengal. But the lack of planning and organisation brought this concern to an end.

Debaki Bose Makes His Debut

Once again Dhircendranath staged a comeback and floated the British-Dominion Films Ltd. Debaki Bose, who later came to be known as the thinker-philosopher of the Indian films, wielded the megaphone for their mammoth production *Flames of Flesh* (Padmini of Clitor). The picture cost a fortune and in spite of Debaki Bose's artistic and poetic presentations, it failed to appease the box-office demon. This was the beginning and the end of this concern.

Sarat Chandra Chatterji's *Devdas*

In 1929, a newly started concern Eastern Film Syndicate produced Sarat Chandra Chatterji's famous novel *Devdas*. — Devdas was played by Phani Burman,

Paro by a certain Miss Light. It was directed by Naresht Mitra and photographed by Nitin Bose. It is said that in parts this silent film was even more moving than New Theatres talkie version of the same novel, starring Saigal and Janumuna.

B. N. Sircar Enters the Arena

The Late Mr. Haren Ghosh, well known Bengali impresario could probably be credited with making Mr. B. N. Sircar interested in the films. Mr. Ghosh's maiden venture produced under the banner of Aryan Film Co., entitled *Booker Bojha* (Heaviness of the Heart) photographed and

directed by Nitin Bose, was financed by B. N. Sircar. Although a slick production it failed at the box-office. However, this did not dishearten its young and ambitious financier who formed his own unit under the banner of International Film Craft.

Sircar acquired the best of talent available in Bengal and produced two silent films. The first one was *Char Kanta* directed by Charu Roy and photographed by Nitin Bose. This film could not pay much dividends, but their very next *Chusher Maya* directed by Profula Roy and photographed by Nitin Bose was a roaring success.



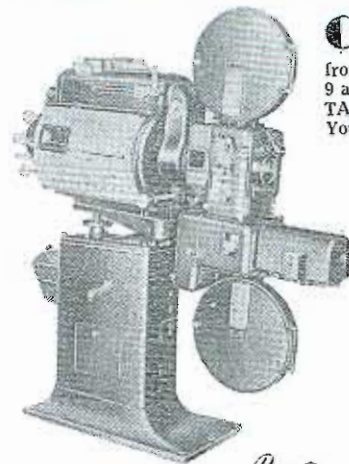
A scene from Madan Theatres' *Indrasabha*.

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STARRY SKIES

Bombay Talkies Ltd.

Mushal has replaced *Mahal* at Roxy where it is expected to do good business. It is directed by Nitin Bose and stars Ashok Kumar and Sumitra Devi with music by S. D. Burman. *Saangram*, directed by Gyan Mukerji with Ashok Kumar and Nalini Jaywant in the lead is awaiting release.

Chandrakala Pictures

The old veteran of the screen Dhirubhai Desai has nearly completed a mythological subject *Jai Mahakali* starring the popular Nirupa Roy with Sahu Modak, Ullhas, Lalita Pawar in the support.

Darling Films

Producer Mukesh has nearly completed *Malhar* in record time and the picture is expected to be released in early spring. One of its main attractions are the catchy tune of Roshanlal. Director Harish has taken good work from new comers Shammi and Arjun, Kanahaiyalal, Sunalini Devi and Sankatha Prasad lend an able support.

Filmiland Ltd.

Ushka Kiran is Muzammil's most ambitious picture and has every element to make it a box-office smasher. Directed by Muzammil and starring Geeta Bali, Nimmi, Lalita Pawar and the Late Mazhar Khan. *Ushka Kiran* is now in the final stages of production.

Filmistan Ltd.

Sargam, directed by Mr. Sanatoshi and starring Rehana, Raj Kapoor, Paro and David and others is headed for a long run at the local Imperial where it is drawing huge crowds. In the meantime Director B. Mitra has

nearly completed *Shahistan*, starring Naseem and Shyam. I. S. Johar is busy with another social and director Hemen Gupta with *Anand Math*.

Kardar Productions

Director Mahesh Kaul has made all efforts to make *Naujawan* an intelligent and an entertaining picture. It stars Nalini Jaywant, Prem Nath, Nawab and Yashodra Katju. It is produced by Ashfaq Mallick, from a story by Inder Raj and with Music by S. D. Burman.

Musical Pictures Ltd.

Dastan is well settled at the local Liberty where it is headed for a long run. *Jadoo* also directed by Kardar himself and starring Nalini Jaywant and suresh in the lead is awaiting release. The music is by Nanshad.

Mohan Pictures

Director K. Anamath is progressing well with the shooting of *Sarkar* a novel type of costume melodrama, starring Veena and Ajit in the lead with Shashikala and Ullhas in the support. Music is by Pandit Gobindram. *Veer Bhimsen*, a mythological, starring Nirupa Roy and Trilok Kapoor and directed by Jayant Desai is awaiting release by Messrs. M. B. Billinoria and Sons.

Ram Janma, another mythological directed by Nanabhai Bhatt has gone on the sets with Nirupa Roy, Ramsing and Veera.

National Finance of India Ltd.

Kale Badal is now receiving final touches under the capable hands of director Anant Thakur. Producer Malhotra is pleased with the result. It stars Meena, Pushpa Hans, Shyam, Jeevan and Gope. Photography is by

V. Avadoot and music is by Shyam Sunder.

Nargis Art Concern

There is not much news from this concern, except that *Pyar-ki-Jeet* is awaiting release for a long time now. Directed by Akhtar Husein, its stars Nargis, Trilok Kapoor.

National Theatres

Hul-Chul is now completely ready for release directed by S. K. Ojha and starring Nargis, Dilip Kumar, Sitara, Jeevan and Gita Nizami, a great deal is expected of it. Messrs. Sajjad and Shafi are responsible for the musical score.

K. Pictures

Director Jayant Desai's *Shree Ganesh Jamma* is well on the way towards completion. Nirupa Roy, Trilok Kapoor, Jeevan and Ullhas all play important roles. Music is by the late Khemchand Prakash and Manna Dey.

Omar Khayyam Films Ltd.

Ustad Pedro is cady for release. Directed by Harish and produced by Sheikh Mukhtar it stars Begum Para and Sheikh Mukhtar with Shammi in the support.



Ragini in Caravan Pictures Akell.

Pancholi Art Productions

Nagina stars Nutan Samarth and Nasir Khan is fast nearing completion under the direction of Ravindra Dave. Music is by Shankar and Jaikishan.

Sunrise Pictures

Pyar starring Nargis and Raj Kapoor with Yakub lending his able support has been released in the north. Music is by S. D. Burman.

Mehboob Productions

Director Mehboob is progressing slowly but surely with his most ambitious picture *Aan* starring Dilip Kumar and a newcomer Nadira with Prem Nath and Nimmi in support. Faredoon Irani is expected to break all boundaries of novelty in photography.

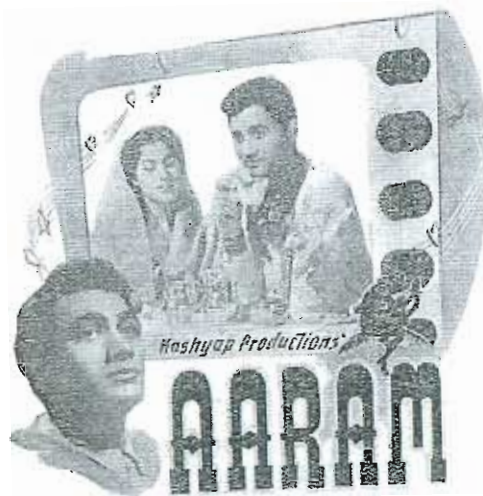
Ranjit Movietone

Hamlog is the title of Ranjit's new ambitious picture that is written and directed by Zia Sarhadi. Its story is daringly different and it is presented in a manner that will set a new standard in the entertainment



Charming Meena Kumari in "Madhosh".

A PICTURE WHICH WILL STIR YOU TO THE CORE OF YOUR HEART!



PRODUCED & DIRECTED By D. D. KASHYAP

Dialogues:

RAJENDRA SING BEDI

Songs:

RAJENDRA KRISHNA

Music:

ANIL BISHWAS

NEARING COMPLETION!

Starring

- MADHUBALA
- DEV ANAND,
- DURGA KHOTE,
- HIRALAL,
- MANMOHAN,
- KRISHNA,
- BABY TABASSUM
- & PREM NATH

world. Nutan, Balraj Sahani, Shyama, Kanaiyalal, Anwar Hussain and Durga Khote lead its cast.

Ranjit's spectacular production *Man Moushi* will be written and directed by Santoshi. He is now busy with the script and other preparations. Its cast will be shortly selected and announced.

Director Ratihmal Punatar's second picture is expected to be on the sets at an early date. The selection of the cast is now being finalised.

Nimmi, Jashwant, Jeevan, Manju, Cuckoo and Geeta Bali lead the cast of Ranjit's social picture *Belardi*, which is now ready for release. It is directed by Kidar Sharma and its music is by Roshanlal.

Singh Arts

Chore starring Mira Misra and others and directed by A. P. Kapoor for Singh Brothers is in the editing room and will shortly be ready for release.

S. K. Films

Director S. K. Ojha has floated his own independent concern and the first picture to go on the sets is *Naga*. It has top ranking stars like Ashok Kumar, Nalini Jaywant, and Gope in the cast. Written by K. A. Abbas and V. P. Sathe, the scenario is by M. Sadiq which will be directed by S. K. Ojha. It is photographed by Keki Mistry.

Supreme Productions

Mohan Sinha is directing *Alka* for producer C. M. Trivedi under the banner of Supreme Productions. Nirupa Roy, Durga Khote and Kuldip play important roles.

Famous Pictures

There is plenty of news from Famous Pictures: out of three pictures under production at their Cadell Road studios, two are practically complete and the third is making good headway.

These pictures are Famous' own *De Silare*, Vaikunth's *Bhola Shambhar* and Madhubani's *Murlidhara*. Two notable qualities are common to all the three pictures: all are being produced by Famous Pictures using three different units of writers, directors, technicians and stars: and all have the distinction of Lata Mangeskar's playback songs. Lata will interpret three entirely different schools of music under the respective directions of Anil Biswas, for *De Silare*, Snehal for *Bhola Shambhar* and Sudhir for *Murlidhara*.

Paristan Pictures

Beesee starring Mumtaz Shanti, Veena, Madhuri, Shyama, Al Nasir and Arjun is progressing well under the direction of Sharma.

Sargam Movietone

Mr. Sabharwal, the producer and director Niranjan are fast progressing with *Johari* starring Gita Bali, Manorama, Rajan Hakkar and Amarnath.

Vatan Pictures

Producer Shujat Lutf and director Inayat are combing their

efforts to make *Basera* a really good picture. Ramola is the heroine opposite Hiralal with support by Roop Mala and others. Music is by M. A. Rauf.

Variety Pictures

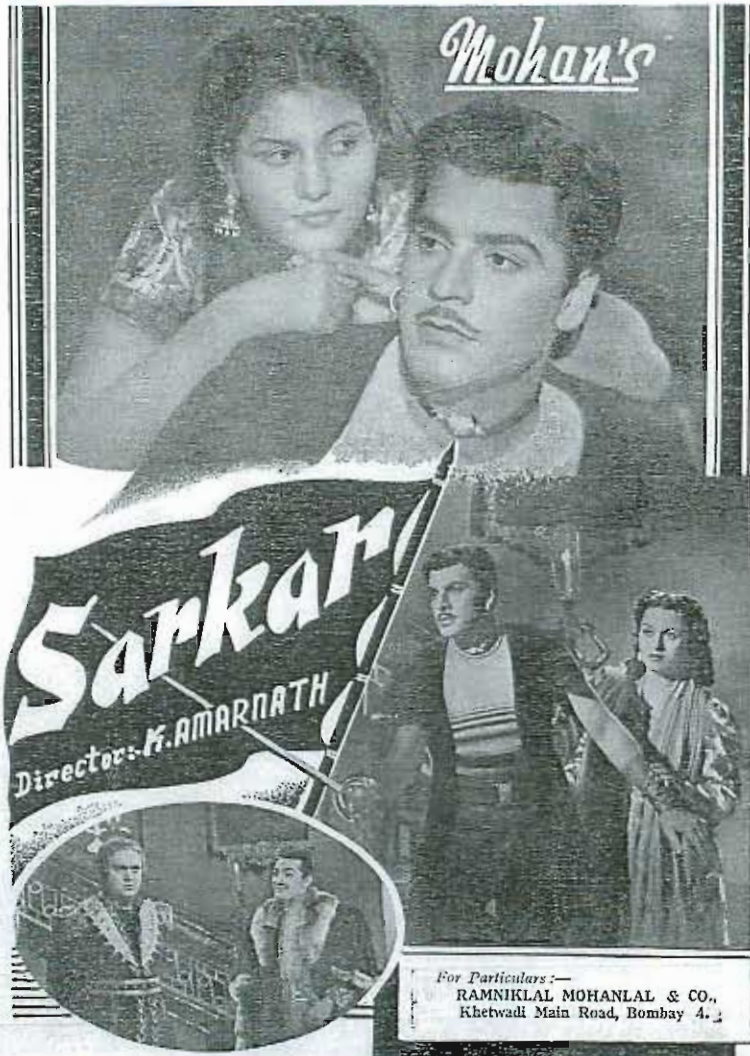
Asha Biswas is making rapid progress with the preparatory work of *Bari Bahu* which is shortly expected to go on the sets. Music is, of course, by Anil Biswas and *Subhana Chatterjee*, Shyam and Nalini play important roles.

Wadia Films Ltd.

J. B. H. Wadia is now handling the megaphone for his new picture *Madhosh* after a long time. His wife Hilla Wadia is producing it. The picture is based on a well known marathi novel, "Pankala". The stars are Meena Kumari, Usha Kiran, Mubarak and Manhar the popular hero of Gujarati pictures playing the male lead. R. D. Mathur is in charge of the camera. Since it is J. B. H. Wadia's directorial venture after a long time, expectations are high in every quarters for *Madhosh*.



Shyama and Nalini Jaywant in Doraha.



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Thoughts on Current Foreign Films

Man's Inhumanity to Man

By RAM L. GOGTAY

IT is a matter of gratification that recent foreign films have tended to enlarge the canvas upon which they usually work. With the teaching of English, a language spoken, read and understood by the majority of the peoples of the World, now relegated in this country to the position of an optional language, it is to be hoped that Indian producers will be as objective as the foreign films. They are undoubtedly purloining foreign film stories and incidents. It is high time they gave up that habit to use the complete screen-plays with the full sanction of the producers, which ought to be forthcoming for a royalty of 10 per cent of the Indian production cost.

With the world tempo bordering on a Third World War to end all wars, the foreign films are discussing the political and social problems of the day that cause wars. With World productivity of goods and services still below minimum needs essential to give all the people of the world the standard of living they enjoyed before September 1939, it is natural that "Destination Moon" should focuss attention on the paucity of raw materials. Like the world, the raw materials are divided into two blocks, the democratic and the dictatorial. The former, therefore, thinks that if victory over the latter has to be won it must provide itself with the necessary raw materials, if necessary by the conquest of the Moon, the planet nearest the earth and reputed to contain the raw materials necessary to gain the strength that the Atom, Hydrogen and other infernal bombs can alone give. That

this conquest is not impossible is shown by *Destination Moon*. The conquest is a challenge to American industrial supremacy which must be maintained. That the challenge is in the process of acceptance is demonstrated by the American defence expenditure. The successful demonstrations in Korea against the mightiest nation of the day may make one wonder where all this will end. The problem is not so much of supremacy but of enabling the world, whose population is awkwardly on the increase, to share the good things of the world. If man everywhere, whether in democracy or dictatorship, is the image of God, wherefor all this preparedness to destroy so many of His images?

Man's inhumanity to Man is the subject of other films also. Abraham Lincoln said that a divided nation ceases to exist. His advice was not heeded in India, whose leaders divided the country and only succeeded in creating more problems than what the division settled. The American films seem to recognize the virtues of internal unity. They seem to condemn the art of government which makes acceptance of military help from the Red Indians possible, and denies those helpmates of a time the elementary right to own their property merely because it was wanted by Americans. Americans, not the American Government, still deny the American Negro the right to live the life he can and should. Part negroes have been hanged, in recent months, by the white Americans. It is therefore good that while *Devil's Doorway* merely left the

condemnation to the cinema, the little town of Keenham of *Lost Boundaries* showed the way out. But complete reform seems difficult unless Lincoln is born again.

Man's inhumanity to man does not affect merely the adult. It affects the adolescent and the juvenile and a few films deal with that aspect also. The very Americans who despise the dark Negro, hate the brown Mexican also. But whereas the American would rarely like to be seen with a Negro unless he was a Dr. Bunche or Carver, they do not mind having an occasional spree with a Mexican bombshell so long as the fun is within the ambit of what may be called sowing wild oats. But it is surprising how the whole democratic community turns against the innocent Mexicans, shields the guilty American boys, is not prepared to give the Mexicans the democratic right of being judged by a court and wrecks the life of any one standing up to defend the innocent. It is unfortunate that *The Lawless* goes only thus far and leaves things unsaid, which means a good opportunity lost.



Raj Mohan in "Saaz" produced and directed by S. M. Nawab.

Man's inhumanity to man occurs also on the social level. In his modern age the parent has ceased to exercise the influence he or she should or the child.

Whereas in the period before the First World War, the red ruled the child, the wielding of which produced many Oliver Twists, now matters have taken the opposite turn so that the dissatisfied child, unable to get the good things of life from his parents, saves the parents for a better world, whose second name is delinquency. In America special institutions have sprung up where psychoanalysts treat delinquency not as a crime but as a disease and reclaim the delinquents. So young—*So Bad* and *Johnny Holiday* are pictures of that development. While they show a way out, the fact that some delinquents do not like the institutions shows that there is still something wrong which it is the duty of the sociologists to discover. The British *Blue Lamp* shows how the loss of parental influence, poverty and the training for war are the breeding grounds of criminals. This is a full-length documentary perhaps the first to come from a private British producer. This is British film at its best and this is what British producers should tanker after. They should not chase the will-o'-the-wisp of conquering the American market.

Man's inhumanity to man is based on poverty and ignorance. Starvation and the Hydrogen bomb are comparatively weaker enemies of mankind. In that humanity are to be found the terms of communism. And it would seem that if the world worked more for the removal of poverty and ignorance, communism would not rise. The world must be treated as one world and the peoples of the world must share with the world the good things of the world.

There were quite a few other good and bad films. Among the



Petty & Pretty Girl Joan Caulfield in "The Girl of the Year."

good films *Treasure Island* will always find a place. It is a film for the children who love adventure. *White Tower* was adventure of a different sort, but it should be of infinite interest to those who would like to know why Mount Everest has not yet been conquered. *The Iroquois Trail* seems almost a remake of a former success. *Fancy Pants* seems to have been inspired by Charley's Aunt and *Champagne for Caesar* by *The Man Who Broke the Bank at Monte Carlo* while *Woman in Hiding* begins where *Rage in Heaven* ended. *Stella* was a good defence against unemployment doles because doles breed laziness and lethargy. And finally Orson Welles *Macbeth* must

be put down as the picture of the month. To modern man and even the Censors Shakespeare in the raw is not exactly readable, palatable or even enjoyable. Interpreters have done a great deal towards a proper appreciation of Shakespeare. Olivier's *Hamlet* is certainly a great contribution to an understanding of Shakespeare, but Welles' *Macbeth* is superior. It gives you *Macbeth* in the raw, with which one ought to be satisfied when a good picture is turned out in 23 days. But *Macbeth's* alter ego and consort who ought to be the real villain of the piece is as great a failure as *Macbeth* is successful. The role would have better suited Judith Anderson.

HOLLYWOOD Beauty SECRETS



by **MAX FACTOR, JR.**
FAMOUS MAKE-UP ADVISOR TO THE SCREEN STARS

BE REASONABLE ABOUT
MAKE-UP BOLDNESS

lights. In daytime the same exceptional degree of delicate make-up, unless applied with an
(Continued on page 31)

THE make-up scheme which will be the fashionable one for the rest of this year and early 1951 has at last settled into a definite pattern. Essentially, it amounts to this: Foundation make-up for the complexion will be light in colour tone, and applied so thinly as to be almost transparent. To prevent any unattractive effect of unrelieved complexion pallor, a faint but still definite touch of rouge will be apparent. Eye make-up will be dark and very delicately and gracefully exaggerated. Not, however, grotesquely so, in any early-doe-eye fashion. Lip-stick will be very brilliant.

If you must work

I wish to point out, particularly for the benefit of girls working in offices or stores, that the make-up scheme outlined is essentially designed for evening-time glamour. Its basic principles are applicable to the application of a beautiful daytime make-up, but some restraint should be displayed.

Fortunately, eye make-up offers the only department in which such restraint needs to be worried about to considerable degree. The boldly dark eye make-up scheme which is currently so popularly favoured is an intriguing and enticing one in evening



BARBARA HALE, Columbia star,

IT
HAPPENED
IN

Hollywood

By LEROY MARCH

"INGRID Rossellini" Autographs have made appearance in the Hollywood signature markets, particularly those catering to tourist clients. Prices vary, with \$10 about an average. Genuine "Ingrid Bergman" autographs aren't too hard to get, but those signed "Rossellini" are all fakes.

Amusing gossip has it that just a day or so after Bruce Cabot married Francesca De Scaffa, she made known her desire that he seek to abandon the surly, sinister, and villainous, picture roles in which Bruce has so largely and profitably specialized. Her mate should be the hero, Francesca idolizes. Bruce doesn't say yes, Bruce doesn't say No.

In New York, Sir Cedric Hardwicke is laying siege to Katherine Cornell, seeking to persuade her to come to Hollywood to do a picture of the George Bernard Shaw play, "Captain Brassbound's Conversion". Sir Cedric at least occupies a handy position for such siege. He's directing Miss Cornell in the Broadway stage presentation of the play.

There's been inquiry as to why this column has offered no data on the squabbles which have been going on between Elizabeth Taylor and Nick Hilton ever since their marriage. The reason is like so: This column has its own code of ethics. While it loves to report on the brawlings of those who just seem to like to so brawl, and are old enough to take care of themselves in the clinches—read our yesteryear reports on the Romantic Bickerings of Errol

Flynn, Humphrey Bogart, George Raft, et al.—It doesn't like to further peril the romances of innocently young and spoiled kids with incessant tattling and yammering.

Somehow seems sort of amusing that Charles Chaplin had to ask the U.S. State Department if he could go to England to make his picture, "Limelight", and then, please, be very sure that he will be allowed to reenter the United States. This procedure is necessary because Chaplin, for the past 40 years rather busy scooping up lots of millions of Dollars in America, never got around to becoming an American citizen.

Here are my far-in-advance hunches of the moment about Academy award prospects. Naturally, Gloria Swanson for her work in "Sunset Boulevard". Or, as a second guess, Eleanor Parker for her stint in "Caged". I don't see how Sam Jaffe can miss an actor's Award for his marvellous performance in "The Asphalt Jungle". For a supporting actress performance, wager on Jane Wyatt in "Our Very Own". The supporting actor Oscar-Winner, could be Jeff Chandler in "Broken Arrow". And Gregory Peck should be honoured for his classic performance in "Gun Fighter".

There's word that David Niven will be returning to Hollywood soon, after a long stay in his native England, and that he will be bringing a little troupe of British players with him, including are comedienne Googie Withers. Sounds like Dave might be

planning to make some pictures of his own.

HOLLYWOOD HEARSAY: Florence Marley back from Japan, where she did "Tokyo File 212"... The Philippine government claims Tyrone Power owes it considerable income tax on the salary he received while making "American Guerilla" there... Max Factor Jr. nearly finished with the tome he's been working on for a long time now. Tentative title, "Two Thousand Years of Theatrical Make-up"... Eric von Stroheim better get back from Europe pretty soon or the U.S. government will declare his citizenship forfeit... "Fat Man" Sidney Greenstreet has signed to do another kind of "Fat Man" role for a television series. He'll portray fictions' famous heavyweight, beer-swilling detective, Nero Wolfe...

(Continued from page 50)

dexterity, can easily look just too obviously "made-up".

Data for Daytime

Do your eye make-up just a trifle more lightly for daytime than you do for evening, particularly when it comes to the use of eye shadow. Actually, for daytime, you can't go far wrong in eliminating eye shadow completely, or applying only a taint touch of brown or black shadow, rather than a more colourful eveningtime tint.

Let us be very practical and realistic; if you're a working girl, there's one make-up rule which it often pays to follow: Ascertain the attitude toward make-up held by the professional superior, male or female, to whom you must answer. During working hours, these preferences sometimes can afford the best of all guides for your make-up efforts.

NEWS

from REPUBLIC PICTURES

Sands of Iwo Jima Stirring Courageous Saga of the Marines

Sands of Iwo Jima, Republic's remarkable story of the Marines' greatest hour, will rank as one of the really great war pictures of the age.

Made with the complete cooperation of the U.S. Marine Corps, the film combines all of the majesty and wretchedness, the courage and cowardice, the hope and despair and glory of war with a human tender story of a group of men, their dreams and their women.

The story, which is painted against the bloody background of the battles of Tarawa and Iwo Jima, starts at a Marine training camp in the Pacific—is learning to fight, the hard way, from a tough and seasoned campaigner, Sergeant John Stryker.

John Wayne has been cast as Stryker and turns in the most

powerful dynamic performance of his career. Fans who know him for his easy western characterizations will thrill to the dignity of his portrayal.

Stryker's ruthless training tactics make the relationship between him and his men a difficult one. They all dislike him, but Pfc. Peter Conway played by John Agar, detests him. Stryker has served under Peter's father, Colonel Sam Conway, who was killed at Guadalcanal. Peter has taken a psychological beating all his life from his father, who considers him soft, and he doesn't go for Stryker's extravagant praise of the colonel.

When Stryker tries to dissuade him from marrying Allison Bromley, played by lovely Adele Mara, whom he meets at a servicemen's club, Conway rejects the advice. This romance is a poignant touching episode in the midst of the brutality of war.



Dashing & handsome John Wayne with Julie Bishop in "Sands of Iwo Jima"

At Tarawa, the leathernecks have a chance to see Stryker in action. When he risks his life to blow up a bunker full of Japs with a skilfully-thrown satchel bomb, they begin to appreciate the kind of fighter he is.

Tarawa is taken and the squad is given a brief leave in Hawaii. There Stryker has an experience with a street woman that reveals the cause of his bitterness—an unsuccessful, heart-breaking marriage—and enables his men to understand him better. Even young Conway begins to lose some of the animosity he has felt for the sergeant.

Then comes Iwo Jima and the most glorious victory of the Marines, with the famous flag-raising providing the thrilling, inspiring climax of the film. The three survivors of the original flag-raising on Mt. Suribachi, John H. Bradley, Ira H. Hayes and Rene A. Gagnon portray themselves.

In addition to Wayne, Agar and Miss Mara the cast includes Forrest Tucker, Wally Cassell, James Brown, Richard Webb, Arthur Franz, Julie Bishop, James Holden, Peter Coe, Richard Jaeckel, Bill Murphy and more than 1200 Marines.

The re-enactment of the landings on Tarawa and Iwo Jima will go down in motion picture history as the most realistic, finest war photography ever made.

Harry Brown wrote the original story of *Sands of Iwo Jima* and collaborated with James Edward Grant on the screen play. Allan Dawn is responsible for the fine direction and Edmund Granger was associate producer.

NEWS

from *Columbia Pictures* *

"Girl of the Year"—a Picture Bubbling with Youth, Music, Colour and...

ONE of the most luscious pin-up girls of all time becomes seductively alive in Columbia's *Girl of the Year*, a youthful romantic Technicolor comedy with Robert Cummings and Joan Caulfield in the title role with Elsa Lanchester and Melville Cooper cast in the top supporting roles. The comedy is said to provide an intimate close-up of Hollywood's loveliest, the 12 glamorous Calendar Girls.

Advance reports from Hollywood indicate that *Girl of the Year* is a bubbling-with-joy movie that has youth, verve and a carefree touch that spells delightful entertainment. Preview audiences agree that the glowing production of *Girl of the Year* brings a rare combination of entertainment thrills to the screen, including—gorgeous girls, four tuneful songs, lavish sets, tender romance, hilarious comedy and beautiful colour by Technicolor.

Miss Caulfield emerges from a series of homey characterizations to fill the glamorous girl role and gives a singing, dancing and acting exhibition that promises to establish her as Hollywood's newest sensation. Miss Lanchester, as a prime college teacher, and Cooper, as a presumptuous butler, lend sterling support.

The gay story of *Girl of the Year* relates in sparkling fashion how artist Petty strives, with might and main, to get his gorgeous creation accepted in the commercial art world. He is diverted from his goal, however, by a predatory society girl who persuades him to go for highbrow

painting. The beautiful, but reserved, Miss Caulfield insists he continue his Petty Girl Illustrations. The bubbling story of how she wins acceptance of his lovely creation is told with music, dancing and outstanding comedy.

Nat Perrin, who penned the story for the screen, also served as producer. Henry Levin directed for Columbia Pictures.

"The Affairs of Sally" Madcap Comedy Stars Lucille Ball and Eddie Albert.

Columbia Pictures, which brought to the nation's screens that irrepressible character, *That Mad Mr. Jones*, now turns its attention to his female counter-

part in *The Affairs of Sally*. Lucille Ball, in the title role, and Eddie Albert, are starred, with Carl Denton Reid, Gale Robbins, Jeff Donnell and Jerome Cowan featured in the principal supporting roles.

The Affairs of Sally is as funny as *That Mad Mr. Jones*, but much, much prettier! The same brand of madcap humour that proved equally engaging to audiences of all levels is present in *The Affairs of Sally*. Imagine Lucille Ball as a would-be Fuller Brush cosmetic dealer, selling her wares from door to door and getting all sorts of hilarious scrapes!

Lucille is said to be a riot of mirth as she inadvertently becomes involved with a murder and a smuggling ring. *The Affairs of Sally* is a film which has just as many many situations and slam-



Lucille Ball the Queen of Comedy in "The Affairs of Sally"

bang moments as its popular predecessor, and it offers Miss Ball her most strenuous assignment to date. She's in a constant motion as she slides, skids and falls through her role, undergoing more perils than a serial queen, with Albert running a close second.

Before Miss Ball and Albert have bested the smugglers, she has played reluctant baby-sitter to a group of rampaging moppets, emulated in burlesque queen, and been the harried "leader" in a last hectic chase sequence, shared by Albert, that is the zaniest screened in a long time. The chase aboard a ship, includes almost every sort of mad happening invented since the days of Mack Sennett, plus an enjoyable assortment of new comedy devices.

The Affairs of Sally was directed by Lloyd Bacon for Columbia Pictures.

Ford and Crawford star in "Convicted"

Convicted, Columbia's high-tension drama behind grim prison walls, stars Glenn Ford and Broderick Crawford, the Academy Award Winner of *All the King's Men*, with Millard Mitchell in the top-supporting role, while the rest of the featured cast includes Dorothy Malone, Carl Benton Reid, Frank Faylen and Will Geer.

The hard-hitting film tells a powerful story of the making of a convict—of his love for the daughter of the warden and how

he is trapped between the code of the convict and the code of the law.

Ford enacts the part of the convict, Crawford is the two-fisted warden, Miss Malone is the warden's daughter, and the others are assorted prisoners and a guard.

Convicted, according to those who should know, rings with grim authenticity. The background scenes of the stark drama were photographed in California's largest prison, San Quentin, and interiors are said to be duplicates of several other well-known U.S. prisons.



Dramatic actress Joan Crawford in new Columbia's sensation "Harriet Craig"

NEWS

from

WARNER BROS

Big Warner Musical 'Tea for Two' Due.

Tea for Two comes from the studio that produced some of the greatest musical films the screen has ever seen through the years, from *42nd Street* to *Look for the Silver Lining*.

Starring Doris Day and Gordon MacRae, the Warner Bros. Technicolor extravaganza has been spared nothing in the way of production values, and big numbers, gay tunes and beautiful chorus lines fill the screen according to the glowing advance reports. The film also introduces two outstanding Broadway musical stars Patrice Wymore and Virginia Gibson, fresh from recent successes on the New York stage.



Betsy Drake & Dennis Morgan in "Pretty Baby"

Most of the hit songs in the film are handled by MacRae, as a singing composer, and Miss Day, in the role of a career-bent heiress who loses her money in the stock market crash.

Gene Nelson who won acclaim for his nimble footwork in *Rosie O'Grady*, is highlighted in an amazing staircase dance and unusual African rhythm number atop a huge drum, while comedians Billy De Wolfe and Eve Arden go through their respective routines to key the film's laughs.

Tea for Two is set in the nostalgic 1929 period, and concerns a band of vaudevillians whose efforts to produce a show are hampered by the Wall Street panic. It's the events leading up to their finding a backer that makes for the romance and music that predominate in the story.

Among the songs heard are Oh, Me! Oh My!, Do, Do, Do, I know That You Know, Crazy Rhythm, I want to be Happy, then, No, No, Nanette and the title song number *Tea for Two*.

David Butler directed the film for Warner Bros.

'Three Secrets' The Most Heart-Warming picture in the Long History of Picture Making.

Three femme stars in one Hollywood studio can sometimes be a bit much, three on one set are



Patricia Neal, Eleanor Parker and Ruth Roman in "Three Secrets"

pretty certain to require deft handling, but three in one picture—in almost every scene together—is surefire dynamite! Or so it would seem anyway.

But the dope sheet was completely upset recently when Eleanor Parker, Patricia Neal and Ruth Roman, three new and up-and-coming stars with probably the three brightest acting futures in Hollywood today, came together and played the lead roles in *Three Secrets*, the amazing Warner Bros. drama produced by Milton Sperling.

Three Secrets tells of three young mothers who turn over

their babies at birth to an adoption home on the same day. Five years later, a plane crash occurs on a remote mountain peak and that only a little boy survives—a boy, it is revealed, who was adopted and who is five years old that day!

How the three women, now in widely divergent walks of life, are drawn to the base of the mountain from where rescue attempts are taking place, and come together in the common bond—the possibility that the child is one of theirs, forms the background for action.

Eleanor Parker, fresh from acting triumphs in *Caged*, plays a young happily married matron. Pat Neal, whose latest film is *Bright Leaf*, is a successful newspaperwoman, while Ruth Roman, who is also shooting to stardom via a host of important roles at Warners, plays an ex-convict. The emotional impact achieved at the climax when the boy is rescued is said to stand alone among dramatic endings in film-dom.

Also at the climax are the authentic rescue operations enacted by the Sierra Club; California mountain-climbing organization which had actually performed just such work many times.

Frank Lovejoy and Leif Erickson are two of the featured players.

Robert Wise directed.

Repeat Performance

Vivien Leigh, who is at Warner Bros. for *A Streetcar Named Desire* was so taken with fellow countrywoman Gertrude Lawrence's performance in *The Glass Menagerie*, which she viewed privately, that she arranged for a second screening in order that her husband, Laurence Olivier, who is working at another studio, might see the picture.

No Formality for Mr. Brando.

When Marlon Brando moved into his dressing room on the set of *A Streetcar Named Desire*, he was happy about everything until his glance fell on the shingle nailed to his door. The sign read: "Mr. Brando."

The star asked for a hammer and wrenched the sign free, crossed off the "Mr." and replaced it on the door.

"Nobody ever calls me Mr. Brando" he said, "Let's not start any airs around here."



Doris Day & Gordon MacRae in a scene from "Tea for Two".

NEWS

from UNITED ARTISTS

"D. O. A."—A Spine-Tingler
Starring Edmond O'Brien.

THE current Harry M. Popkin presentation, is based on an original story authored by Russell Rouse and Clarence Green, and relies on authentic settings both in San Francisco and Los Angeles for its exciting local colour.

Edmond O'Brien turns in a terrific performance in the role of Frank Bigelow, who opens up this unusually effective drama by appearing at Police Headquarters to report a murder. "Whose murder?" he is asked. "My own", he replies.

With this thunderbolt he starts off as exciting and unusual a man hunt as has been seen on the screen in many a day.

In *D. O. A.*, O'Brien has his first motion picture starring role, achieved as a result of his brilliant performances in such films as *The Killers*.



June Havoc, Cesar Romero, & Marie McDonald in "Once a Thief".

Pamela Britton is co-starred with O'Brien in *D. O. A.* with Luther Adler heading an important featured cast which includes Beverly Campbell, Neville Brand, Lynn Baggett, William Clung, Henry Hard and Laurette Luez.

Leo C. Popkin produced the picture with direction under the baton of Rudy Mate, whose thriller, *The Dark Past*, was a recent Hollywood hit. The musical accompaniment for this strangely moving story was composed and directed by Dimitri Tiomkin. Ernest Laszlo, A. S. C. was behind the camera.

Sequences involving principals include the L. A. Police Department Homicide Division, Main Street's Skid Row, the Sunset Strip, Beverly Hills haunts of Strip, Deiminal elements, Santa Anita and the famous corner of Hollywood and Vine, all of which have been scenes of gangland violence.



Groucho Marx & Marion Hutton in "Love Happy".

"Once a Thief" Is High Voltage Drama.

The city of Los Angeles shares stellar billing with such topnotch Hollywood film stars as Cesar Romero, June Havoc, Marie (Body) McDonald and Lon Chaney in W. Lee Wilder's fast-paced drama *Once a Thief*.

Many of the high-voltage scenes in this exciting film were supposed to take place in the Los Angeles County Jail, and Producer-Director Wilder, for the sake of complete authenticity, made arrangements with Sheriff Eugene W. Biscailuz and his capable staff to have them photographed right there on the spot.

The story concerns a girl (June Havoc), very much up against it, who turns to shop-lifting in San Francisco as a temporary way out of her troubles. Later, in Los Angeles, while making a good try at earning her living according to the law, she falls in love with a suave Romeo (Cesar Romero), who not only walks off with her nest egg but also sees to it that the authorities are apprised of her unsavoury past. How she gets even with this No. 1 heel fur-

nishes material for one of the most realistic and hair-raising climaxes ever filmed in a drama of this type.

The compact script for *Once a Thief* was authored by Richard S. Conway, and is based on an original story by Max Colpet and Hans Wilhelm.

Mickey Rooney Plays his first crime role in "Quicksand".

This is the second grown-up dramatic film Mickey Rooney has done for Samuel H. Stiefel, following his exciting portrayal in *The Big Wheel*. Both pictures are released through United Artists.

A tense action story from the pen of Robert Smith, *Quicksand* shows how an average young man, through one mis-step on the road to crime, is dragged inevitably farther and farther down that path. The youthful Rooney brings all the experience of his long career in motion pictures to the role of Dan Szabo, the tough young man who goes wrong.

Beautiful Barbara Bates is featured with Rooney as the girl

who stands by him, despite his errors and faithlessness. Gathered around them are a number of top-flight stage and screen veterans who help give *Quicksand* its sharp dramatic impact. Heading the list is Jeanne Cagney, who, despite her youth, has been the recipient of rave notices from film and drama critics alike in a series of hit performances. Miss Cagney plays a part in which she can show the broad range of her acting abilities the part of the girl for whom Rooney makes his first small break with the law and morality.

Another veteran performer in the cast is Peter Lorre, whose villainous cabaret-owner in *Quicksand* is the kind of role in which movie audiences know and like him best... Rounding out the list are Taylor Holmes and Art Smith, two top-notch veterans from Broadway, whose performances never fail to heighten the tension of a fast-moving drama like *Quicksand* Irving Pichel directed.



Edmond O'Brien being molested in United Artists "D. O. A."

Universal-International's Tea Party



Mr. H. Tonks.

On the 22nd of January 1951 Messrs. Universal-International gave a tea party at the Eros to the press before a preview of their forthcoming picture *Harvey* which is scheduled for early release in Bombay.

The occasion also marked the appointment of Mr. Herbert Tonks as the Supervisor for the East and Far East divisions of Universal-International which has come as a climax to a swift-paced brilliant career that began when he went to the Philippines in 1946 as General Manager for U-I in the Philippines. Subsequently, he was promoted to the post of Far Eastern Supervisor, which post he occupied until his new appointment was announced.

In his new positions, Mr. Tonks will head all U-I operations not only for Japan, China, Manchuria, Korea, Formosa, Hongkong and the Philippines, but also India, Pakistan, Burma, Indonesia, Malaya, Indo-China and Siam.

We take this opportunity to congratulate Mr. Tonks on his appointment and wish him and Universal-International the best of luck.

NEWS

from 20TH CENTURY FOX-PICTURES

Darryl Zanuck's "All About Eve" Voted Best Picture of the Year!

Best Actress Award for Star Bette Davis

New York Film Critics' Annual Award for the 'Best Picture of the Year 1950' was won by Darryl F. Zanuck's personal production *All About Eve*, a brilliant comedy drama about stage people, their wives and lives—written and directed by Joseph L. Mankiewicz and starring Bette Davis, George Sanders, Anne Baxter and Celeste Holm.

Bette Davis, star of *All About Eve*, won the Critics' Award for 'The Best Actress of the Year'.

The winners of EIGHT Academy Awards have combined their talents to tell *All About Eve*. Zanuck, production chief at 20th Century-Fox studios, has twice won Irving Thalberg Award as the outstanding producer of the year, and twice carried away Academy Awards for his pictures *How Green Was My Valley* and *Gentleman's Agreement*.

Writer-director Joseph L. Mankiewicz captured two Oscars last year for his work as writer and director of *A Letter to Three Wives*. Bette Davis, who plays the female lead in *All About Eve* won the Academy's honours for *Jezebel* and *Dangerous*.

Anne Baxter, who plays the role of the scheming woman in the movie, walked off with an award for her role in *The Razor's Edge* and Celeste Holm for her brilliant performance in *Gentleman's Agreement*.

What is "Mudlark"?

The word *Mudlark* may not be seen in many of the dictionaries but it may well be included after the release of 20th Century-Fox's new movie drama *The Mudlark*, which was recently shown at a Command Performance to Their Majesties the King and Queen.

In England, where the word has been in common usage since 1796, it means a young thief, usually a homeless human water-rat who keeps alive by digging in the mud for discarded saleable objects. In the Darryl F. Zanuck presentation, the title role is played by ten-year-old Andrew Ray who sneaks into an English Castle to see Queen Victoria portrayed by Irene Dunne.

Indian Smoke Signals

The Indian smoke signals seen in Twentieth Century-Fox's Technicolor Western epic, *Broken*



James Stewart in 20th Cent. Fox Pictures' "Broken Arrow".

Arrow, are the same as those used over half a century ago and are very easy to interpret.

Made by full-blooded Apaches who play themselves in the movie, a sudden single puff indicates the presence of a strange party upon the plains below. A series of puffs shows that the travellers are well armed and numerous. Steady smoke points out the necessity of collecting the scattered bands together at some designated point so they can all charge together.

These signals constituted a highly effective telegraph system in the old days, and enabled the Apaches to know all that was going on in their territory.

"Broken Arrow" Spectacular Historical Epic of the West

The Panorama of Indian White relationships, an unusually tender love story and the challenge of the great outdoors are the ingredients of *Broken Arrow* already hailed as a movie of magnitude and beauty and soon to be put into release in this country. The Twentieth Century-Fox large-scale saga of an important chapter in American lore was filmed in Technicolor and stars James Stewart as an adventurer with the courage to pioneer fair treatment of Indians, and features Debra Paget as an Indian girl with whom he falls in love which ends in a tragic note of noble sacrifice on her part and Jeff Chandler as the renowned Indian Chief Cochise.

In endeavouring to bring a page of history to the contemporary screen, the film's producers went to a popular book, 'Blood Brother', a novel by Elliott Arnold. It told the personal history of the legendary Apache Warrior chief Cochise, whose name spelled terror for pioneering white men in early day Arizona of 1870. Starting

with the book as original source, researchers entered into a two-year period of culling known information. From this exhaustive study, screen writer Michael Blankfort determined what should be the core of the script.

The central situation, Blankfort decided, should be the unique friendship between the white adventurer Tom Jeffords and the Indian chief. These were men who might have killed one another, but instead, beginning with their mutual respect for one another's honesty and bravery, developed a deep and true friendship that served as a practical basis for a reform of then existing Indian-white inequities.

The greatest virtue of *Broken Arrow* is that the theme is interpreted through action, through the drama inherent in the adventures of Jeffords and Cochise, adventures forged in fire and resolved in reform. There is no soft under-playing of the terror of Indian war, and no movie fan accustomed more to skirmishes than battle will miss the spectacle of full-scale engagement. The theme and action combined do

not tell the full story of *Broken Arrow*. There is also the beauty and power of its visual effects to consider. No saga of the great American outdoors, from 'Ramona' and 'Sequoia' to the present day, has eclipsed the achievements of the Technicolor cameras in filming the grandeur and natural beauty of the West. Quietly sensitive during the Indian marriage ceremonial rites and dances, intemperately thrilling during tribal rampages, *Broken Arrow* is a daidant fusion of the movie arts, a scenic impact on the moviegoing senses.

It took a wealth of talent and courage to make this rare film. Twentieth Century-Fox has brought to the screen a motion picture of real distinction, one that moves freely and pulsatingly between pastoral loveliness and fighting fury, enveloping our heart and spirit at once. Confronted with a *Broken Arrow* one can only suggest the origins of its greatness through a statement of its parts, always remembering that its total triumph is something even more than the sum of those parts.

STOP PRESS

As we go to the press, news comes to us that the Restriction on Film Footage has been removed by the Bombay Government with the following notification.

"With the coming into force of the Cinematograph (Second Amendment) Act, 1949, the notification issued by the Government of Bombay on September 1, 1949, imposing a condition in the Cinema licences, by which a licensee was prohibited from exhibiting at any performance any feature film, the total length of which exceeded 11,000 feet or any trailer, the total length of which exceeded 400 feet, except with the previous sanction of the Government, has ceased to be in force. In order, however, to remove all doubts in the matter the Government of Bombay has issued a notification cancelling the 1949 notification."

This is a triumph for Mr. Vasani of Gemini Pictures, whose *Mangala* will now be released with its total footage of over 15,000 feet.