

# The MOTION PICTURE MAGAZINE

VOL. XIV NO. 6

JUNE 1950

PRICE ~~1.00~~

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# THE BLUSHING BRIDE (JAYASHREE)

LITTLE DID SHE KNOW THAT HER LOVE  
WILL BE VALUED BY MONEY!

WITH SONG ON  
HER LIPS  
DANCE IN HER  
TOES  
JAYASHREE  
WINS YOUR  
HEARTS AGAIN



YOU'LL BE  
THRILLED TO  
HEAR  
JAYASHREE  
SINGS HERSELF  
THESE  
HIT-TUNES

"AMBUWA-KI  
DARI"

"JO DIL PAY  
GUZARTI HAI"

"KAGAZ-KI-NAO"  
"DO DIN BAHAR"



RAJKAMAL'S

## DAHEJ



Directed by: V. SHANTARAM

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Lalita Pawar, Ullas.

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Director of  
Photography  
V. AVADHUT

Music:  
VASANT DESAI

Edited and Published by Camer Salon from 143, Esplanade Road, Fort, Bombay, and printed  
by him at Sadbhav Prakash Printing Press, Fort, Bombay.

# The MOTION PICTURE MAGAZINE

VOL. XIV NO. 6

JUNE 1950





*A new Star  
on Film Firmament!*



*Nutan* IN  
**Hamari Beti**

with:—Shobhana Samarth, Shekhar, Veera, Pramila, David, K. N. Singh, Agha, Nandani, Cuckoo, Baby Tanuja and Motilal

*Direction*  
**SHOBHANA SAMARTH**

*Music*  
**SNEHAL BHATKAR**



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*The*  
**MOTION PICTURE  
MAGAZINE**

ESTABLISHED 1937

143, ESPLANADE ROAD, FORT, BOMBAY

VOL. XIV, No. 6.

JUNE 1950

PRICE 8 ANNAS

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ANNUAL SUBSCRIPTION: Rs. 6. SINGLE COPY Rs. 8.  
FOREIGN: 12s. or \$2.50. No V.P.S. sent

Advertisement Rates:

Front Cover (3 Colours) Rs. 500. Back Cover (1 to 3 Colours) Rs. 300. Inside Covers Rs. 250. Full Page Rs. 150. Half Page Rs. 85. Advertisement Tax extra.







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Editorial:**SLANDERING THE FAIR SEX**

Our producers have given us innumerable instances and irrefutable proofs of their inability to present anything new on the screen. Their intelligence which seems to have been caught in a sort of mental inertia never seems capable of creating a beautiful piece of art or of probing deep into emotional conflicts that rage within the souls of men. Their treatment of human suffering is shallow, their presentation of drama childish and the dark complexities of human nature which a really true artist would try to unravel escapes the minds of most of our producers and directors. They have a one track imagination from which it is next to impossible to draw away. All that they can ever think of for a screen story is a boy, a girl and a third girl who plays havoc in the lives of the hero and the heroine and who is mostly an educated city girl.

The producers seemed to have started a crusade against our modern educated girls who are today the pride of India and a bulwark of our society. Yet they have been so slandered and villified in our Indian pictures to an extent that one gets the idea that women who earn their living by selling their bodies are more decent and of a greater moral work than the educated girls. At times we are inclined to think that this condemnation of educated girls in our pictures is but the result of frustrated minds seeking to justify their own lack of education and ignorance. How else can we interpret this slander in which producers and directors indulge so often. Out of every ten pictures produced in India at least five have an ultra modern, highly educated girl as a vamp in it.

The most inane mind will fail to agree with the twisted logic of these people who everytime that they present such a character on the screen hurl an insult at our sisters, wives and daughters. Our Nation has made rapid strides towards education and progress and today ninety per cent of our womenfolk are imbibing the healthy air of new ideas through education and learning. Our leading female national leaders were educated at Cambridge and Harrow and Oxford. Women like Vijayalakshmi Pandit, Mrs. Lilavati Munshi, Kamaladevi Chattopadhyaya, Rajkumari Amrit Kaur, Mrs. Hansa Mehta, and a host of others that we could mention have made their names illustrious in far off and unknown places and enhanced the fair name and proud dignity of our motherland through their learning, intelligence and wisdom. And when our producers through want of new ideas for screen, dish out stale products in which there is always a modern girl who is bad, they not merely insult our revered national leaders but our sisters, wives, daughters and womanhood in general.

Is it necessary to show that girls who have had foreign education are of low morals, degenerated, depraved and shallow to the core? Humanity is a mixture of all that is good as well as bad and there are many orthodox uneducated and old fashioned women whose morality can be more seriously doubted, than those of modern girls. Or do the producers and directors mean



to suggest that education in its highest form undermines the moral health of an individual? That only women who are confined in the four walls of a home and never stepped out of it can and could possess high state of morality?

Invariably in one or the other of our pictures we come across this ridiculous and insulting characters on the screen which are the offshoot of our producers cockeyed way of thinking. It is time now that they put a stop to this method of undermining the prestige and fair name of our womenfolk. In almost all the houses there are educated girls, who are sweet of temper, warm of heart and generous of disposition and in whose face this brazen lie is flung so often by our film people. They would be justified in indignantly refusing to see these pictures and in putting up so meekly with these insults to them.

These people who make such pictures must change their jaundiced outlook about our modern women. Every home is bright today with the knowledge and learning of our women who will hand this to younger generation as a proud heritage. No one has a right to tarnish the name of our modern women and cast a slur on their reputation.

If the producers think that every woman coming out of college is of loose character and a coquette than they are welcome to their opinion but they must have the chivalrous spirit to refrain from flaunting these stupid notions in their pictures. They have no right to distort truth and misrepresent facts, and over and above all this, they have not the best fragment of ground to drag down into the mire the good name of women who for generations

have inspired men into noblest actions.

Their's are the hands that have rocked the cradles that have in turn rocked nations and our money making, slow thinking producers should realise that these hands can turn towards them also, though in a different way, if they do not put a stop to this atrocious manner of slandering the fair sex.

#### IN THIS ISSUE

- i) Chaplin Films for Television.
- ii) I.M.P.P.A. Elects a New President
- iii) Romance of a Gujarati Star.
- iv) A Warning to Seth Jagatnarain
- v) Gloria Swanson to Remarry.
- vi) Adolphe Menjou Sells his coins.
- vii) Marlene Dietrich as a Wrestler.



Raj Kapoor in Shree Durga Pictures 'Banwra' directed by G. Bakesh.

## Notes & News of the Month

### Film Enquiry Committee:

It is nearly a year now that The Film Inquiry Committee was formed by the Government to improve the film industry. So far all that the committee has achieved is parties, lectures, speeches and more parties and more speeches. If words could sow results than the committee would have achieved miracles by now. But since however this is not an age of miracles and speeches are but empty words, all that the committee has achieved so far is stalemate in their work.

The last that we heard of it was Mr. Chandulal Shah complaining to it about the poor quality of our pictures and Mr. Chunilal of Filmistan making some sensible suggestions to the committee. The members listened to it graciously and promised to look into it just as they had promised about ten months back.

We had great hopes when this committee was formed and were optimistic enough to believe that it would succeed in bettering the lot of our industry. Now after all this time our hopes are dashed to the ground and we are constrained to conclude that the way the committee is proceeding in its work it will reach a dead end.

The disgruntled attitude of many producers towards the committee was the first distant echo of an unsatisfactory state of affairs. It grew louder with the questionnaire issued by the committee which was the first right

move made by it in the wrong direction. The method employed by it was the one which had the absence of any definite result upto now is an ample proof of its failure to achieve something definite.

What has the committee done to relieve the industry of government taxes, which is today the crying need of an overburdened industry? For the matter of that what has it done anything for the industry?

The time has come when the committee must put a stop to lectures and speeches and make a concrete move for achieving something. Surely it is not asking much after 10 months of its formation?

**Akhtar Husain—A Studiowner**  
When the late Bai Jaddanbai



Ramola is seen here rehearsing her role in 'Stage' while Director Chandna reads to her the script.



formed Nargis Art concern little did she realise that what had then started as an experiment would one day be a leading and an established film concern. For this is what it has become with the acquirement of Rang Mahal Studios by Akhtar Husein. The studio belonged to Mr. Chandulal Shah who leased it to Producer Asif who has now made a deal with Akhtar Husein and leased to him. With over a half a dozen pictures to its credit Nargis Art Concern is now in front rank of leading producers. The deal was signed and put through recently and with the acquisition of their own studios we expect Akhtar Husein to give us better pictures than he has done before. We wish him luck.

#### A Warning To Seth Jagat Narain

Seth Jagat Narain of Delhi is a man who holds unbounded respect of all as a distributor of no mean value. He has established for himself a name in that field that none can possibly equal much less surpass. His business integrity, shrewd judgement and deep foresight has placed him in a position that is today the envy of all and a striving ideal for many. He has made not merely a name in that work but also a lot of money.

But it seems to us that all this is in jeopardy if Seth will not take heed of our warning. By producing pictures that have flopped consistently at the box office, Sethji is risking all that he has gained. His three pictures *Sunhere Din*, *Gauna* and *Shair*, have failed miserably at the box office. These three consistent failures would shake the confidence of many except a man of such a *clapped* determination as Seth Jagat Narain.

We appreciate this quality in Sethji and we wish that he fares

well. But we are also afraid that this may not come to pass if Seth Jagat Narain does not make some prudent and shrewd changes in the helm of affairs in his production department.

By entrusting the production work to people who have not the judgment and experience about it Sethji is risking both his money and his reputation. It is advisable that more competent people take over charge of his production side and give us better pictures. If this is not done than all that Seth Jagat Narain has laboured for will be in vain. His three pictures, poor in quality suggest this change badly required both in his own interest and the interest of the film industry.

We have Sethji's interest at heart and hence this suggestion.  
THE NEW PRESIDENT



Mr. Chandulal, the Managing Director of Filmistan Ltd., has been elected President of the Indian Motion Pictures Producers Association for the year 1950-51.

#### International Festival Of Documentary Films.

Twenty-five nations have submitted entries for the International Festival of Documentary Films being held in Edinburgh this year. About 50 screen productions will be selected from these entries now being judged by a panel of experts. The final choice will be announced in July.

This Festival is supported by Government and Film Organisations throughout the world. It forms an important section of the International Festival of Music and Drama staged each year at Edinburgh. Within three years it has become a focal point of world interest in realist, experimental and documentary films.

Producers of all countries consider it a signal honour for a film to be chosen for screening at this Festival. These are selected entirely for their merit either in the creative interpretation or vivid illustration of everyday realities and of life in the world of today.

No awards are made or prizes offered at the Festival, but a certificate is given to all films selected for showing. The committee of experts who make the choice is representative of all aspects of film making.

#### Press Exempted!

After representations by the C.E.A.I. and I.M.P.P.A. the Government of Bombay have agreed to exempt Press Representatives invited to the premier shows from the new restrictions on the issue of Complimentary tickets. The

necessary amendment in the Rules will be made shortly. Government also propose to bring in necessary legislation so as to remove all these restriction and to tax all complimentary.

How graceful on the part of our Government it would have been if they had as requested by the C.E.A.I., consulted the trade before the new restrictions were brought into force! The necessity of subsequent representations and amendments could have been avoided in the interests of all.

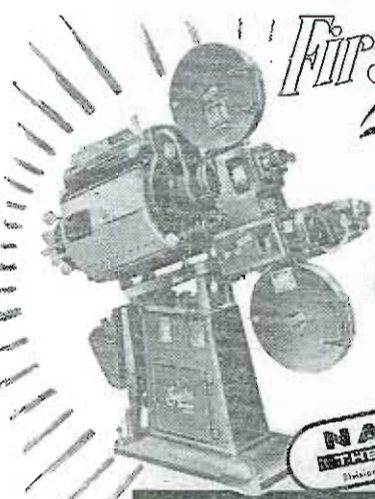
GIRL ON COVER  
ROSALIND RUSSELL  
in  
COLUMBIA'S  
"A WOMAN OF DISTINCTION"

#### Sardar Shows The Way

In this grossly commercialised world of cheap and shoddy Film production, Sardar Chandulal Shah has blazed a new trail and kindled a new hope with his stupendous production *Jogan* which is a landmark in the history of Indian Motion Pictures.

Perhaps it is not generally known that the author of *Jogan*, who is none else than the Sardar himself, is no newcomer in the literary field. In fact before he ever came to wield the megaphone, he was a reputed writer of Gujarat and all his early silent and talkie productions were written by himself. The Sardar has pledged to give the public clean and purposeful films and we earnestly hope that he will live upto the expectations of an intelligent filmgoer.





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## OUR REVIEW

**JOGAN: Ranjit Turns a New Leaf.**

For Ranjit, which upto now has been labelled as a concern which dishes out slipshod products with unfailing regularity, *Jogan* is its saviour and redeemer which has not merely drawn Ranjit's name out of this morass of public and critics ridicule and contempt but has cleansed it and succeeded considerably in enhancing its prestige which so far had suffered terribly. *Jogan* has a charm so naive and a beauty so exotic that it thrills the heart to the innermost core and intoxicates one's senses.

Yet *Jogan* has a simple story of an atheist's love for a *Jogan* who dare not acknowledge even to herself her love for him. The vows of celibacy hold her in a sacred bondage of renouncing all claims to worldliness. This heart searing conflict is the basic dramatic element in the story which has been well brought out in the picture. The treatment, with the exceptions of a few symbols is straight and simple and in this lies its very beauty after all 'beauty when unadorned is adorned the most'.

To Kedar Sharma goes the credit for a brilliant work of direction. Though the writer's name is not given I am inclined to think that the imaginative symbolism is the work of Chandulal Shah who in the past had shown this particular type of story treatment. But the first half of the picture drags a bit due to lack of incidents and if Kedar Sharma had woven a more interesting scenario in the initial stage this drawback could have been avoided. But this is a minor flaw in comparison to the fine work of art that *Jogan* is as a picture and can be overlooked.

Nargis and Dilip Kumar in the leading roles have shown intelligent understanding of their roles by acting with dignity and restraint required of them. Purnima who is fast heading for stardom gives a superb portrayal as a singing girl who falls in love with Dilip Kumar. Both her gazals are excellent and well rendered.

Fine technical qualities are the other assets of the picture. Photography and sound are of the very best and so are the dialogues and the songs. The latter are most of them bhajans which are well rendered and beautifully sung.

*Jogan* is an all round beautiful picture, well acted, well written and well directed. *Jogan* is like a perfume that does not intrude.



Nutan, the daughter of Shobhana Samarth makes her debut in her mother's first picture 'Hamari Beti' and it seems from the smile on her face that she will throb many a heart.



## OUR REVIEW

**SURAJMUKHI:** A most idiotic Picture.

L. Pershad is the man to whom goes the discredit for making *Surajmukhi*. *Surajmukhi* is a conclusive argument for him to leave the film industry alone, and resume his plane flying once again. *Surajmukhi* is a picture so utterly rotten in all respects that to review it is to give importance to it which it hardly deserves. There is not a single commendable quality in it. To put it in a nutshell it has third rate direction, unimaginative screenplay, hackneyed story, poor performances, bad technique, tame dialogues and an unappealing music.

I tried my utmost to discern single aspect of the picture was worst than the other and realised that almost all the qualities listed about were equally bad. It is a picture that will give you an eye sore, if you fail to close your eyes at all the rigmorale that goes on the screen. And if you close your eyes the sound of the very dialogues will jar on your ears.

To sum up *Surajmukhi* I can only see that it is so bad that it is a disgrace that it has been allowed to be screened.

We have all seen before the stories of city men and village belles but never have I come across a single story that transcends the bounds of sanity and merges into ridiculous aping by characters as does *Surajmukhi*.

The story, as shown on the credit title, is written by Madhuban's story department which naturally means that more than one person was responsible for this silly concoction. If *Surajmukhi* is an example of these peoples' brains than the public is going to get a hell of

a time if Madhuban makes another picture.

Husanlal and Bhagatram who gave the music must have been in a trance at the time. I have known artistes pilfering other people's work and passing them off as their own but Messrs. Husanlal and Bhagatram have gone one better and pilfered their own past success. If they cannot give new tunes to songs why the hell don't they stop working as Music Directors, and refrain from duping producers?

Rehana and Shyam who lead the cast have given the worst performance of their lives. Even good artistes like Durga Khote and Gope did poorly. For all this I blame L. Pershad the producer.



Nimmi is growing fat very fast. She should take more care in her diet if she wishes to serve the film industry for a long time. Here she appears in Mohan's '*Rajmukut*'.

## OUR REVIEW

**DAHEJ:** Shantaram's Screen Play To The Rescue.

Shantaram's *Dahej* is a picture of many fine qualities, polished, perfect and refined in almost all respects. There are but a few lapses but they are mostly insignificant ones and the real glory of a really well produced picture scatters the little fleecy clouds of some little coincidences. Yet in a picture that boasts of many commendable qualities these drawbacks should have been eradicated from it.

I must however admit that Shantaram has done a praiseworthy job of *Dahej*. My confidence in him, which was lost, has been completely restored, for his direction is sleek, deft and skilful and his treatment of the subject smooth and refined.

I think that this subject handled by any other directors would have become so dreary and monotonous that it would have jarred every nerve in our bodies. But in the experienced hands and intelligent handling the story moves on at a swift pace culminating in a crescendo of dramatic force.

The evil of the *Dahej* system that has destroyed the happiness of many homes has been very well depicted in it and succeeds on pointing out that evil very forcefully.

Though the basic story by Shums Lucknavi is rather pedestrian yet a good screenplay compensates its weakness very admirably.

Yet there are a few far fetched incidents like the physical handling of the heroine by her mother-in-law and a retinue of

servants. I do not say that they are improbable but they do seem rather fantastic. The other scene is the hero dying simultaneously with the heroine.

The camera work of V. Avadhut in the entire picture is extremely beautiful, though it is to the credit of Shantaram that he has made the best use of the camera angles in the picture. His scenario was so smooth and easy that any cameraman may be inspired to give his best. The recording was of a very high standard.

Music by Vasant Desai was most surprisingly of a popular appeal and I will not be amazed if a couple of songs of Shums Lucknavi's become hits. Dialogues were good in parts.

Now we come to the performances and in this I must say that Jayshree was a big disappointment. She has a habit of raising her eyebrows in the Groucho Marx style and staring blankly like a wide eyed owl. Her performances were utterly poor, her diction faulty and her looks rather worn out.

Prithviraj and Lalita Pawar stole the picture from the whole cast. The former after a long absence from the screen makes his return debut in a role that he plays to perfection. Lalita Pawar was the most natural in a role which suits her very much. But the remaining artistes including Ullhas and Karan Dewan nothing very noteworthy was accomplished.

The last word is for V. Shantaram who like a maestro has managed to create harmony and charm out of various elements in the story.

It is Shantaram's recent best and definitely unmissable.



## OUR REVIEW

**GAUNA:** Entertainment Right on the Beaten Track.

This is Seth Jagat Narain's one more venture into the field of productions. Seth Jagat Narain is today the leading distributor for North and a financial magnate from whom we expected a better picture than *Gauna*. Not that there is anything very bad about *Gauna* but at the same time there is nothing very good about it either. With the financial backing of a man like Seth Jagat Narain and the experience of a director like Amiya Chakrabarty one would have expected an outstanding picture and not just an ordinary one like *Gauna*.

*Gauna* is a ceremony when the bridegroom goes to bring his wife home. It is on this age old custom that Amiya Chakrabarty has spun an interesting yarn. I call the story of *Gauna* a yarn because that is what it appears to be as Shanti by mistake follows a different man home thinking him to be her husband. She has never seen her husband and because of the long bridal veil she can only see the feet of her husband. The man she follows wore the same type of chappals as her husband and hence the mistake. It is a yarn but a novel one nevertheless. The remaining portion of the story is interesting throughout but because the basic foundation of the story seems a little far fetched the interest is marred in the long run.

Amiya Chakrabarty has done a good job of it however, though from a man of his past experience one is led to expect greater things.

I congratulate Amiya Chakrabarty for introducing three new faces in *Gauna*. We need new faces badly and Usha Kiran as Shyama, Anoop Kumar as Suraj and Purnima as Shanti have a future before them judging from their work in this first picture. All the three have youth looks and talent for acting.

Photography was chalky throughout and at no stage artistic. Recording was indifferent and as for the music by Messrs Hulanlal and Bhagatram I am tired of repeating the same thing about them. You will understand what I mean for these gentlemen figure in two other pictures in this month's reviews.



Madhubala in her own forthcoming production 'Pardes'.

## OUR REVIEW

**HAMARA GHAR:** Kishore Sahu Disappoints Again

Kishore Sahu's *Hamara Ghar* is an odd story of good and bad but most of it bad. The original story idea which held out promise of really a good picture under capable hands has been so badly treated that what has turned out finally is really a very poor excuse of a picture. The theme of five brothers with their wives bound together in fraternal love by the wisdom and devotion of the brothers', mother and the discord and disharmony that spreads amongst them the moment she is out of their midst has been directed and written with such lack of imagination that even the last shred of its original appeal is destroyed. The director has succeeded too well in bringing about the few situations that look utterly ridiculous on the screen though they are presumed to build up a climax.

To take two examples out of a few, the first one is the scene where the black sheep of the family, one of the brothers, maltreats his eldest brother on the staircase while the other brothers and their wives look on complacently without raising their fingers to help him. The other situation is the final scene in which the same brother again threatens to shoot one of his brothers in cold blood while others who are just behind him and who with one stretch of their hand could have snatched away his gun just stand there behind like statues, hawling and creating an uproar like animals in a menagerie.

In entrusting the direction to Nanabhai Bhatt Kishore Sahu committed the first of many mis-

takes. His second mistake was the treatment of the subject which as a producer he must have supervised. It was dreary and uninteresting while Nanabhai Bhatt's direction was unimaginative and amateurish.

Music, dialogues and songs were utterly worthless while the recording was so bad that it was difficult to catch the dialogues at times.

Out of the cast of nearly a dozen only Durgha Khoté, Yeshodhara Kajju and David did well. Agha overacted a great deal while the rest were too artificial in their performance.

*Hamara Ghar* is a very poor picture and a sore disappointment coming as it does from much boasted Kishore Sahu.



Kamola in Jeevan Pictures 'Stage'.



*Alluring Beauty*



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## STOLEN SMILES

Son: "Dad, what was your great ambition when you were a kid."

Father: "To wear long pants. And I've got my wish. If there's anybody in this country that wears his pants longer than I do. I'd like to see him."

Old-Timer: "I started out on the theory that the world had an opening for me."

Upstart: "And you found it?"

Old-Timer: "Well, rather. I'm in the hole now."

We all spring from animals but some of us didn't spring far.

She: "If you stand alongside of a jackass what fruit would you look like?"

He: "If I stood alongside of a jackass what fruit would I look like? Well, I don't know. What would I would look like?"

She: "A beautiful pair."

That son of mine is the dumbest boy I ever saw," said a father whose patience was exhausted.

"How come," asked his friend.

"I sent him to put water in the car, and when I went out I found a bucket of water in the back seat!"

The middle-aged childless farmer and his wife resorted to prayer that their loneliness might be relieved. After a time they were receiving congratulations on the birth of triplets.

Friend: "Prayers are always answered."

Farmer: "Yes, but I never pray d for a bumper crop like that."

Miss Trumpet is a very particular dresser. When she goes walking, she wears walking clothes; when she rides she wears riding clothes; when she goes out in the evening, she wears evening clothes.... "I'm going to give a birthday party and invite Miss Trumpet."

You know, in Egypt they have a peculiar superstition. They're afraid of burying people alive, so when a man dies they bury him for sixty days and then dig him up, place him on a cold slab, and have twenty beautiful girls dance on around him for two hours.

"What good does that do,"

"Well, if he doesn't get up—he's sure to be dead."

"Where I come from they do things in a hurry. Why, they put up buildings quicker than in any other city. They start a twenty story building one day and in a week's time it's finished."

"That's nothing—you should come down to our town. I was going to work one morning and they were laying the cornerstone of a building. When I came home from work that night, the landlord was putting tenants out for not paying their rent."



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# FILM GOSSIP

By MIKH

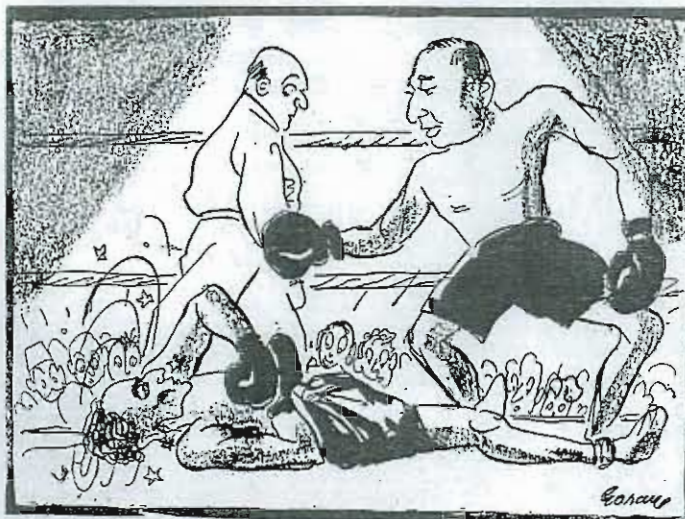
## The Worm Turns.

Quite a stir was caused the other day in an otherwise inactive body of I.M.P.P.A., when the august body's annual elections took place. Scheming, manoeuvring and underhand means, are all usual features of any election, may be of a district Board, Municipality, state council or for that matter Indian Motion Picture Producer's Association.

This year Kishore Sahu, the self-styled genius encouraged by his earlier victory in I.M.P.P.A. about the 'standardisation of publicity' contested for the Presidentship of the Committee.

Rumour has it that a day before the elections, Kishore Sahu had

met his rival Mr. Chunilal and assured him of his full support. But the same day at midnight the telephone clanged at his residence and a big, burly and bluff journalist told little Sahu to contest for the seat against Chunilal, and the worm turned. While little Sahu sat complacently, dreaming rosy dreams, sure of his success, the rival group headed by Mughani started working in right earnest, approaching each and every voting member personally. In the executive committee's meeting C. J. Desai, not quite sure of Kishore's victory, tried to adjourn the meeting but failed, ultimately he proposed Sahu's name but no one came forward even to second him.



THE I. M. P. P. A. ELECTION RESULT

Mr. Chunilal was accordingly elected causing a crushing defeat to little Sahu and his supporter (Fools rush in where.....)

## Holidaying in Gulmarg:

More than a month back Roop K. Shorey, who came into sudden prominence with his *Ek-Thai Larki*, made an 'announcement extraordinary' regarding his next production *Gulmarg*. The film, which was based on a script by Punjab Government's unofficial Astrologer Sharma, was of a political nature. For Shorey this was a 'scoop' and the film of his career, so he rushed to Kashmir with the cast and crew of the film, without securing any previous permission, either from the Central Government or Kashmir State authorities. Reaching there he learnt that Military authorities would not let him set foot in Gulmarg, let alone the shooting. Shorey was still cock-sure of his success. Wires and telephone calls were exchanged and many high influential sources were tapped, but without any result.

We understand that the permission was not granted because last time Shorey went to Kashmir to entertain troops, he shot several scenes for his picture *Ek-Thai Larki* at Government's expense to which we had drawn the attention of our readers and the Government in our issue of August 1949.

## Stinking Sethias:

At a time when the saner element within and outside the film world is crying itself hoarse to cleanse the stinking stables of the Film Industry, new adventurers keep ravelling in orgies of flesh. In fact their main purpose of entering the films is to satisfy their carnal desire. The case of a parti-

cular pot-bellied sethia has come to our notice recently.

This sethia who has started a number of ambitious productions is a typical example of a sexual pervert and a serious case for some follower of *Doktor Freud*. A few weeks back he sacked a worker because he was seen mixing with an 'extra' girl for whom the sethia had a soft corner. Now comes the news that he is making the ground hot for one of his productions-in-charges who is reported to be quite friendly with almost all the female stars working in the studio. This naturally has upset the sethia who has no moral courage to talk to any decent woman of society.

## Romance of a Gujarati Star.

Romancing in the glamorous world of Movies is hardly a news, for they are so many and so common. But when a married star or a producer is involved in it the news hawks certainly have something to dig their nails into.

For quite a while now, the romance between a married Gujarati Producer who has recently made a Jubilee hit and the married star of the same film are found closeted together in a room in the studio at all odd hours and enclosed within their castle they sing the silly symphonies of *Nau-shad*.

Yet another romance between two married stars is fast heading towards a dramatic climax. The stars involved in this case are a 'good boy' of the Indian screen and the famous wife of a not-so-famous director. The other day when the 'good boy' accompanied by his charming wife went to Mahabaleshwar for the shooting of a film, this star also persuaded her husband to go to the summer resort for a change.



## THE GREATEST OF ALL GREAT

## BOXOFFICE EVENTS

## IS DRAWING

## NEAR!

SRI GOPAL PICTURES  
PRESENTS

## AFSANA

by I. S. JOHAN

STARRING

ASHOK KUMAR

VEENA

DIRECTED BY  
B.R. CHOPRA

MUSIC BY

HUSANLAL BHAGATRAM

Photography  
RAJENDER MALONE

World Rights

TRIBHUVAN PRODUCTIONS

National House Apollo Bunder, Bombay

## Distributors:

Delhi, C. P., E. P.  
Bengal  
C. P., C. I.  
South  
Sind & Baluchistan  
N. W. F. P. & W. Punjab

Rawalpindi Theatres Ltd., Delhi.  
Bombay Pictures Corp., Calcutta.  
Shri Mahakashai Pictures Ltd., Jubbulpore.  
Liberty Pictures, Bangalore.  
Pakistan Films, Karachi.  
Art Pictures, Lahore.

## When Asif Turns a Writer?

K. Asif is one of our those producers, who have a knack of getting into the news, even though they may not be producing films. Being ambitious, he certainly likes to do things in a big way. 'Mogul-E-Azam' was one of his very ambitious productions which could never see the light of the Projector. Similarly 'Hul-Chul' seems to be going the Mogul-E-Azam way. No matter whether he is creating 'Hul-Chul' with his productions or not, he is still in the news.

Many months back Asif engaged Zia Sarhady, the noted screen writer, for directing a film tentatively called *Ham-Log* written by Zia Sarhady. As the Production of *Hul-Chul* was then in progress, Asif requested Zia to write some scenes of the same film, which he did. Meantime Zia was marking time to start *Ham-Log*. As weeks

and months rolled by, Zia requested Asif to sign a regular contract and legalise the arrangements between them, to which Asif paid no heed. Then more months passed, without any sign of starting *Ham Log* or receiving any remuneration. Fearing that he may not lose his market, Zia told Asif that either he should start the production or relieve him of the moral bond. Stand nothing happened. Finally Zia got tired and contacted Sardar Chandulal Shah, who readily agreed to sign up Zia on the merit of his story. This naturally upset Asif, who tried to bully even Sardar Chandulal Shah, but finding the Sardar a little too strong a match, he retreated and resorted to another sort of propaganda. He claimed the authorship of *Ham Log*. Now those who know Asif certainly have something to muse over.



Veena and Motilal in 'Hamari Beti' of Shobhana Pictures. The little bundle of mischief is Baby Tanuja, daughter of Shobhana Somarth.



## THE FILM STORY

B. D. GARGA

Narrator: It was born in a penny arcade, and its early names are all but forgotten.....

Voice: Melies, Porter.....

Mother: Jonny, come away from that dirty nickelodeon!

Johnny: Aw ma!

Narrator: Its growth was compounded of melo-drama and slapstick....

Voice II: Take that, you cad!

Narrator: .....and its audience had to be patient.....

Voice III: One minute please while the operator repairs the broken film.

Narrator: .....but its names were becoming world famous already Griffith, Charlie Chaplin, Mary Pickford.....it quickly demonstrated that vicarious romance was its greatest strength.....Rudolf Valentino, Greta Garbo.

Voice: Come away with me under a desert moon, we two alone.

(Peter Lyon in CBS broadcast)

Today sitting in the million-rupee dazzlingly neoned, streamlined cinemas where "every seat is a cool retreat" and watching our favourite stars, we hardly give thought to the origin of the movies in India. Probably it is not necessary for the common cinema goer to bother himself about all this. But the film has become such a vital part of our life, such an important vehicle of expression and propaganda that we can hardly afford to ignore it. It wields tremendous influence on our daily life, our mode of living our behaviour, our mannerism our social and political activities. Whether it is to the ultimate good or has an evil influence on the public in general, we are not concerned here.

Can we then afford to ignore it? I think not.

If God created Man, then Man in his turn has created the film.

Since times immemorial man in his ever growing 'lust' for expression has originated many mediums like painting, music, sculpture, etc. But all these arts are as old as the good old man himself. It is well-nigh impossible to set any date to their origin. Who can tell when someone got the eccentric idea of chiselling the first image in stone, when the first notes of melody vibrated in the air when the first figures came to be painted on the scabrous walls of a cave. But film, the youngest and most fascinating of all the arts, is the only one about which we know almost everything, for it has taken shape in our times and its history is being written amidst us.

When we set out to probe into the origin of the movies in our country we cannot skip over the part played by great pioneers in other lands, for it is due to their

tireless efforts that the film has come to be what it is today.

French historians, Maurice Bardeche and Robert Brasillach in their "Historic du cinema" write that "the first public or paying performance was given actually on December 28, 1895, at the Grand Cafe, Boulevard des Capucines, in a basement christened the Salon Indien. Here the film was born in distinctly humble circumstances. The proprietor of the Grand Cafe, somewhat sceptical had preferred to charge a rental of thirty francs a day in lieu of the customary twenty per cent of the taking. Admission was one franc. For this sum audiences saw ten films each fifty feet long and lasting one or two minutes. The first day's taking were thirty-five francs. The organisers were rather discouraged. Three weeks later, without a single line of advertising the profits had risen to two thousand francs a day. Of what did this famous initial show consist. First, Lunch Hour at the Lumiere Factory with its crowd of respectably dressed working girls in ample blouses and ornate hats like characters from a novel by Zola. There was also the famous arrival of a Train at the Station, whose engine is said to have terrified the spectators; the Rue de la Republique in Lyons; a shot of Blacksmiths; and last of all everybody by the 'marvellous real-a Bathing Beach. This delighted

ism of an unmistakable genuine ocean in all its immensity and restlessness, as the paper, Le Radical, wrote next day in reporting on the new invention to which it added, "has been given the somewhat harsh name of Cinematograph!"

Among those who witnessed the above films was thirty-four years

old manufacturer-mechanic cabinet-maker-draughtsman-painter-caricaturist named George Melies. So excited was he at the miracle he witnessed that "long before it was over," he relates, "I rushed up to Auguste Lumiere and offered to buy his invention. I offered ten thousand, twenty thousand, fifty thousand francs. I would gladly have given him my fortune, my house, my family, in exchange for it. Lumiere would not listen to me. 'Young man', said he, 'you should be grateful since although my invention is not for sale, it would undoubtedly ruin you. It can be exploited for a certain time as a scientific curiosity but apart from that it has no commercial future whatsoever'".

But this did not deter George Melies. May be, as he says, "I was at one and the same time an intellectual worker and manual worker. That explains why I loved cinema so passionately."

Melies with his fertile imagination and versatility, explored new avenues. He made fantasy films, trick films, documentary films. He introduced stop motion photography and made multiple exposures appearing himself in numerous roles simultaneously. In place of jerky "cuts" he introduced "dissolves".

Meanwhile on the other side of the Atlantic, in America the first genuine narration film, Great Train Robbery, was made in 1903 by Edwin S. Porter.

### Birth of Indian "Fillum"

Coming to India: Manek D. Sethna, the owner of a touring cinema company, brought the first foreign films to Bombay in about 1909. With bated breath people saw the miracle of moving shadows exactly like living human



beings. By 1910 numerous cinema halls sprang up in Bombay.

It was in the Christmas of 1911 that one Mr. D. G. Phalke went to see a film called **THE LIFE OF CHRIST** at a cinema in Bombay. So much excited was he that again and again he went to see it. A thought constantly troubled his mind. Why not make something similar in India? It became almost an obsession with him. He went to various book shops in search of knowledge about the technical aspects of the film which confronted him in his venture. Finally he got hold of a book called "A B C of Cinematography" at Thacker's. Taking this precious treasure home he studied it zealously. It was not difficult for Mr. Phalke to grasp its technicalities for he was keen still-photographer, painter and block-maker and had done his studies in Germany. The next step he took was to mortgage his policies worth Rs. 15,000 to procure necessary funds for the equipment which he wanted to bring from England. On 1st February, 1912, he sailed for England on a boat and after exactly sixty days returned to Bombay with a Williamson-camera reflector, and other relevant paraphernalia.



Miss Mandakini, the first female star was the daughter of Dada Phalke.

His first experiments are all but forgotten except for a very short film called **THE GROWTH OF A PLANT** in which he made one frame exposures to record all the stages of a plant's growth. It was a fifty feet long film. Soon after this Mr. Phalke launched upon the production of **HARISCHANDRA**—thus giving India its first full length film. It took him nearly eight months to complete it. He was his own set-designer, his own cameraman, laboratory-in-charge, director—thus doing everything himself.

The film had its premier at the Coronation Cinema, Sandhurst Road, Bombay, in the Christmas of 1912. It took the public by storm and proved a great success. Raja **HARISCHANDRA** was played by Dada Dabke, and Taramati by Mr. Salunke. In those early days of the cinema no woman came forward to play the female roles. Men therefore used to put on saris and used artificial breasts made of coconut halves.

In 1914, Mr. Phalke took his three films viz. **HARISCHANDRA**, **BHASMASUR MOHINI** and **SAVITRI** to England. All these pictures were screened in London and highly appreciated, as can be seen from the following review that appeared in Bioscope and Kinematograph Weekly, London:—

"From technical point of view, Phalke's films are surprisingly excellent...for intimate and vivid studies of life and thought they have no match."

Here it is interesting to note that Messrs. Warner Brothers of America placed an order of 200 copies of these films. But as the Great War was on, Mr. Phalke could not

procure the necessary raw material which used to come directly from London, and the deal could not be finalised.

**Hindustan Cinema Film Co.**

Upto the year 1917, Mr. Phalke produced 23 films, the last being **LANKA DAHAN**. In the same year Mr. Phalke joined hands with some businessmen to form Hindustan Cinema Film Co., incorporating Phalke Films, Maya Shankar Bhatt, V. S. Apte, L.B. Phatak, Gokul Das Damodar were Mr. Phalke's new associates. Now the company's offices and studios were shifted to Nasik.

The release of **KRISHNA JANMA** (1918) and **KALIA MARDAN** (1919) in which Mr. Phalke's daughter, Miss Mandakini played the child Krishna, created a furore in the Indian film world. Mr. Phalke produced in all about 125 full-length films, his last being **GANGAVATARAN**. He died on 16th February, 1944 at Nasik. The father of film industry died as a broken-hearted, dejected man in utter poverty.

Dhundiraj Govind Phalke was born at Trimbak, eighteen miles from Nasik, on April 30, 1870. His father was a priest and Sanskrit Scholar who served as a professor



A scene from 'Raja Harishchandra'.



A scene from 'Raja Harishchandra'.

in Elphinstone College, Bombay. Young Phalke, from his early childhood, has an instinctive aptitude for art. He studied painting at Sir J. J. School of Arts and Kala Bhawan of Baroda, and later interested himself in photography and block making which he studied in Europe. A master-mind, with an aptitude for magic, mechanical and electrical engineering and a strong fascination for the stage and histrionic art it was but natural that he should have taken to the Cinema—thus synthesising all into one.

It is said of Dada Saheb Phalke that his life has been one of romance and tragedy, in that throughout his career fortune has not played fair with him. Strange though it is there is a striking similarity in the lives of George Melies and Dada Sahib Phalke. Both were great pioneers, daring, adventurous and enterprising. Both staked their all to propagate the cinema in their respective countries. And the irony of fate was that both died in great penury. It is said of George Melies that he was seen selling candy and toys in a booth at the Gare Montparnasse in Paris before his death in January 1938.

(To be continued next month)



## ★ STARRY SKIES ★

### Mohan Pictures:

**Raj Mukut**, a costume picture with a romantic story will shortly be released in important stations all over India. Seth Ramniklal has spared no pains to make this an outstanding hit of 1950. At the studio Jayant Desai is forging ahead with a super mythological **Veer Bhimsen** featuring Nirupa Roy, Trilok Kapoor and others. Another one to go on the set not titled so far will be directed by K. Amarnath.

### Sunrise Pictures:

Producer-Director V. M. Vyas has returned from Mahabaleshwar after completing all the outdoor shots of **Pyar**, featuring Nargis and Raj Kapoor, and Yakub. The trip has cost him a huge amount but has provided a sense of realism to a number of scenes pertaining to the background of the story.

### D. U. I.:

Our India presents a historical cavalcade of the country's colourful past and the shape of things to come in the newly born republic.

The brain behind this colossal enterprise belongs to Paul Zilla who collected many of the foremost amongst Indian stars, to bring to life the spirit of Minoo Masani's well-known book.

### Minerva Movietone:

Producer-Director Shorab Modi is giving the finishing touches to his ambitious picture **Sheesh Mahal** featuring Naseem, Nigar Sultana, Pushpa Hans, Mubarak and himself in the leading roles. It is reported "that Shorab Modi has sought realism through a perfect blending of actions and dialogues."

### Filmiland Ltd.

**The Last Message** produced and directed by Mr. Muzamil Khurshid was released last month. **Usha Kiran** directed by Mr. Muzamil is being shot steadily at the Eastern Studios. It has a big cast headed by Gita Bali, Nimmi, Mazar Khan, Lalita Pawar, Mirza Mushtaq etc. This picture is financed by the Nawab Sahib of Kurwai.

### Filmkar Ltd.

Producer Rajendra Kumar Jain is serving no stone unturned to make **Deedar** a box office hit. Formidable stars like

Nargis, Nimmi, Ashok Kumar, Yakub, Dilip Kumar, Nalini Jaiwant, Baby Tabassum and Jal Merchant are in it.

Directed by Nitin Bose with music by Naushad and lyrics by Shakil Badayuni the picture is expected to be a sensational hit of the year.

### Jagat Pictures:

**Gauna** was released last month and proved failure at the box-office. However, credit is due to Seth Jagat Narain for giving three new faces in the picture.

### Paristan Pictures:

Wali Sahib is busy with his next picture **Ma Beta** featuring his wife Mumtaz Shanti and a new face and a dancer of international fame. The music is entrusted to Ghulam Haider.

### R. K. Films:

**Barsaat** has proved very popular with the masses, inspite of the publicity ballyhoo the higher classes somehow failed



Geeta Bali in 'Usha Kiran' produced by Muzamil which he is making for Filmiland Ltd.

to appreciate this picture. **Aawara** featuring Prithviraj, Raj Kapoor and Nargis is steadily shot.

### All India Pictures:

**Pardes** is Mubhubala's own picture and she is doing her utmost to finish it as early as possible. Direction is in the hands of M. Sadiq.

### Nargis Art Concern:

**Bhishma Pratigyna** has been released and is reported to be doing good Business. **Pyar-ki-Baten** is receiving the finishing touches in the Rang Mahal Studios.

### Madhukar Pictures:

**Be Qasoor** has been released in some important towns in C. P. C. I. and the North and is doing excellent business. Director Amarnath is busy with their next **Nagina**.

### Famous Pictures Ltd.

**Kamal-Ke-Phool** is almost ready and will be censored ere this is printed. Rama a new girl, friend of Director D. D. Kashyap, is reported to have done very good work. Others in the cast include Suraiya, Amar, Shakuntala, Raj Mehra etc. The lyrics are by Rajendra Krishna and music by Shyam Sunder.

Production No. 11 is steadily shot by D. D. Kashyap with Suraiya in the lead.

### Kardar Films Ltd.:

Miya Abdul Rashid Kardar is the busiest producer today having started half a dozen pictures in his studio. One of them will be directed by Mahesh Kaul, with Saroj Mitra as his assistant.

His distribution office has released **Hamara Ghar**.

### Mehboob Productions:

Director Mehboobkhan is again on the sets with **Aan** featuring Nadira, his new find, and Dilip Kumar in the lead. Cameraman Ferdoon Irani is having the time of his life arranging lights for this colour picture. It is also shot in black and white.

### Ranlt Movietone:

After the thundering success of **Jogan** the mood of the people in the studio has changed, and the atmosphere has cleared up, everybody appears to be happy, every one wears an air of grand achievement as if they were responsible for the success of **Jogan**.

The studio is buzzing with activities. The following panel of directors are busy with their respective assignments.

Prahlad Dutt, Kedar Sharma, Ratibhai Punater, Ramchandra Thakur and Zia Sarhadi.



Prithviraj gives an excellent portrayal of King Asoka in Paul Zilla's 'Our India.'

Ranjit are out to recapture their former glory by the end of the year. And with Mr. Chandulal Shah's grit they shall succeed.

### Progressive Pictures:

Bal Chandra Chhabda brother of Surjit Chhabda the well-known exhibitor has launched his own production under the above name and is busy with the paper work of his maiden picture **Doraha**. Bal received his complete training in one of the major studios in Hollywood—and he is bent upon shooting this picture on Hollywood line. From what little I was shown, he is bound to succeed. He has already recorded all the songs and the background music, and has taken the best playback singers available in the country. Nalini Jaiwant plays the chief role.

### Shobhana Pictures:

Shobhana Devi Samarth has started her own concern and has announced **Hamari Beti** as her maiden production. The picture stars Motilal and Shobhana Samarth while they are supported by Randhir, Shekhar, Veera, Pramila, K. N. Singh and David and also new faces Nutan and Baby Tanuja, daughters of Shobhana Samarth. The music is provided by Snehat Bhattachar, while the dialogues are by Motilal.



## IT HAPPENED IN HOLLYWOOD

By Leroy March

Seems to be pretty well set that Marlene Dietrich is going to be a female wrestler in her next picture, which fact is fascinating enough in itself. Then there's the rumour which has it that dithering, fussdaddy Edward Everett Horton will be her manager and second in the ring. Now, if we could just get Groucho Marx as her opponent, we'd have the mixings for some really classic comedy.

It's already been reported around that Charles Chaplin has withdrawn that picture he made a few years back Monsieur Verdoux from the picture theatre market, where it was getting a few engagements now and then in the small, arty houses. Here's the reason: Chaplin's making a deal to release it via television.

Announcement that Douglas Fairbanks Jr. is going to do a couple of films, one in Rome and one in London, leads one to wonder. How about that story, two, or three years back, which had it that Douglas was permanently retiring from films so he could devote full time to being an ambassador, or some such statesmanlike thing?

Gloria Swanson repeats that she is not going to commit matrimony with a fellow named Paul Louis Waller, as that famous New York radio commentator stated that she would. And as quite a lot of

rumour since that time has also held to be the case. Gloria says she doesn't even know anybody named Paul Louis Waller. Gloria and I have that in common; I don't either.

Some of Bette Davis' closest friends will wager you that if Bette and husband William Grant Sherry have just one more battle on a scale comparable to that one that they just main-evented in at a Hollywood dinner party, it will be the last, and divorce will follow.

Joan Crawford is decidedly not giving three cheers over the re-issue of that picture she starred in quite a few yesteryears, ago, *Rain*. Word is that Joan has been asking lawyers if there's anything she can do to stop it. My guess is that if the star is asking Barristers this question, they are answering NO. Other stars have tried to stop re-issue of their oldest pictures, and have never succeeded.

If you are a Numismatist (Don't be lazy. Look the word up) this note will fascinate you. Adolphe Menjou is having the Numismatic Gallery in Beverly Hills auction off his fabulous coin collection, which he spent years in forming. After he had finally acquired all the rarest of the American Gold Coins the collection started to bore Adolphe. So, off to the Numismatic Gallery it goes, and you should wager it'll bring about \$150,000.

News From

## COLUMBIA PICTURES

### "All The King's Men" Coming

One of the outstanding events of the current movie season, Robert Rossen's production of the Pulitzer Prize winning novel "All The King's Men" which scooped three major Academy Awards (Best Picture—Best Actor and Best Supporting Actress) will have its local premiere at the Regal Theatre shortly. Released by Columbia Pictures, the powerful film includes in its principal roles Broderick Crawford, Joanne Dru, John Derek and Mercedes McCambridge.

### Jack Carson Wins An Oscar!

Movie comedian Jack Carson who stars in Columbia's screaming comedy sensation "The Good Humor Man" which is the story of a peripetatic icecream vendor plays the title role to perfection. "Cover Girl" Returns!

Columbia's "Cover Girl" ac-

claimed as the best musical ever produced and starring the one and only Rita Hayworth and Gene Kelly will make a welcome return to the Regal shortly.

Glamour! Romance! Technicolor!...the opulence of beauty the brilliance of imagination...and fifteen of America's most beautiful Cover Girls! All this and Rita Hayworth too, "Cover Girl" is a memorable experience you will always cherish.

### Fortunes Of "Captain Blood"

Alfonso Bedoya, noted Mexican actor who shot to fame in Hollywood with his portrayal of the bandit in "Treasure of Sierra Madre," plays the sadistic West Indies prison overseer in "Fortunes of Captain Blood," starring Louis Hayward and Patricia Medina. Harry Joe Brown produced, Gordon Douglas directed.



A scene from Columbia's Triple Academy Award Winner (All the King's Men) which stars Broderick Crawford, Mercedes McCambridge and John Derek



## News From Universal International

### 'Oscar' Winner Seeks Love Story

Claire Trevor's ambition is to star in a love story. With that ambition in mind, the blonde actress, winner of the 1948 Academy Awards "Oscar" as the result of her work in 'Key Largo', is reading every script and original story sent to her.

In her search she has the co-operation of her husband, Milton Bren, co-producer of "Borderline" which co-stars Miss Trevor and MacMurray and opens at the Eros Theatre shortly.

"A good love story is the most difficult of all to find," the star said. "For some reason, they don't seem to be writing them these days, yet the appeal of romance has never lost its popularity with the public. Speaking for myself, I would rather see and read a love story than any other type of entertainment or fiction."

"Borderline," a Universal-International release, was directed by William A. Seiter and produced by Milton H. Bren and William A. Seiter.

### "A Series Of Howls!"

"Francis" is one of those rare comedies that will have you chuckling from the first moment the star opens his mouth. He is the talking mule for whom the picture is named, and a source of trouble, embarrassment, and bewilderment to a newly commissioned second lieutenant. Lost behind enemy lines in Burma, the young officer stumbles on a friend-

ly Army mule who talks fluent English. The mule guides him to safety and when the situation is explained to his commanding officers, the young "loolie" finds himself in the psychiatric ward weaving baskets. That is only the beginning. From there on in it is a succession of problems for the mule's pal and a series of howls for the audience. Donald O'Connor is perfect as the callow shaverail, and Zasu Pitts has a few hilarious scenes as an Army nurse. This is a comedy you can take the whole family to see. It has enough laughs to keep everyone from Junior to Granddad satisfied.



Dorothy Hart is the happiest girl in Hollywood because she plays "bad girl" roles in her forthcoming Universal International movies "The Story of Molly X" and "Outside the Wall".

## News From PARAMOUNT PICTURES

### Capra Calls Crosby Great Actor.

Although most people regard him primarily as an entertainer, Bing Crosby is one of the finest actors in Hollywood, according to no less an authority on thespians than Frank Capra. "Bing has forgotten more about acting than many other stars will ever learn", claims the three-time Academy Award winning director who worked with the fabulous crooner on Paramount's romantic comedy hit *Riding High*, which arrives soon at the New Empire Theatre.

Never noted as being particularly lavish with compliments, Capra is unstinting in his praise of Crosby. "One of the marks of a polished performer," the director points out, "is the ease with which he plays a role." Bing has this naturalness down to such a fine science that he doesn't appear to be acting at all. Audiences think of him not as a star but as the character he's portraying.

It's conceivable that an actor of Crosby's importance and stature would not take too kindly to direction, but Capra emphatically disclaims this. "Bing is one of the easiest and most co-operative stars I've ever worked with. He learns his lines quickly is never late on the set and readily accepts suggestions and criticism.

Too bad, moans Capra, there's only one Bing Crosby.

Bing's a race-horse owner in the film and the odds are you'll remember his thrilling performance

for a long, long time. He sings four new Burke-van Heusen hits including "Sunshine Cape" "Sure Thing" "Somewhere on Anywhere Road" and "The Horse Told Me".

Joining with him in the fun and excitement is lovely Coleen Gray, one of the most refreshing young actresses to hit the screen in a long time.

A spectacular entertainment treat according to insiders, *Riding High* features Frances Gifford, Charles Bickford, William Demarest, Raymond Walburn, Ward Bond and Percy Kilbridge.



Coleen Gray and Bing Crosby in 'Riding High', Frank Capra's first production for Paramount.



\*\*\*\*\* News From \*\*\*\*\*

**WARNER BROS.****Famed Theatre 'Chase' Highlights Hitchcock Film**

One of the most complex sequences ever done for a motion picture was completed for Stage Fright.

This is the new Warner Brothers' film directed by Alfred Hitchcock, starring Jane Wyman, Marlene Dietrich, Michael Wilding and Richard Todd. It is the sequence which contains that staple of traditional Hitchcock excitement—the "chase"—and it was filmed in its entirety within the walls of the famous Scala Theatre in London.

**Warner's Short Subjects.**

Warner Bros. will produce 34 shorts and 30 cartoons during the 1950-51 season, as against 42 and 30 respectively, in the previous year.

The complete new schedule, to be filmed in all parts of the world, Japan, Alaska and Africa areas follows.

Ten Sports Parades in Technicolour.

Six two-reel Black and White Featurettes.

Eight Black and White Vitaphone Novelties.

Six Hit parades of the Twenties—these will be musical specials, which will feature actual scenes and happenings of the 1920's.

**Six Joe McDoakes Single Reel Comedies.**

Thirty cartoons—including Merrie Melodies, Looney Tunes and Bugs Bunny.

**Bette Davis' Gift to Jane Wyman.**

Bette Davis' famous Deluxe trailer at Warners is now the property of Jane Wyman, who used it as a dressing room while she was starring in The Glass Menagerie. The luxury vehicle, including furniture, drapes, lamps, electric stove, fancy ice box and all was a gift from Bette to Jane when Bette left the valley lot, not long ago, for a whirl at free-lancing.



Jane Wyman and Michael Wilding in Alfred Hitchcock's 'Stage Fright'.



Cecil Aubrey

in 20th Century-Fox's

The Black Rose