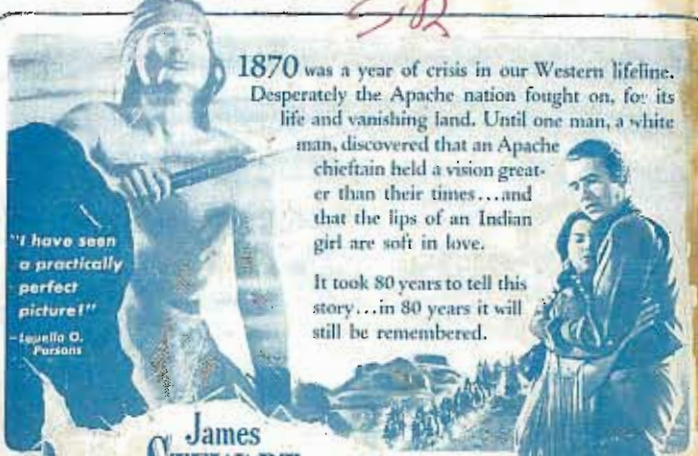


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-Laurel O. Parsons

James STEWART  
**BROKEN ARROW**  
COLOR BY TECHNICOLOR

JEFF CHANDLER DEBRA PAGET  
Directed by DELMER DAVES  
Screen Play by WINGED SHOWER

REGAL, BOMBAY - FRIDAY MARCH 30th

**PANIC IN THE STREETS**  
RICHARD WIDMARN - PAUL DOUGLAS  
Directed by ELIA KAZAN

COMING  
**20** CENTURY-FOX  
BETTY GRABLE DAN DAILEY  
**My Blue Heaven**  
Technicolor  
Directed by HENRY KESSLER

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The **MOTION PICTURE MAGAZINE**

Vol. XV. No. 3

MARCH 1951

Rs. 1/-

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IN  
WARNER  
EROS

"TEA FOR TWO"  
AT  
EROS  
From  
11th  
March





*S.D.*



*"I have seen a practically perfect picture!"*  
Loretta O. Pursont

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Directed by DELMER DAVES · Screenplay by JULIAN BLAUSTEIN  
Story by MORTON MORSE · Based on the novel "Red Rover" by ELIOT ABRAMS

REGAL, BOMBAY — FRIDAY MARCH 30th

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Starring RICHARD WIDMARK · PAUL DOUGLAS  
BARBARA BEL GEDES  
Directed by ELIA KAZAN · Produced by SOL C. SIEGEL

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Vol. XV. No. 3 MARCH 1951 Rs. 1

DORIS DAY  
IN  
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"TEA FOR TWO"  
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From 16th March





REHANA IN  
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SHAMMI—who holds a very bright promise for the future—has given a fine performance in Darling Films' "Malhar"

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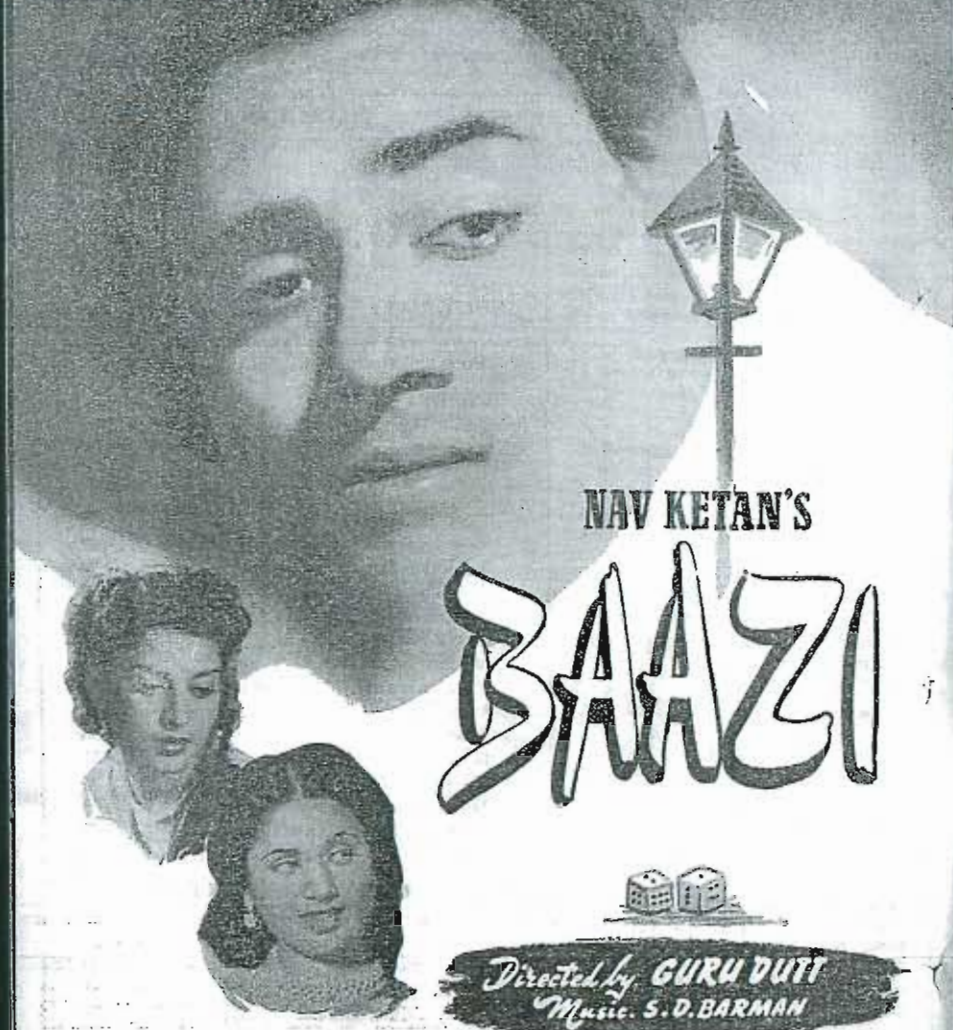
Vol. XV MARCH 1951 No. 3

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## Editorial: THE CENTRAL CENSORSHIP

It is singularly unfortunate that the problem of film censorship should have been badly handled by the Indian film industry. Yet there were quite a few students of the industry who had suggested, in the hey-day of the industry's prosperity, that the industry should have active support of a select band of legislators both at the Centre and in the State Capitals charged with the sole duty of ventilating the grievances of the industry before Honourable Ministers and on the floors of the legislatures with the aid, of course, of active publicists. The industry bypassed this most sensible suggestion and adopted instead the questionable method of presenting purses to those in the public eye in the mistaken belief that in the destinies of those personages lay also the destiny of the industry itself.

The industry had another weapon to forestall the difficulties of the morrow. It could have improved the quality, content and calibre of its feature films, 90 percent of which have been such as could not have pleased any one with best interests of the country and the industry at heart. It could have done this by finding its story material in the literature of the country instead of in foreign films. If it did not wish to follow even this means, which would have done ever-lasting good to Indian film production, it could have responded to the call of the Government of India in 1942 and again in 1948 to produce at its own cost the documentaries which the Government of the day felt necessary in the advancement of the country and progress of the people. If the industry had done that the Indian documentary would not have degenerated into *apologias* for Government. It did not do even this little but concentrated on the past time of making money, which many did but most lost so that the dawn of 1951 saw the industry exactly where it was in 1939. The last method is still open to the industry and it is to be hoped that it will be accepted if only to preserve the industry in the immediate future.

In this background, one need not wonder that the People's Government, manned by proclaimed followers of Mahatmas and Presidents saw in the cinema one of the evils of the modern times, failed to see eye to eye with the film industry and, seeing that the industry would not improve on its own, set about improving films by appointing to the Boards of Film Censors men and women



Rehana looks ravishing in Goel Cine Corporation's "Ada".

whose sole conception of intelligent censorship was the ability to apply the pair of scissors ruthlessly as if they were the Puritans of a bygone age, reincarnated for the benefit of India.

It is pleasant to record that among these zealots, the West Bengal Board alone acted in a level-headed manner. But the idiosyncrasies of the other Boards were too much for the Indian producers who, in a sheer state of panic, unable to see the remedies in their hands, asked that the State censorship be superseded by Central Censorship so that a picture once passed may not have to be subjected to as many shocks as there were State Boards in the country.

The Government of India for once listened to the industry and passed in January 1950 the necessary amendments through the Constituent Assembly in such hurry that the amending



Act was allowed to contain blunders like control on films shown in Rangoon as if Burma, sliced off from India a decade ago, was still a part of Bharat. Beyond a brief statement by the Hon'ble Mr. Diwakar no observation was made on the Bill in Parliament even though it gave to the Government of India powers of absolute dictatorship over the cinema. The industry, of course, never knew in advance that the bill was to be introduced and passed in a few minutes, because the Government of India, under Independence, has adopted the new techniques of publishing Bills in the official Gazette on the day of introducing the same in Parliament and circulating the Gazettes, even to subscribers, after the Bills were passed by Parliament so that the people, supposed to be reposing implicit confidence in the Government, may not bother themselves about any inconvenient provisions. Having passed the Bill in a hurry the Government settled down to frame at leisure the Rules to bring the central censorship into effect.

As usual they put a superannuated square man in a round hole and, seeing that he was a former judge of a High Court presumably wedded to fairplay and justice, thought it unnecessary to consult any section of the industry on the draft rules. Only when the time came in December 1950 to take stock of the money spent on the project and ask for a fresh allotment in the budget for 1951-52 did the *siesta* end into feverish activity and frantic telegraphic and telephone messages, appeals and appointments, to deliver, in New Delhi on the 8th January 1951, the rules, still bearing the stamp of oblivion had English and worse; create in the process as from the 15th January 1951 but taking care to inform those affected only five days later, a Star Chamber, euphemistically called the Central Board of Film Censors, presided over by the supreme Inquisitor in the person of the aforesaid retired judge of the High Court.

The industry never expected that a Government headed by a Prime Minister who loudly proclaims himself a democrat would permit an Inquisition to be brought into being with his knowledge, consent and blessing.

Under the new Code the Chairman of the Board is the be-all and end-all of central censorship. The members of his Board and Advisory Panels, selected mathematically to represent certain favourite parties and groups but having little or no qualification to control the film industry through its films, have to dance to the tune called by the Chairman if not be actual dummies in his hands. The persons selected of course fit their respective rolls admirably and will in due course acquire a *Chakra* to be specially cast. The pro-

ducer or the importer is treated as a criminal, and payment of the huge fee like that of a fine paid into the coffers of the Star Chamber. The procedure throughout is full of red-tape and delays. The fine must be paid into the Reserve Bank of India as if no employee of the Star Chamber is honest enough to receive cash and cheque. No film can be examined unless the application has hibernated before the Chairman for a week. The revision of a film cannot be done even within a fortnight. A re-examination is not possible for several months because the Board can meet only once every three months and has no power to pronounce on the re-examination but must await the pleasure of the Central Government who have already earned a reputation not to take any decision for 6 months, because the Ministers, in duty bound, have to be more away from the seat of Government than in it.

In short, the Central Censorship is not designed to help Indian film producers, who must have asked for it on an evil day. The rules treat the Indian cinema industry as the hide-out of criminals. It is therefore imperative that the rules be modified forthwith. And since we see no movement anywhere in that direction we

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have taken upon ourselves the duty of suggesting modifications as per details given below. If the rules are not modified forthwith there will be little of the film industry left by the time the ill-starred 1951 folds up.

### PROPOSED MODIFICATIONS TO THE CENTRAL CENSORSHIP RULES

#### Explanatory Notes :

- (1) Rules and Clauses in which modifications or additions or transpositions are necessary are reproduced in full with the suggested changes printed in italics.
- (2) Rules, Clauses and provisos in which no changes are necessary are not reproduced at all.

#### Rule 1. Add the following sub-rule (3) :

"All subsequent modifications in the Rules shall be notified in the official Gazette for the information of those affected and in the light of the objections received the modifications shall be considered by Government and then renotified in the official Gazette, it being understood that the modifications as renotified will come into effect 30 days after the date of publication in the official Gazette."

#### Rule 2. Delete the following definitions :

(iv), (vi) and (viii).

#### Rule 5. Modify as follows :—

"The Central Government may for a *sufficient cause* remove any member of the Board before the *expiry* of the period of his office."

#### Rule 8. Modify as follows :—

"*Temporary absence of Chairman* :—Notwithstanding anything contained in these rules, during the absence of the Chairman from the city of Bombay or whenever the Chairman is temporarily unable to exercise his powers or perform his duties under these rules owing to illness or any other cause, the Central Government may appoint another member to be the Chairman ;

Provided that where no such appointment is made the Regional Officer at Bombay shall in addition to his other duties exercise the powers and perform the duties of the Chairman, but he shall not be entitled to preside at meetings of the Board."

#### Rule 10. Modify the proviso as follows :

"Provided that the Board may for a *sufficient cause* remove from office, with the previous approval of the Central Government, any such member before the *expiry* of the said period of one year."

#### Rule 11. Modify sub-rule (2) as follows :—

"A Regional Officer and an Assistant Regional Officer shall receive such remuneration *not exceeding Rs. 1,000 per month* and shall be subject to

such other conditions of service as the Board may with the previous approval of the Central Government, from time to time, determine."

#### Rule 12. Add the following subrule (2) :

"The report submitted under (1) shall be treated as a public document after Government has considered it and passed orders on it, if any."

#### Rule 15. Modify subrule (1) as follows :

"The Board shall ordinary meet once a month for the transaction of business but the Chairman may at any time call an extraordinary meeting if he considers it necessary to do so."

#### Rule 17. Modify sub-rule (2) as follows :

"The notice shall state the business to be transacted at the meeting and no business other than that stated shall be transacted at such meeting except with the consent of the meeting."

#### Rule 18. Delete the proviso.

#### Rule 19. Modify as follows :

"At every meeting of the Board 5 members shall form a quorum."

#### Rule 20. Modify as follows :

"*President of the meeting* : Meetings of the Board shall be presided over by the Chairman, or, in his absence, by a member elected by the members present."

#### Rule 21. Modify as follows :

"Question to be decided by majority of votes :—Every question before the Board shall be decided by a majority of the total number of members of the Board. In the case of equality of votes, the Chairman, or the member elected to preside under Rule 20, as the case may be, shall have a second or casting vote."

#### Rule 22. Modify sub-rule (2) as follows :

"The application shall be addressed to the Board and delivered to the Regional Officer at Bombay, Calcutta or Madras as may be convenient to the applicant."

Delete the Proviso.

Add the following proviso to sub-rule (3) :

"Provided that the synopsis or the text of the songs need not be furnished in respect of the second or subsequent prints of a film already duly certified."

#### Rule 23. Delete.

#### Rule 24. Modify sub-rules (1), (2) and (3).

(1). On receipt of an application under rule 22 the Regional Officer shall appoint an Examining Committee to examine the film within the following period :—

- (i) within 3 days if the nature of the film is newsreel, documentary, scientific or educational.
- (ii) within 7 days in respect of any other film



Provided that with the consent of the applicant the period may be extended to 6 days in respect of the films under (i) and to 14 days in respect of the films under (ii).

The examination shall be made at the expense of the applicant at such place and at such time as the Regional Officer may in consultation with the applicant determine.

(2) The examining Committee shall consist of three members of the Advisory Panel and the Regional Officer or the Assistant Regional Officer any three of whom shall form a quorum.

(3) Immediately after the examination of the film, the opinion of the members of the Examining Committee attending the examination shall be recorded in duplicate by one of the members selected by the Committee for the purpose provided that if he is present at the examination the Regional Officer or the Assistant Regional Officer shall do so. The record shall state, with regard to each member whether he or she considers:

- (a) as in the existing rule.
- (b) as in the existing rule.
- (c) as in the existing rule.
- (d) that the film is predominantly educational.

(4) As in the existing rule.

Add the following as new para (5):

(5) If the Chairman is not disposed to certify the film, that fact shall be communicated forthwith to the applicant together with the reasons why the film cannot be certified."

Rule 25. Modify the proviso as follows:

"Provided that the Chairman may, with the previous approval of the Central Government and after publication in the official Gazette, authorise any Regional Officer to certify, without obtaining his previous approval, any class or kind of film after the Examining Committee have examined and recommended such certification."

Rule 26. Modify sub-rules (1) and (2) as follows:

(1) "Within 7 days of the receipt of the record referred to in rule 24 or of communicating to the applicant the reasons why the film cannot be certified, the Chairman may, of his own motion or on the request of the applicant, refer it to a Revising Committee constituted by him for the purpose."

(2) "The Revising Committee shall ordinarily consist of the Chairman, one other member of the Board, a Regional Officer and at least three members of the Advisory Panel, any four of whom shall form a quorum."

Delete sub-rule (4).

Modify sub-rule (6), (7) and (10) as follows:

(6) The Revising Committee shall examine the film at such time and at such place as the Chairman may, in consultation with the applicant, determine, and, if the examination be at the request of the applicant, at the latter's expense.

(7) Immediately after the examination of the film by the Revising Committee, the opinion of the members attending the examination shall be recorded by the Regional Officer in duplicate stating with regard to each member the particulars specified in sub-rule (3) of rule 24.

(10) On receipt of the record under sub-rule (8) the Chairman shall issue a certificate in respect of the film in conformity with the recommendation of the Revising Committee. If the film cannot be certified even after examination by the Revising Committee, the fact shall be communicated forthwith to the applicant with the reasons why it cannot be certified.

Rule 29. Add the following proviso to the existing rule:

"Provided that reasonable wear and tear in the normal course of handling or projecting the film shall not be deemed to be excision or addition within the meaning of this Rule."

Rule 30. Delete.

Rule 31. Modify sub-rule (4) as follows:

"A certificate of a film predominantly educational shall be in form VI or form VII as may be required by the applicant."

Rule 32. Modify sub-rules (1) and (2) as follows:

Size of film	Length of film.	Scale of Fees.
35mm	(a) 3000 ft. or below	Rs. 5 per 1000 ft. or a fraction thereof.
	(b) Exceeding 3000 ft.	Rs. 10 per 1000 ft. or a fraction thereof.
16mm	(a) 1200 ft. or below	Rs. 5 per 400 ft. or a fraction thereof.
	(b) Exceeding 1200 ft.	Rs. 10 per 400 ft. or a fraction thereof.

Provided that the fee in respect of a newsreel, documentary, scientific or educational film shall be Rs. 5 per 1000 ft., whether 35mm or 16mm irrespective of its length.

(2) Where the dialogic, songs or commentary of a film is in a language other than those English, Bengali, Hindi, Hindustani, Urdu, Tamil, Telugu, Kannada, Gujarathi or Marathi, a translation fee—

Rule 34. Add the following sub-rule (4)

"Copies of the entries made in any month in the register maintained by the Board shall be made available to any member of the public on payment of Re. 1 per copy per month."

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USHA KIRAN, RAJAN,  
KULDIP AKHTAR, JILLOO  
and  
MUBARAK



A Wadia Films Ltd., Picture.



Shakuntala leads a dance sequence in "Veer Bhimsen" a Mohan Picture

7



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# TALASH

*Starring*

SUMITRA DEVI ★ BHARAT BHUSHAN

*Story & Dialogues:*

**Tahir Lucknavi**

*Direction:*

**K. J. Parmar**

*Music:*

**Mukund Goswami**

*Lyrics:*

**Arzoo Lucknavi—Hasrat Jaipuri—Jha Faryadi**

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NOTES ★

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★ NEWS

## Winding Up the Film Division

TO save the dwindling economy of our country, the Finance Minister is reported to have suggested the winding up of the Film Division. There are quite a few who will undoubtedly welcome the news. Amongst them can be counted the helpless Exhibitors who are forced to show these dull and drab and amateurishly produced shorts and almost the entire community of Independent Short Film Producers who had to close down their business because of the step-motherly attitude adopted by the Information and Broadcasting Ministry. Whereas it must be pointed out that the Film Division, during the course of its entire existence has turned out very few first rate docu-

mentaries or really "newsworthy" news reels, the advantages of such a department cannot be gainsaid. In this regard, the journal of the Indian Film Industry has made some very sober suggestions to the Finance Minister:—

1. The Film Division should be maintained exclusively for the production of news reels, propaganda films for Central and State Governments.

2. Its expenses should be met from grants from the Ministry of Education, Publicity budget of Central Government and from the appropriate departments of State Governments.

3. Exhibitors should not be compelled to exhibit these shorts, instead they should be requested to show these at their cinemas.



Tino Rossi whose voice enthralled Bombay audience in Fievers returns to the screen in "Lumiere De Paris" a French film distributed by Messrs. M. B. Billimoria and Son.



Pushpa Hans in "Kale Badal"

Regular weekly newsreels may, however, be supplied to cinemas on payment of a rental only.

4. Independent production should also have fullest opportunity to produce short films required by the Central or State Governments, who should buy them at a price fixed under contract.

5. From the Finance Minister's point of view, the Administration and Distribution Departments can be cut down a great deal. Production can be reduced also.

6. A full-fledged Minister with intelligence and imagination should be put in charge of Films, Information and Publicity who should give the lie to the harmful propaganda carried on against film by elders like Purshotandas Tandon.

## Film Star Cricket Festival

A Film star cricket festival has been arranged for Wednesday,



March 21st, 1951, to be played at the Brabourne Stadium, proceeds of which will be divided between H. E. the Governor of Bombay Charities, Mayor's Charities, Cricontrol Charities and a Film Fund. The competing teams will be captained by Motilal and Raj Kapoor. Motilal's XI comprises of Ashok Kumar, Surendra, Jairaj, Gope, K. N. Singh, Naseem, Vanmala, Leela Chitnis and Durga Khote and Raj Kapoor's XI will have "babies" Nargis, Nigar, Nimmi, Dev Anand and Prem Nath. The rest of members of Raj Kapoor's team are undecided. Well, well, gather up folks in large numbers to watch your stars play cricket. We are sure our boys and girls will put a fine show.

#### Future of Film Industry

"Indian films should be made more compact and dramatic, with less of music and more of story in order to make them appealing to international audiences," said Mr. K. M. Modi, President of the Indian Motion Pictures Producers' Association, speaking at the Commerce Graduates

Association at Greens Hotel, Bombay on Tuesday the 20th February, Mr. F. H. Valibhoy presided.

Mr. Modi who was speaking on the "Future of the Film Industry" said that Indian Films could be "tailored" to suit varied audiences.

"The film industry," Mr. Modi added, "could never be self-supporting as 60 per cent of its revenue was drained by the various taxes imposed on it by the Central and State Governments."

#### Wedding Bells for D. Billimoria

Debonaire Dinsha Billimoria, the famous artiste of the old Imperial Film Company, who along with Sulochana, formed the most romantic team of early silent and Talkie days, gave a very pleasant surprise to his friends by breaking his bachelor boredom and accepting the matrimonial monotony. Credit therefore should go to his pretty bride Puthi. At a reception held at the Green's hotel the newly-weds were felicitated by some impor-



Gope the well known comedian has launched his own productions and is producing "Han Gama"

tant trade personalities. Ambalal Patel who played host to them when he invited over hundred guests to meet Billy and his charming bride. Motion Picture Magazine wishes the couple a happy and prosperous life.

#### Pakistan Government sets up Film Division

The Government of Pakistan, it is learnt, has sanctioned a grant of Rs. 10,00,000 to promote among other propoganda films the production of Documentary Films. A similar Project has already been contemplated by the Punjab Government who had also sanctioned a sum of Rs. 25,000 to produce Documentary pictures.

#### Film Star Marries Her Stepson

Beatrice Campbell Irish-born star announced her engagement to Nigel Patrick—the man who played her stepson in one of her first film successes, *Silent Dust*. They stated that they would be unable to marry until their film commitments would allow—"Sometime in the Spring", said



Shekhar in Coel Cine Corp.'s "Ada."

Beatrice. But Nigel and his fiancée suddenly found themselves with a few days free from filming and on Friday, January 12th, they were married in London and were off to spend their honeymoon in Amsterdam the same evening.

Nigel Patrick has swiftly risen to stardom with his performances in *Noose*, *Silent Dust*, *Morning Departure* and *Trio*. Beatrice Campbell's film successes include *My Brother Jonathan*, *No Place for Jennifer*, *Last Holiday* and *The Mudlark*.

#### New British Film Companies Formed

Three new companies have been formed for film production in Britain.

This is part of the new plan approved by the British Government by which about \$ 1,250,000 (Rs. 1.66 crores) is being made available for financing film production.

This plan has been approved by the President of the Board of Trade Mr. Harold Wilson. It is expected to form a firm basis for future film production in Britain.

#### T. S. Elliot Steps in the Films

The most unusual of the films which will come out during the Festival of Britain will be *Murder in the Cathedral* by T. S. Elliot. It is possible to make this categorical statement so early because of a social event which took place in London recently at which the producer of the Film, Mr. G. M. Hoellering, played host. From what was said and what was to be seen it is evident that *Murder in the Cathedral* will have to be of interest in more than one way.

The novelty which will probably make the greatest impression on the ordinary audience is that in the principal part of Thomas Beckett they will see not a professional actor but a genuine priest who has never acted or contemplated acting in his life before. Father John Groser—a charming, silver-haired, saintly-faced man famous for his missionary work in the London dockside areas.

Aga Kha's Picture to Star Charles Boyer and Greta Garbo.

It is learnt here that His

Holiness the Aga Khan is contemplating filming the life story of Italy's greatest poet, Gabriel D. Anninzo and Elenora Duaz. He has chosen Charles Boyer and Greta Garbo to portray these characters.

Director S. M. Yusuf to act as Hero

Behram Bharucha, the Chief Technician of Deccan Studios, Poona, is producing a picture in which S. M. Yusuf will play the main role, along with Nigar. It is also learnt that the picture will be directed by Yusuf himself.

#### I. M. P. P. A's Protest Meeting

A Resolution strongly protesting against the 700 per cent increase in the censorship fee by the Government of India was unanimously passed at a specially requisitioned emergency general body meeting of the Indian Motion Picture Producers' Association held on Thursday night. Mr. K. M. Modi, President of the Association, acquainted members with the steps taken by the Committee by making representations



Hiralal and Nutan in Pancholi Pictures' "Nagina"



Shyam and Meena in National Finance of India's "Kae Badal"



to Government that the present increase in the fee to Rs. 40 per 1000 feet was contrary to the original proposal of Rs. 10 per 1000 feet which was discussed by Government with the Industry, and that it is most unjustifiable to burden an overtaxed Industry with more and more taxes without any consideration for the sad financial plight of the Industry.

As regards the argument advanced by Mr. R. R. Diwakar, Minister of State for Information and Broadcasting, that under the new set-up, the fee would be payable only once, whereas previously, separate fee was payable to each State Censor Board, it is pointed out that this is a wrong statement inasmuch as no additional fee was payable for re-examination of a film once passed by a Board, except in a few places like Mysore and Hyderabad, which had a separate existence before.

As regards the second argument advanced by Government that the fee should be correlated to the expenditure of the Board,

it is pointed out that this principle of departmental self-sufficiency cannot be accepted in public finance as, in that case, there would not be any need for general taxes.

Some of the members advocated a policy of complete non-cooperation with the Central Board and Government, but eventually it was decided that a deputation of the IMPPA along with the Bengal Motion Picture Association, Calcutta and the South Indian Film Chamber of Commerce, who had also strongly protested against the increase in fee, should wait on Government and explain the difficulties of the Industry and seek relief before taking any further steps.

**Sohrab Modi to Star in a Pancholi Film**

Dalsukh M. Pancholi, the veteran film producer, made a headline news last week when it was announced that he has signed Sohrab Modi to play the leading role in his film *Lutera*—a film set against a spectacular ancient background. In this respect it is



Manhar Desai and Usha Kiran in Wadia Movietone's "Madhosh"



Nirupa Roy in Ishwar Bhakti which has proved popular at the local Majestic

equally interesting to know that Mr. Pancholi will himself yield the megaphone.

**NO PRICE INCREASE says—RCA.**

RCA Photophone Equipments Ltd., who are the Sole Distributors for Simplex Projection Equipments in India, Burma and Ceylon, have announced that despite a steep rise in the manufacturing costs, there will be no price increase in Simplex spare parts. This has been welcomed by the cinemas all over the country. In these days of rising maintenance costs, this gesture of Photophones will be a boon especially to cinemas in small towns.

**DANISH NEWS**

Hamlet-Plays at Kronborg Castle June 21st-30th.

The now traditional Hamlet plays at Kronborg Castle at Elsinore, Denmark, will this year be performed from June 21st to 30th. The Hamlet role will be played by the Swedish Actor Ingemar

Pallin who will also be the youngest Hamlet ever seen at Kronborg. His interpretation of Hamlet has caused much interest.

In 1950 the Hamlet role was performed by the English Actor Michael Redgrave and in 1949 by the American Robert Breen.

**Danny Kaye to Play Hans Christian Andersen in Goldwyn Film.**

Thomas F. Brady in a despatch to the New York Times says that Danny Kaye has been signed by Samuel Goldwyn to play Hans Christian Andersen in a film about the Danish author which Goldwyn has been expecting to make for the last decade.

The Comedian will be seen with Moira Shearer of the Sadler's Wells Ballet, who will play a Copenhagen ballerina. Goldwyn also expects to have supporting dancers from the Sadler's Wells Company for fairy tale fantasies in the film. Production will begin early next fall with the prospect that some location work will be done in Copenhagen, according to Goldwyn.

**RANJAN**

SIGNED BY NANABHAI BHATT

One of the most enterprising and energetic producer-directors of our film industry, Mr. Nanabhai Bhatt has never been known to let an opportunity slip through his hands. He is, in fact, quick to make decisions and quite as quick in executing



Producer-Director Nanabhai Bhatt after signing up Ranjan the Gemini her lines up for a photograph with producer-director Santoshi and Anant Prabhu

them. Action, in his professional life as well as in the content of most of the pictures he has so far made, has been his watchword.

It wasn't very surprising to hear, therefore, that Nanabhai was the first producer to sign Ranjan, the well-known Tamil star, hero of Gemini's *Nishan* and *Mangala* for a picture in

Bombay. Ranjan will, thus, be the first Tamil star to feature in a Hindustani film here ;

In recognition of Ranjan's particular talents, Nanabhai Bhatt had decided to star him in *Sinbad the Sailor* to be produced under the banner of Nanabhai's own concern, Deepak Picture

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## ★ HUL CHUL ★

STEREOTYPE STORY BACKED BY  
GOOD DIRECTION AND ACTING

MR. K. Asif's *Hul Chul* starts with a bang and fizzles out by the time it reaches the end. The dramatic start, which the picture makes with the credit titles, leads one to expect a powerful story of convicts and prison which would have been in out of the usual theme for the Indian screen. But by the time the final fade out darkens the screen, Nargis and Dilip Kumar go through the usual gamut of love making, separation songs and a death. This is the usual love theme which, as long-time back as our memory can recall, has been the only stock in the mental reservoir of our story writers.

But I will not deny that *Hul Chul* has some fine assets which will not fail to appeal to the



Nargis and Dilip Kumar in "Hul Chul"

spectators. For one it has some finely acted, superbly directed scenes that touch the innermost core of your heart. It has wonderful dialogues by Hasrat, which are dramatic, tender, moving and poetic. *Hul Chul* can also lay claim to a praiseworthy camera work of V. N. Reddy and an excellence of other technical values, like art direction, mounting and recording. Almost all the artists, including Nargis, Sitara as the other woman, Dilip Kumar, K. N. Singh as the brother of Nargis, Jeevan as the villain, have given polished and dynamic performances. They did their roles with zest and loyalty. And of course, we must not forget Yakub who, as an old jailbird and pickpocket, is as versatile and gay as ever.

But at the same time there are some grave defects of screen play and treatment. Most of the time its progress resembles a kangaroo jumping from one idea to another and strutting about aimlessly without focussing itself on the basic theme. Through the course of this the producers have introduced an exhibition and turned Dilip Kumar into a fine jumper. A murder, a vamp, and some cheap melodrama in an effort to induce the real murderer to admit the crime, follow closely one upon the other thus shifting the interest of the audience from the main thread of the story, which by itself is a simple love story only garbed differently.

Then its other drawback is its inordinate length exceeding above 13,000 feet. This consists of insufferably lengthy scenes which



S. K. Ojha who directed Hul Chul.

are exasperating. Many of the scenes were not required and the picture could have been made more interesting by their elimination. The pace would have gained momentum and arrested enthralling interest in its progress.

The end of the picture where Dilip Kumar dies is rather artificial but so sordid in its tragic conception that it stirs every heart with a feeling of pity. It was brilliantly acted, superbly directed and very well conceived. In the same manner there were some unusually wonderful scenes and one brilliantly mounted dance number of Sitara. But to a considerable extent the credit for the success of *Hul Chul* goes, to the magnificent work of Nargis and Dilip Kumar, and as I have stated before, to some of the finest dialogues by Hasrat.

Music given by Messrs. Sajjad and Shafi was not of a very high standard, though the lyrics were good.

S. K. Ojha's direction was good and in parts very commendable.

## ★ AFSANA ★

A CONGLOMERATION OF FOREIGN FILMS

THE very fact that Mr. I. S. Johar, who wrote *Ek-Thu-Larki*, is the gentlemar who has written *Afsana* for Sri Gopal Pictures, is by itself a sufficient explanation for the conglomeration of various foreign elements and similarity of incidents from different sources. For the edification and enlightenment of the reader they are as follows:

(1) The complete sequence of the lost identity of the judge, presumed to be dead is also in a Warner Brothers picture *Nora Prentiss* starring Ann Sheridan. Though in *Afsana* it has been contrived in a different way yet it runs a close parallel to that picture and no camouflage can sufficiently hide it.

(2) The faithless wife, as depicted here, a trusting confiding husband who is betrayed by his best friend and the manner in which the revelation comes to him when he returns to his house only to see the wife, he had loved so well, in the arms of his best friend are, to any reader of literature, bearing a close resemblance from Marie Correll's famous novel *Vendetta*.

(3) The judge's revenge on his friend later on, resembles the one in Alexander Dumas' *The Count of Monte Cristo*.

(4) And to top it all Mr. Johar has not even let Shakespeare rest in peace. For like *Hamlet*, who stirs the conscience of the king by depicting the incidents of his father's death in a play, the judge writes a dance drama which depicts the whole sordid affair of his life for the benefit of his wife.

These are the main pivots on which the complete story of *Afsana* swings. These are the principal events of dramatic force and power which lifts

*Afsana* from the commoners of Indian stories and rockets it into a powerful screenplay.

In short, whatever is good about *Afsana* is because of *Nora Prentiss*, *Vendetta*, *The Count of Monte Cristo* and *Hamlet*. For the rest it is either too far fetched and melodramatic or too dull and prosaic.

But on the whole, *Afsana* is an entertaining and a thrilling fare



Naseem, the beauty queen of the Indian Screen, returns in Filmistan "Shabbista"





# BEDARDI

Ranjit's

SOUL-STIRRING  
SOCIAL CLASSIC

Starring

**NIMMI**

JASHWANT ★ JEEVAN  
MANJU ★ CUCKOO

AND

**GEETA BALI**

Director :

**KIDAR SHARMA**

Music :

**ROSHANLAL**

★

Next Change at:

**LIBERTY**

★

\*\*\* AJIT Release \*\*\*

inspite of these shortcomings. Though often the artifice of coincidence is too glaringly evident, yet the picture holds your interest to the last.

*Afsana* boasts of some fine photography by Rajendra Malone. He has distinctly followed the pattern of Mr. Fali Mistry in his use of the "light and shadow." But unlike Mr. Mistry he has indulged in that merely at times with restraint. Other production values of the picture were good enough though not as meritorious as the photography.

Though Mr. Chopra's treatment of the subject was not particularly intelligent yet his technical direction showed great promise.

Ashok Kumar improves with every picture and in *Afsana* in the dual role he has done admirably well. Veena, the haughty imperious beauty of *Dastan* looked pale and haggard and even her role is not as expected. Mr. Jeevan and Cuckoo have done their bits well. But it is Baby Tabassum, the dimpled little darling of everyone, who shames all others in her girlish innocence and superb performance.



Kalpana Kartik in Nav Ketan's "Bazzi"

## OUR REVIEW

# ★ NIRALA ★ A BOX OFFICE FLOP

THE fact that a surging mass of humanity is to be found at the box office to claim the refund, during the interval on their tickets is in itself a sufficient commentary on the merit of *Nirala*. The tongue in the cheek impudence with which its producers and distributors made this audacious but foolhardy offer has acted like a boomerang and recoiled on their own heads. The cause for such disastrous consequences is not far to seek, for *Nirala* is one of the most irritating and exasperating picture that I have ever had the misfortune of seeing.

Seeing M & T's *Nirala* I was reminded of a delinquent child who despite all threats, beatings and cajolings still persists in indulging in idiotic pranks and pernicious mischief. It has the obnoxious servility of a vagrant, the open defiance of a waster and all the hysterical symptoms of a confirmed psychopathic case.

At the outset I mentioned that *Nirala* reminded me a delinquent child and this is profoundly true because inspite of indignant public reception of such pictures and their intense disgust, our producers are regularly and systematically dishing out such humbug.

*Nirala* has every ingredient that comprises a box-office flop. It has a story that mocks commonsense and makes light of reason. There is no motivation, for the actions of its characters have been repeatedly told to us. When the hero Dev Anand falls in love with the heroine Madhubala he does not marry her for a reason which none could understand. And of course, as was to be expected, the hero is England returned and the heroine

is a village maiden. The latter chases the former and winds up in the arms of a different man with the end of the story looming large and self-evident to even a blind person in the audience.

In between, there are innumerable hysterical outbursts from almost all the characters not to mention the ghosts of the three dead wives of the Maharaja (the latter being played by the Late Mr. Mazhar Khan) who shrieks, screams and creates all sorts



Kuldip Kaur the most popular vamp of the day.

of furore that would send even a deaf man running pell mell out of the theatre. Miss Madhubala tries to look heart broken and Dev Anand guilty which does not succeed in convincing anybody.

The time has come when Indian producers must stop insulting the intelligence of the moviegoers and refrain from producing such low grade pictures. And yet Messrs. M & T and Chirawala and

## WITHOUT COMMENT!

Money Refunded... When?

Provided—You purchase the Reserved Ticket 24 hours in advance.

You agree to accept the amount after deducting the Entertainment Tax.

You decide not to see the picture after the interval.

Co. had the audacity to offer the money back to the public. Well, as I have said, the public lines up to take advantage of this offer at the booking office and it gave me a peculiar sort of malignant satisfaction to see that, for if ever a picture deserves to fail at the box-office, it is this.

Santoshi who wrote it seems to be in a mental trance at the time. Neither his songs, dialogues or story have anything even tolerably good. Direction by one Mr. Debendra Mukerji was as inconsequential as the theme and he had hardly any scope to prove his abilities, if he had any. Music by C. Ramchandra was a humdrum affair and technically the picture was far below the usual high standard of Indian pictures.

Miss Madhubala was good enough in a role which we have seen often on the screen. Dev Anand has a personality which is self-effacing and in *Nirala*, it was most conspicuous. He ambles all over the picture without knowing what he is doing. The rest are too insignificant to deserve even a mention.

I would not advise the risk of seeing even half the picture and thus forfeiting even the money for the entertainment tax!



# MANGALA

GOOD ENTERTAINMENT SPOILED BY ITS LENGTH

IN contrast to the last two pictures, of Mr. Vasani *Mangala* is a sad disillusionment while sanity commonsense and logic are indeed too conspicuous by their absence. Mr. Vasani's *Mangala* appears like a run away mare, whose goal in sight is lost and who through tortuous windings and turnings, reaches exactly where it started from. In the process, not only the characters seem exhausted but also the spectators.

I cannot even at this stage believe my own eyes and credit Mr. Vasani capable of conceiving incidents that transcend all boundaries of normality. For is it normal and natural to believe that an old man and a woman could manage to create an underground passage from the palace to another house far away? And yet *Mangala* and her father



Naseem is once again in the market she has several contracts on hand.

manage to do this. Again Mr. Vasani creates a situation where *Mangala* remains a virgin bride. So far so good. But through the most unbelievable logic she is granted her mental rights with her husband, by making her a dancing girl and sending her in to the welcome arms of her husband who does not recognise, in the dancing girl, his own wife! Every one in the audience could tell, by one single glance at her, that the dancer was *Mangala*, but only her husband could not do so, because then the picture could not have progressed further.

The third imposition, on our minds, comes when Mr. Vasani expects us to believe that *Mangala* manages to hide her nine months of child bearing from her captors and finally gives birth to it without anyone in the least becoming aware of the fact. Mr. Vasani of course conveniently glides over these obvious and stupendous difficulties in the screenplay by not depicting how *Mangala* managed to perform this impossible feat. The nine months for which *Mangala* bears the child and the period of delivery, Mr. Vasani expects us to believe, were kept a secret from her husband and the woman in attendance on her.

*Mangala* of Mr. Vasani is a sad disappointment in the art of movie making. Its boring length and crude screenplay will, I am afraid, make *Mangala* a box office failure. For you cannot fool everyone all the time and unfortunately that is what *Mangala* tries to do most of the time.

Technically it was a good picture in the established tra-



Mr. Edward Ugast, Regional Director of the Orient for Twentieth Century-Fox International Corporation is in India on his first visit to this country to acquaint himself with the motion picture industry, especially where it relates to the distribution of foreign films.

Mr. Ugast has occupied executive posts in the Far East, Europe and South America. He will remain in India for approximately a fortnight calling at his company's branch offices situated in the principal cities after which he will proceed to Ceylon for a similar survey.

dition of all the Gemini pictures. Other production values were also of the best. Music and dialogues, but the songs were far from appealing.

Out of the whole cast Bhanumati has given the best performance in the role of *Mangala*. Ranjan, in the dual role of the father and son, was not much to rave about. The three Bombayites Messrs. Aga, David and Badriprasad had not much to do but did them well.

# WHAT MARCH HOLDS FOR YOU

By PANDIT RAWAL

In March (Feb. 20—March 21) the sun passes through the zodiacal sign of Pisces. George Washington, Lord Baden Powell, Michael Angelo and Longfellow are some of the famous personalities born in this period.

Persons born in this sign have the characteristic of enjoying life under almost any circumstances. They are emotional and sensitive and have an over-abundance of self esteem which makes them pretend to be something different from what they really are, and very few admit their failings.

Sun-Pisceans have a dual nature. Sometimes they are remarkably optimistic and sometimes hopelessly despondent. They are easily influenced by their companions and environment. Fluids have an irresistible appeal for them and they are likely to take up to drinks.

The Sun-Piscean type are born actors. They are inherently imitative and the dramatic instinct is very strong with them. Ladies born in this sign are exquisitely charming and magnetic and are adepts in the art of make up. Some of the world's most beautiful women are born in this sign.

Persons born in this period have a deep understanding and are adaptable, intuitive, hospitable and generous. They easily become attached to their friends and have a confiding and trustful nature. They are fond of roaming about and have an over anxious and worrying nature.

The Pisces individuals have a predisposition towards chest complaints, insomnia, digestive disorders and are disposed to rheumatism. Moderate living in sunny, dry climates will be advantageous.

The colours most suitable to Sun-Pisceans are all shades of mauve, violet, and purple. The birth stones for this period are agates, sapphires, amethysts, and emeralds.

They form strong affinities with persons born in July, September and November.

Mars transits your birth sign in this month.

Haste and rashness will predominate in your actions and there will be a tendency towards irritation and restlessness. Hold your temper and avoid arguments. Guard against fevers and accidents.

Social contacts will prove beneficial. Last eleven days of March will be favourable for interviews, correspondence, journeys and pleasure pursuits.

Good openings in business are indicated. The period near the New Moon—

Taurus 7th—will be favourable for speculative activities. You will gain advantages through friends and will come across persons socially well placed in life. Take care of digestive upsets and beware of secret enemies. Defer changes and reshuffles.

Favourable turn is shown in business matters. Promotion or new responsibilities are likely. Advantageous developments are indicated between the 7th and the 21st. Friends will prove helpful. In personal matters avoid impetuosity. Lack of fervour will be apparent in personal relationships during the last week.

Property matters and domestic affairs will keep you on edge during the first week. Guard against restlessness and endeavour to maintain the good-will of superiors and persons in authority.

Virgo (Aug. 24—Sept. 23)

Libra (Sept. 24—Oct. 23)

Scorpio (Oct. 24—Nov. 22)

Sagittarius (Nov. 23—Dec. 21)

Quick decisions will be helpful in respect of business and finance, early in the month and particularly after the 16th. An important month for legal affairs, foreign deals, religious and literary activities.

You will be worried over money matters. Difficulties will be experienced concerning legacies, wills and monetary affairs of partners. Payment of outstanding will be delayed. Journeys are not advisable. Things will brighten up after the 21st. Avoid controversy with superiors and officials. Eyes are likely to be strained.

Much of your time will be spent in settling affairs of partners, relatives and friends. Generally you will pass through a favourable period. Avoid entanglements with married persons. Guard against low vitality and colds. Depression and sobriety will prevail during the second and third weeks. Health of the father is likely to suffer. Take care of irritation and minor mishaps during the first three days.

Personal affairs will be spot lighted in this month. Health should be taken care of during the first three weeks. Labour troubles are likely to crop up. Harmony should be preserved in the home and misunderstandings should be avoided. The second and third weeks show much activity.



Expenditure is indicated between the 7th and the 16th and prospects of gain are not likely to materialise. Monetary affairs improve by the end of the month.

A good month for social activities and amusements. You are likely to prove lucky in matters of a speculative nature during the first fortnight. The period will be favourable for children, love affairs, courtships and personal relationships. Good news may be expected about the married partner in the last week. Take care to keep fit in the second and third weeks.

Matters concerning home and domestic affairs will loom large in your activities. The period will be favourable for property matters or for moving into new premises. Your association with relatives and parents will prove congenial. Social side of your life should not be neglected. Expenditure is likely to be heavy and thoughtless spending should be avoided in the last week.

A month beneficial for literary activities, correspondence and short journeys. Brothers and sisters will be helpful. Aged persons will be difficult to deal with. The period will be favourable

till the 16th and there will be a chance of gain through speculation after the 21st. Delays concerning legal matters and foreign affairs are indicated.

A profitable month for business and financial gains. The second and third weeks will be favourable for new undertakings. Speculative risks are not advisable. Home affairs will run smoothly particularly after the 21st. This period will be good for home improvements and decorations. Care should be taken about diet and recurring symptoms of some long standing ailment should not be neglected. Strangers should not be encouraged in social life.

Jupiter will benefit business, finances and the profession. Don't fritter away your chances over trifles. Concentrate on consolidating your position and interests. Changes between the 7th and the 23rd will prove favourable. The restrictive influence of Saturn will be felt over personal affairs. Amorous love affairs will lead you to trouble. Disharmony amongst the members of the family is shown in the latter half of the month.

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DRIMMING  
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AT  
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DAILY 3 SHOWS  
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DAILY 4 SHOWS



## WHO PINCHED THE PLOT?

By: "Elcha"

TAFDAMCHILAL was in a black mood. He was fighting mad.

He had seen red. His anger had become choleric.

Generally he always had a kind word and a hot cup of *cha* ready for me whenever I dropped in at his office. Today he was wearing a Bush Coat and a frown—the frown more prominent than the proud American-fashion Bush Coat.

I sat down in the chair opposite him and greeted him with a *namaskar*. The only acknowledgment was a growl.

"Well, Bhai," I said, "what's troubling you?"... No reply. So, I asked sympathetically. "Has your Star Miss Streebala again not come to shooting?"

"No, I could have tolerated that!" Such was the gruff reply.



Kalpna Kartik and Dev Anand in "Bazzi."

"Then, what's the matter?" I said.

"Matter? Why, of all the disgusting, rascally, good-for-nothing, scheming thugs I have ever come across..."

I was afraid some blood vessel may burst. *Shanti*, Tafdamchilalbai, *Shanti!* I tried to quieten him.

Looking at me with big, beady eyes, he said: "You are a journalist, aren't you?"

"I—er—at least I believe so," I said modestly.

"Well, then why don't you write about it?"

"Write about what?" In his anger, Tafdamchilal is always an enigma.

"Write about thefts." He said.

"Thefts?" I queried.

"Thefts of plots—film plots."

"Oh, I see. You mean someone has plagiarised some film scenario?"

"Yes, that is the word—plagiarised!"

"That's very bad, but also very common," I stated.

"Then why don't you write about it? Write a 'Letter to the Editor' or something. Or, an article. Or, why not an editorial?" Tafdamchilal said.

"Much has been written in the past on the subject," I said placatingly.

"What are our Indians coming to? Look at their mentality. Why they can't use original plots, is beyond me. Can't our Munshis use their brains? Or, have they no brains?" Hard words, these.

I agreed with him. I also said, it was a very reprehensible thing to do. It was disgustingly shameful. Something must be done about it.

Then I asked: "What is the latest instance of this rascality you are talking about, which has brought about this outburst on your part?"

"Lal Lagam Pictures are bringing out a picture based on 'Samson and Delilah'?"

"We can't help it. So many picture have been copied in the past from foreign films. It is for Mr. Cecil B. de Mille to take necessary action. Why are you worried?" I said.

"Why should I not feel worried? Why, I had myself got the full script ready for taking out an Indian version of 'Samson and Delilah', when this thing happened. I had got it ready to the last detail, even to the lion fight sequence. Now, all expenses have been wasted. I have half a mind to sue Lal Lagam Pictures!"

## THE Film STORY

★ ★ ★

By B. D. GARGA.

### Talkie Comes Home

ARDESHIR Irani, of Imperial Film Co., was the proud producer to give the first all talking, singing and dancing film *Alam Ara* which starred Zubeida, Master Vithal, W. M. Khan.

*Alam Ara* was first projected in a motor garage at Lamington Road where the sound projectors were housed. There was no Indian theatre fully wired and equipped to show talkie films. Later the same machinery, which was imported with the help of late Mr. Fazalbhoy, was installed at Majestic, which became the first Indian theatre showing talkie films.

When *Alam Ara* was released at Majestic in March 1931, people thronged the theatre in thousands.



Sulochana, the telephone girl, who had the largest fan following in her days—as she appeared in "The Wild Cat of Bombay."

It is said that such a crowded reception was never seen before. Mounted Police was called out to ensure the smooth running of the show. People paid as much as Rs. 50 for a ticket. *Alam Ara* proved a gold mine for its producers.

In the wake of *Alam Ara* came Madan Theatre's *Shirin Farhad* starring Kajjan and Nissar and Prabhat's *King of Ayodhya* and *Jalti Nishani*. Whereas the former was technically a landmark, the latter was artistically very significant.

Slapstick comedies and action dramas, on the pattern of Douglas Fairbank, swashbuckling dramas were recreated in India. Fighting and fencing of the silent days was repeated time and again. *Dagubaz Ashaq*, *Naughty Maid*, *Toofan Mail* and *Bulbule Bagdad*, were the popular hits of those days—yet they did nothing more but talk.

### Filmic Music.

It wasn't until 1933 that a truly imaginative and artistic film was produced. It was New Theatre's *Pooran Bhakta* directed by Debaki Bose. For the first time sound was properly used and background music introduced to enhance the impact of drama. Much more than that it was here that film music became truly filmic.

Who can forget the moving scene of *Pooran Bhakta's* renunciation of the world, hurrying feet of Puran are shown going towards an unknown destination. A trail of footprints is left behind his devotees, men, women and children all bend and touch the sacred dust. Then is shown the wailing mother, with tear-soaked



Khan Bahadur Ardesahir M. Irani recording the first Indian Talkie "Alamara" in the studio hut.

eyes, and the walking feet of Pooran. Here Rai Boral's mystic and sombre music reaches to a crescendo, lending the whole scene a depth and dimension all its own.

### Classics in the Making!

In the following year from Shantaram came *Amritmanthan* from Debaki Bose. *Seeta*; from Barua *Devdas*. It was a happy coincidence that brought these three outstanding motion picture within the span of twelve months—coming one after the other, as they did, they mounted in impressive array the length and breadth of cinema's powers, its intensity and its scope.

Paradoxically enough each one of these films was singularly different in content and form yet something bound them together. The suggestion and symbolic treatment of *Amritmanthan* made Shantaram touch fame.

Debaki Bose who had earlier created a stir with his *Puran Bhakta* gave another unusual film



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Seeta. Seeta remains the most beautiful mythological film produced to date.

Until the release of *Devdas*, Barua was little known as Director. But *Devdas* sent people crazy. Saigal emerged not only as a master singer but an actor with real histrionic talents. As it born to play *Devdas*, he immortalised the role. It is said, that even Sharat Babu was deeply moved with his portrayal. Saigal's songs became the solace of a frustrated and famished nation. The melody of his '*Balam Aye Baso More Man Men*' and '*Dukh Ke ab din Betal Nahin*' was too haunting to be easily forgotten. Devadas set a new height in depicting the social reality.

Late Himansuraj's introduction of Playback in his film *Jawani ki Hasi* starring Devika Rani and Najamul Hussain revolutionised the sound system. This enabled the non-singing stars to exploit their histrionic talent. This not only facilitated the picturisation of songs but also lent a new force

to them since mobility of both the camera and the actor became feasible.

Colour is the thing!

Colour is an artists' dream and a Poet's delight, even Music is supposed to be radiating colours in space as the melody echoes.

With Walt Disney's *Silly Symphonies* was such a feast of colour and music even the Indian Producers felt tempted to bring colour to India.

Always ahead of his contemporaries, Ardeshir Irani of Imperial Film Co. produced *Kisan Kanya* in cinecolour. This was followed by another film of the same company *Mother India*. In spite of Ardeshir Irani's enterprising efforts, he could not succeed in making it a success. Prabhat Film Co. also tried a different colour process in their film *Sarandhri*, but without much success.

Sawan ke Nazare.

Apart from these experiments the music and costumes of our films have undergone an amazing



Prithviraj and Ermaline in one of Imperial's silent picture.

change. Bombay has either been giving a typically Maharashtrian music or copying Bengal, under the influence of Bengali music directors like Timir Baran, Pan-nalal Gosh and Anil Biswas, who had settled down in Bombay.

With the release of Pancholi's *Kharanchi*, Punjab suddenly came into prominence. Ghulam Haider was the chief exponent of Punjabi music and his '*Sawan ke Nazare hain la la la*' delighted the Indian filmgoers greatly. Although a mixture of western Rumba, Fox-trot and Jazz, it had the vitality and lilt of the native Punjab, Heer, Balo, Dhola, Gurdwara music and Punjab folk lore film music. Soon Musicians, Lyricists and Producers grew conscious of this new craze. Madhok, a native of Punjab, became the 'Poet Laureate' of Indian films.

Punjab has held the field for over a decade. But now the scale seems to be shifting towards south. The recent Gemini productions, *Chandralekha* and *Nishan*, have caught the fancy of both the film goers and film producers—The cycle has taken a full turn and history seems to be repeating itself. What next?



Sulochana is handcuffed by D. Billimoria, a scene from Imperial Film Company's "The Wild Cat of Bombay"



## THE "BORE" IN THE THEATRE

By: "DARIUS"

THE *Bore* came into prominence with the silent films. The silent films had credit titles, to explain away the dialogue which we only saw—but never heard—being silently mouthed by the actors. (Incidentally, the actors in those silent days never spoke any lines from the script. The story is told of a prince Secretary of a Society for the Deaf and Dumb protesting to Douglas Fairbanks for mouthing an obvious profanity which was lipread by the Deaf and Dumbs of the Society who had been taken to see the picture!) The *Bore* thought his companions and/or neighbours around him to be either uneducated or possessors of badly myopic eyes. So, he went on reading aloud caption after caption.

The bore found his privilege snatched away with the introduction of the Talkies. Of and on, however, a French, a Russian or an Italian Film does come in, to keep him in practice with the reading of the titles.

If it is a Thriller, do you want your enjoyment of the denouement shattered by a d—d fool who airs his intelligence—and the fact that he has seen the picture previously—by telling you beforehand who is the murderer? He goes on telling: "Yes, yes, it may not appear so, but this invalid old lady is the real murderer!" You go to see the Thriller to be thrilled, to enjoy the suspense and await breathlessly for the final revelation.

The only time I nearly came to being a murderer was when a middle-aged lady started commenting upon a Play I was witnessing. The reason why I sawed was that she was disgustingly accurate in her sequences. She would say: "Now, you will

find that the girl will slap him and go out of the room!" Somehow or the other the sequence would be quite a different one from the one she had been relating! It not only confused me, but at last made her exasperated companion beg her to desist from giving her any more low-down upon the coming events!

I may tolerate the *Bore* who takes a pride in his knowledge of the picture being screened and tells his friend as well people in the neighbouring seat what next they should expect on the screen; but, I cannot tolerate this other type of *Bore*. He just adds his own bit of useless comment and criticism. For instance, he will say: "See, he is kissing her now!" My God, I have got eyes, haven't I? I can understand when a man is kissing a girl!



Shammi, Moti Sagar, Sunalini Devi, Bindu and Nitoo in Darling Films "Malliar"

The *Bore* is not confined solely to the male sex. In the case of the female *Bore*, the conversation also takes the form of inconsequential talk of the latest thing in fashions, food, scandals and ailments. Let there be the most dramatic sequence on the screen but, you will find it spoilt for you by a gushing female who remarks to her companion: "Did you, my dear, notice the *abla* embroidery on Nigar's *choli*? How cute..."

A new type of *Bore* has come into his own since the introduction of crisp Potato wafers, in even crisper paper bags. He munches the Wafers, crinkles the paper and in between mouthfuls comments upon the film. You may tolerate his patter, but not the crunching, rustling, crinkling noise. "Hamlet" was "Murdered" by this type of *Bore* in the Bombay cinemas.

Bombay's Home Minister has banned smoking in Cinemas. He will win my approbation and everlasting thanks if he passes a legislation to do away with the *Bore*!

An Interview with

## PRAN

"The Meanest Man in the World".

THE place—Lahore, the setting—a Pan shop, the time—midnight, the dialogue "Tumhara Nam" and my reply "Tumhara Kam." Surprised are you, but that's exactly how my "mean" career started, and earned for me this rather uncomplimentary title, but atleast I have one consolation. It belongs entirely to my film career, which proves in a way that I am successful in portraying the role I am acting convincingly enough. Reminiscing as far back as 1939, I can remember every detail of that fateful night when Mr. Walli found me rather high at a pan shop, and asked me my name. Before daybreak I had signed a contract on Rs. 50, a month. But in my sober state the next morning I wondered what had come over me to make such a foolish contract. As a still-camera man I was getting Rs. 275, a month. I wonder if I would take such a risk again "in the hope of earning more money in the future in the shortest possible time." I know though that I would not have the guts. Anyway here I am, my first silly role being in *Yamla Jat*. Before I got the hero's role in *Khandaan* was not to my satisfaction, but show business had got into my blood. After the partition, I came to Bombay. For a year I was without work, and only my wife and I know how we managed. She was wonderfully patient with my bad moods and my irritating ways. I kept afloat only because of her. I don't ever remember hearing a word of complaint from her. When finally in one week I got three contracts—one with Bombay Talkies (*Ziddi*), Prabhat

(*Apradhi*) and the third with Aina Pictures (*Grahasti*), I was happy more for her than because it restored my self-confidence. Since *Grahasti* I have made *Rakhi, Bari Bahen, Sheesh Mahal, Pulli, Afsana* and *Bewee*. My current films are *Bahar* (Aym) *Pyar ki Baton*, (Nargis Art Concert) and *Daman* (Madhukar). I sometimes see my own films, and I feel that I gave my best performance in *Bewee*, in which I play a dual role of father and son, and it gave me great scope to show off my acting ability.

I know that producers have typed me as a villain and that the public expects nothing else from me and that is why it will be almost impossible to get any other kind of role. But I honestly



The villain who is cordially hated on the screen is this double crosser Pran with a double telephone to his ears upto some mischief once again.

do not mind. Although I would like to be a good comedian, I certainly would never like to be a hero. I prefer to manhandle the females instead of making love to them. As a hero I would have to be too goody goody. It is my ambition to be acclaimed the best villain of the Indian Screen. As a villain I am not concerned with the leading lady. My friends often wonder if I am really the rascal I portray. I admit I am. I love to give the impression of being a bad man, and sometimes, when I psycho-analyse myself I wonder if this is because I am not in real life, and therefore enjoy doing in films what I have not the guts to do in reality.

I myself am not aware if I do justice to the roles given me, or if I could do better. I do not know if I am "mean" enough. But my weakness is that I neither see foreign films except two or three a year, and I never read. The only way in which I have given realism, (if at all) to the



attains I have been, is by studying characters and studying real live people who coincide with the characters. It's not difficult to find real villains you know, and I have never had difficulty in looking like them.

Mr. Chopra who directed *Afsana* gave me a great deal of help, but I would like to work with J. K. Nanda and Kidar Sharma. Kidar has the art of making true artistes. My opinions about the film industry are the same as anyone else's. I think our stories are poor, and I am against the star-system. Neither the director nor artistes have time enough for the roles. But the technicians inspite of great odds are putting in very solid progressive work.

It's funny to find myself in this line somehow. As a child I was never a good student and never took part in dramatics either. My three brothers and sisters were disgusted with me, but I was the most mischievous child was my father's favourite. He encouraged me in the things I was always fond of—games and jazzy style American clothes. My father and mother are both dead now but I feel happy that at least my father lived to see me successful. It made him very happy to see me settled, as he was generally worried about me because of my irregular habits and unruly ways. Even today I can never sit through a film or interview, and I am always uncomfortable with money in my pocket. I'm a terrible waster. I love to smoke and drink, specially whisky, but I also love exercise in any form be it fencing, swimming or riding.

As a boy of sixteen I was really skinny and weak. Six years of rigorous exercise at home put that right. Today I am not only well built but have a great deal of stamina.

Apart from shooting hours that is the only time I am active. I

am punctual where my work is concerned. I don't have a temper, but when I do lose it I usually hash up my car. Touch wood but this is the first year that I have not met with an accident. I'm altogether a peculiar person. I like sweets but never eat them. I enjoy watching ballroom dancing, but cannot dance myself.

But villain that I am, and tough as I am supposed to be I have a weakness in my shining armour. I am not generally superstitious, but I will never

allow a mufurat shot to be taken on me. I have the experience, (perhaps it's coincidence) that the picture fails then. And if that happens you know what the result will be—the screen will lose a villain, and I will have to go back to photography, or to the pan-shop. Years ago I would have been able to take this on the chin, but now show-business is so much in my blood that I should have no difficulty in playing the repentant villain with tears in my eyes!



Vijayalaxmi as the Gay Radha in *Murliwala*, a Madhuwani Chitra.

## STARRY SKIES

### Bombay Talkies Ltd.

*Sangram* starring Ashok Kumar and Nalini Jaywant, directed by the creator of *Kismet*—Gyan Mukerjee has again proved to be a gate crasher. It is running to packed houses at the local theatres. Their next *Mupadar* is awaiting release.

### Chandrakala Pictures

Dhirubhai Desai has made a fine job of his mythological subject. *Jai Mahakali* starring the popular Nirupa Roy with Sahu Modak, Ullhas and Lalita Pawar in the support.

### Darling Films

*Mahar* starring newcomer Shammi opposite Arjun and directed by Harish will be ready for release before long. One of its highlights is the entertaining musical score by Roshanlal.

### Filmiland Ltd.

Producer-Director Muzammil has left no stone unturned to make



Mubarak in Wadia's "Madhosh".

*Usha Kiran* a box office success. It stars Geeta Bali, Nimmi, Lalita Pawar and the Late Mazhar Khan. The picture awaits an early release.

### Filmistan Ltd.

*Sargam*, directed by Santoshi and starring Rehana and Raj Kapoor in the key roles seems to have settled well at the local Imperial. In the meantime, *Shabista* starring Naseem and Shyam is receiving finishing touches at the able hands of Director Mitra. Directors Johar and Heman Gupta are also busy with their respective productions.

### Famous Pictures

*Do Silare* starring Suraiya and Dev Anand, with Premnath and Kuldip is producer director Kashyap's last film for Famous Pictures. The Picture has all that goes to make a wholesome entertainer.

### Filmarts (Bombay)

Producer Fatchchand has completed his *Buzdil* starring Prem Nath, Kishore Sahu, Nimmi and Kanahyalal. It is directed by Shahid Latif from a story by his wife Ismat Chughtai.

### Kardar Productions

*Naujawan* starring Nalini Jaywant, Prem Nath and Nawab Kashmiri and directed by Mahesh Kaul is scheduled for an early release. It is produced by Ashfaq Malik from a story by Inder Raj. Music is by S. D. Burman.

### Musical Pictures Ltd.

*Jadoo* directed by A. R. Kardar and starring Nalini Jaywant and Suresh is also nearing completion. The music is by Naushad. With these two pictures almost complete Mr. Kardar is drawing up schedule for his next productions.



Nirupa Roy—the Queen of Mythological pictures.

### Mohan Pictures

Director K. Amarnath is fast completing his costume melodrama *Sarkar* which stars Veena Ajit, Shashikala and Ullhas. Music is by Pandit Govindram.

*Veer Bhimsen*, a mythological starring Nirupa Roy and Trilok Kapoor and directed by Jayan Desai is awaiting release.

*Ram Janma* another mythological directed by the veteran Nanabhai Bhatt is progressing well in the sets. It stars Nirupa Roy, Ram Singh and Veera.

### National Finance of India Ltd

Producer Roshanlal Malhotra is believed to have made his maiden offering *Kale Badal* an emotional drama with a good star cast consisting of Shyam Meena, Pushpa Hans, Gope Gulab and Pratima Devi. Director Anant Thakur is making all out efforts to make it a box office hit. Cameraman V. Avadhoot has done some fine photography.

### M. & T. Films Ltd.

They have five pictures on the schedule and their work is progressing smoothly.



#### National Theatres

K. Asif's *Hul Chul* is doing well at the Opera House. Directed by S. K. Ojha it stars Nargis, Dilip Kumar, Sitara, Jeevan and Balraj. Messrs. Sajjad and Shafi have jointly contributed the musical score. Asif is contemplating the production of *Phagat Singh*, a revolutionary subject by K. A. Abbas.

#### Krishin Movietone

The Mahurat of *Tarana* was performed at the Shree Sound



Shyam and Naseem in Filmistan's "Shabista"

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Studios in the midst of a large gathering. *Tarana* stars Dilip Kumar and Madhubala together for the first time. The supporting cast consists of Gope, Kumar, Gulab and Jeevan. The songs and dialogues are by D. N. Madhok and it is directed by Ram Daryani, from a story by Dwarka Khosla.

#### Mehboob Productions

Producer director Mehboob's *Aan* starring Dilip Kumar, Nandira a newcomer, Nimmi, and

Prem Nath is fast progressing at the Central Studios. The picture is being dubbed in Tamil for the South Indian market. Fareedoon Irani is reported to have excelled himself in giving fine camera work. Naushad is responsible for the music.

#### Omer Khaiyam Films Ltd.

*Ustad Pedro*—an action drama set against true foreign background is now ready for release. Directed by Harish it stars Begun Para and Sheikh Mukhtar.

#### Ranjit Movietone

Written and directed by Zia Sarhadi *Hanlog* is well nigh complete. The story of *Hanlog* is daringly different and it will set up a new precedent in the field of realistic cinema. Nutan Samarth, Balraj, Sajjan, Durga Khote and Kanahaiyala form its cast. Music is by Roshanlal. The lyrics are composed by progressive writers Vishwamitra Adil and Udhav Kumar.

Kidar Sharma's *Bedardi* starring Geeta Bali, Nimmi, Jashwant and Jeevan is expected to be released at the Liberty after *Gada-no-Bel*.

#### S. K. Films

Ambitious and hard working director S. K. Ojha is busy shooting his first independent film *Naaz*. It stars Ashok Kumar, Nalini Jaywant and Gope in the cast. The story is by K. A. Abbas and V. P. Sathe with dialogues by Wajahat Mirza.

#### Kashyap Productions

Producer director D. D. Kashyap has completed his first independent film *Aaram* starring Madhubala, Prem Nath, Dev Anand and Durga Khote. Dialogues are written by the well known Urdu writer Rajinder Singh Bedi, lyrics by Rajendra Krishan and set to the tunes of *Anil Biswas*.

#### Pancholi Pictures

Shooting is going on at full speed of their picture *Nagina* featuring Nutan Samarth in the chief role; a feature of the film will be a role played by Sohrab Modi. It is being directed by Ravendra Dave and produced by Dalsukh Pancholi.

#### Wadia Films

Producer Director J. B. H. Wadia is forging ahead with the shooting of his picture *Madhosh* starring Meena Kumari, Manhar, and Usha Kiran in the lead. The photography is by R. D. Mathur and the music is by Madan Mohan.

#### Gemini Pictures

*Mangala* has taken Bombay public by storm and has also proved a box-office hit. Producer Vasani is busy with the paper work of his next subject.

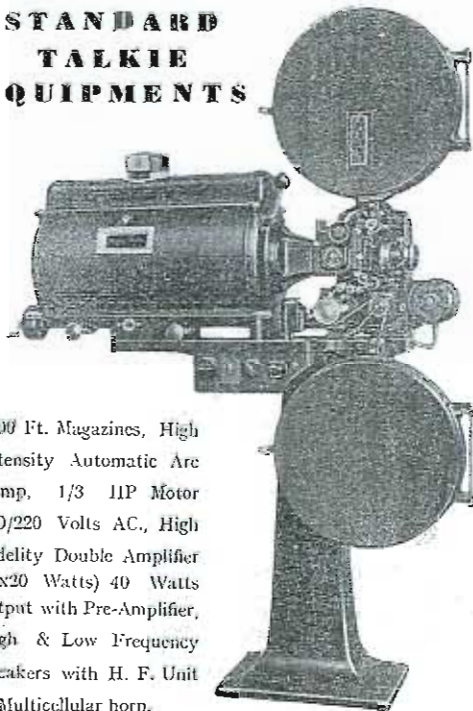
#### Shabin Pictures

Producer S. M. Nawab is sparing no pains to make *Saaz* a gate-crasher, at the Bombay Talkies Studios. The picture features Nigar, Yakub, Nasir Khan and introducing a new face Arty.



Geeta Bali in "Bazzi"

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# THE MEANING OF MUSIC

By N. D. PATEL

THE word music is derived from "muse" which means godliness of art or poetry, but the idea of music has originated from Nature. For instance, if we drop a pebble in a pool of still water, a musical note of liquid melody is produced.

What living creature is there, in the face of this earth, who does not like and is not moved by music?

To a lover of music—be he a poet, singer, composer, instrument player or an ordinary appreciative individual—life is music. He finds music in the lilting chirps of birds, in the gurgling waters of the sea, in the wind whistling through trees, in the rain pattering the earth, in regular noises and voices—here there and everywhere.

The legends have shown that even birds and beasts flock to the source of music and are moved by it.

Music pervades the universe; there is "Music of the Seven Spheres." There is music in nature for those who have ears to hear, eyes to see and hearts to appreciate.

Music has the power of moving and transporting us in to an ethereal region—It stirs in us emotions, strange emotions, emotions which are difficult to describe. Really good music can be felt more than heard. There is nothing more enchanting than music.

Music has power of exciting and soothing us, elevating and impressing us. In times of war when soldiers march to the battlefield, the military band strikes a note which inspire them to

fight with redoubled vigour and valour, and even to lay down their lives for the defence of their beloved country.

Soft music acts like a tonic to our nerves, and soothes and comforts us in times of our distress. Shakespeare has rightly shown that soft gentle music exercised a sanitary influence even on mad men. Music also exercises a healing effect over the sick and the suffering.

There is a type of music which makes us light-hearted and gay and lifts up our spirits. Under its spell, we for a moment forget all our anxieties and worries and beam with joy and cheerfulness. But there is also a type of music, poignant with pathetic words and piercing melody, which provokes tears from our eyes and leaves us sad, musing and depressed.

There is another type of music which is composed of all sorts of jingle and jangle which jar on our ears, and this gives us rhythmic music.

We can understand and appreciate music in our mother tongue much better than in any other language. This is due to the fact that right from our childhood we are accustomed to catching with great ease, notes and tunes in our mother-tongue.

In order to achieve better effects with a song of music, it should be sung in the proper atmosphere, background and environment. For instance, songs sung in dramas and films thrill and appeal to us more, as they are sung against proper setting and background, and suit the occasions as the story demands.



Nirupa Roy in Mohan Picture Bhimsen

A novel feature about music is that it increases the efficiency of workers. For instance, in some factories in America where soft gentle music is played during working hours, output has increased tremendously. In this machine Age, when division of labour is carried to its farthest limit, manual labour tends to become more and more dull, monotonous and uninteresting. Therefore, in order to make the work interesting, in order to break the monotony, in order to relieve the tension on workers' minds from getting blank, soft and gentle radio music is played during working hours, which keeps the minds of the workers healthy and increases their zest and zeal for work.

Music feasts our ears, vibrates the chords of our hearts and its tuneful melody sings in our memories for a long time after we first heard it—Things mortal and worldly shall perish, but Music abides in eternity.

"If music be the food of love,  
Play on, play on, play on."

## Film Commentary From Britain

### Herbert Wilcox: 30 Years Work For The Screen

by STEPHEN WATTS

THE inclusion of Herbert Wilcox, one of Britain's leading film directors, in the recent Honours List—he can now write the letters C. B. E. (Commander of the Order of the British Empire) after his name—was a royal recognition of 30 industrious years spent in the cause of British films.

It also directed the spotlight on to one of the most popular and remarkable figures in filmmaking. Wilcox is above all an independent; he goes his own way determinedly, and it has proved a way paved with gold for him and all concerned with his pictures.

If there was an immediate reason for his being honoured it was his latest picture *Odette*, but right from the days of his first world success, *Victoria the Great*, Wilcox has been steadily building a reputation as Britain's leading film ambassador abroad as well as the most consistently successful purveyor of screen entertainment for home consumption.

#### Discovery of Anna Neagle

It was with his discovery of a golden-haired shy musical comedy actress barely out of her teens that the real rise of Wilcox began. The girl's name was Marjorie Robertson, but that was changed to Anna Neagle, and it is no exaggeration to say that Wilcox has dedicated his energies and ingenuity ever since to building her into and maintaining her

as one of Britain's most popular and successful screen stars.

#### This Year's Programme

It seems likely that *Odette* will prove to have been the greatest success of all the Wilcox-Neagle films, but already it is a piece of past history to the pair, now pressing on with a full and ambitious programme for 1951. The principal Anna Neagle picture will be right in line with the pattern which has served so well—a film biography of Florence Nightingale called *The Lady with the Lamp*. Miss Neagle, continuing her highly successful acting partnership with Michael Wilding, will also appear in a modern drama *Caesar's Wife* and in a spectacular production *Derby Day* the stars of which will also include Sir Ralph Richardson, one of Britain's leading stage actors.

As he approaches the age of 60 Wilcox seems to be redoubling



Herbert Wilcox.

rather than reducing the scope of his activities for this year. He also plans a history of the Old Vic, Britain's most famous theatre, with Dame Edith Evans in the character of Lillian Baylis who virtually created the Old Vic out of nothing by her own efforts. There is also in preparation a life story of the painter Van Gogh in which Trevor Howard, Miss Neagle's partner in *Odette*, will play the title role.

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# Film Gossip

## Father and Son Separate?

ALTHOUGH five years have passed since Raj got married to Premnath's sister, Raj has been staying with his father in the Matunga flat. Now Raj has separated from his father and gone to stay in a flat of his own in Chembur—not in the film colony but in proper Chembur town.

And this separation has given rise to all kinds of rumours. Some say Raj has been turned out by Prithviraj, others say Raj has himself walked out because of his acute differences with his father. But like most of rumours there is hardly any truth in this tale of strife and quarrel.

For, father and son are still in the best of terms. It is only because Prithviraj feels that Raj is grown-up enough being a father of two children and producer of two pictures that he must live separately and learn to shoulder

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the responsibility of running a home; that Raj has gone to Chembur and even then he has not gone off at his own accord. For it is his father and uncle who have found him the new flat and literally physically installed him there. And the very fact that Prithviraj and his wife often go to Raj's new flat to spend a day gives lie to the rumour of rift between father and son who still however considers his father's place as his home and his own flat as a picnic cottage!

## Raj—A Sportsman

Talking of Raj, it is interesting to note that out of the vagrant and slum children near the race course at Mahaluxmi, Raj has organised a hockey team. With the kit and ground supplied by Raj, every evening these children go and play hockey and not being a snob Raj himself joins them and plays with them. In fact, he was going to captain their team in a hockey match which had to be abandoned at the last moment due to Raj's illness.

Raj has also supplied the kids with cricket paraphernalia and he would play cricket himself with them in the season. The slum children must be grateful to Raj not so much for his generosity but for the sportsman spirit with which he mixes with them and plays with them.

## Stars at Loggerheads

A BIRD tells me in my ears that two of our topmost stars would not work together, though as a team they have made many successful and really good films together. They are Nargis



Usha Kiran is held in chains while the two villains fight out the issue to own her in Wadia's "Madhosh"

and Dilip Kumar. It was in *Mela* that they were first teamed together and the picture proved a jubilee hit. Since then they must have appeared at least in half-a-dozen films by now including *Anokha Pyar*, *Jagan*, *Babul*, *Hul Chul*, *Deedar* and *Andaz*, and all critics seem to be of the opinion that Nargis and Dilip make a fine pair, some critics think that they make a better pair than Nargis and Raj or Dilip and Kamini.

Individual performances apart, there are hardly half-a-dozen stars who are both popular and good artists and if two of them like Nargis and Dilip were not prepared to work with each other, they create almost lasting crisis for the producers. Consciously or unconsciously Mehboob avoided this crisis by discovering a new star for *Aan* and other producers are finding new partners for Dilip and Nargis.

The question is, why these two stars are not prepared to work together, especially since only sometime back they were best

of pal—at least that is what they appeared to an outsider who watched them on sets of *Deedar*. Had their quarrel to do something with that famous incident in *Hul Chul*? Perhaps a little. Nargis would never forgive Dilip for not bothering to enquire about her health, when she fell ill while working in *Hul Chul*. And Dilip, one does not know why, has some grudge of his own against Nargis.

Perhaps the reason for their quarrel is just temperamental and nothing else. Whatever the cause, it is a pity that intelligent educated stars like Nargis and Dilip should not agree to work together. In the interest of the art and the industry they serve, they must get over their prejudices and be good friends once again.



Geeta Bali in Nav Ketan's "Bazzi"

In fact as this is being written it is learnt that efforts are being made by mutual friends to bring them together. One hopes that the efforts prove successful.

## Asif vs. Amrohi

There was time when Asif and Kamal Amrohi were the best of friends. After all it was Kamal who wrote the script of *Phool* and also the script of *Moghul-E-Azam* the two pictures which Asif directed.

As is well-known, *Moghul-E-Azam* could be completed, Shiraj Ali Hakim went almost bankrupt and migrated to Pakistan. The unfinished film was mortgaged to Shapurji Pallonji, the building contractor of Famous Cine Laboratory, Mahaluxmi.

Now Asif has persuaded Shapurji to re-make the picture, using some of the material from the old film. But just when Asif is trying to remake the production of *The Great Moghul*, Kamal Amrohi seems to have been inspired with a zeal to make the same picture himself.

As there is no copyright on the historical subjects, Asif and Kamal Amrohi are both entitled to produce film on the love story of *Anarkali*. Even Filmistan was trying with the idea of producing *Anarkali* in colours but now it seems to have given it up. And in fact, at least in case of mythological subjects, it is on record



Moti Sagar and Shammi in Darling Films, "Malhar"

that two pictures have been produced on the same story viz. *Ghatochk* and *Maya Bazar*, *Bholu Shankar* and *Shiv Leela*, *Bhimsen* and *Parijatuk*.

It is open to question whether Kamal Amrohi can use the same script for producing *Anarkali* which he had written for *Moghul-E-Azam* and whether it is advisable to produce two costly films on the same story. Filmkan was tempted to plunge in the production of *Anarkali* in spite of Asif's opposition. But wiser counsels have prevailed and Filmkan has now abandoned the project—but not Kamal Amrohi who seems to be determined to make the picture on his own. And now it remains to be seen in this for *Anarkali*, who wins Asif or Amrohi?



## STOLEN SMILES

"Oh! if only I had known before that this tunnel was so long I would have given you a good hard kiss."

"Good heavens—then it was not you?"

Mother to young Johnny: Dear, you shouldn't behave like this with your new governess. Now come on be a good boy and kiss her.

Johnny: But mummy, yesterday father kissed her and she slapped him. And supposing she slaps me too—then?

He: I know a man who's been married for thirty years, and stays at home every evening.

She: (with deep feeling): There! That's love.

He: Oh, no, my dear, it's rheumatism.

An Englishman and a Scot were walking in Hyde Park. The Englishman stooped and picked up a shilling. Without a word the Scot turned and went to consult an oculist.

"Tell me, is that McNab fellow honest?"

"Honest I never give him my hand without counting my fingers afterwards."

Advertisement: Farmer, 38, wishes to meet a girl about 30, who owns tractor. View, matrimony. Please send snap of tractor.

It is better for your wife to find a letter in your pocket which you forgot to post than one you forgot to burn.

Waiter: Two sausages for Mr. Bosse.

Landlord: Take him one. He is so drunk that he is sure to see double.

Waiter: I have already allowed for that—he ordered four.

A clergyman received the following notice regarding a marriage that was to take place:—

"This is to give you notice that I and Miss Jemima Brearily is comin' to your church on Saturday afternoon next to undergo the operation of matrimony at your hands. Please be prompt as the taxi is hired by the hour."

An American news item announces that science will shortly give us square egg. But for the time being, hens will continue to lay egg-shaped eggs.

The woman next door was talking with the maiden lady. "I hardly ever go to town to shop," she said. "I find you can get anything you want from mail-order houses." Yes, I suppose so, sighed the old maid: "anything but a male."

A motorist was in court for having struck a pedestrian. "don't you know that it's your duty to do everything you can to avoid hitting a pedestrian?" asked the Judge severely. "Yes

sir," was the answer. "Then why didn't you zigzag your car and miss him?" demanded the judge. "I tried that, Your Honour," said the motorist, "but he was zigzagging, too, and zagged when I thought he was going to zig."

A bride entered a drug store and asked anxiously of the clerk. "Does that baby tonic you advertise really make babies bigger and stronger?" "We've had no complaints on it, madam, and we sell a lot of it," declared the clerk. "I'll take a bottle," said the woman, then in a whisper asked. "Who takes this tonic me or my husband?"

Rustus: "What's that word 'matrimony' mean?"

Sambo: "That ain't no word—that's a sentence, man!"

He: "If a man steals, no matter what, he will live to regret it."

She: "How about those kisses you used to steal before we were married."

He: "You heard what I said."

"Why is your car painted blue on one side and red on the other?"

"It's a great scheme. You should hear the witnesses contradicting each other."

"If I were rich you would accept me fast enough."

"Thank you, Freddie. That's the most flattering thing you're said to me yet—and so unusual."

"What do you mean?"

"You and a lot of others have paid compliments to my beauty, but that is the first time one of you has given me credit for common sense."

IT  
HAPPENED  
IN

## Hollywood

By LEROY MARCH

YOU should see that Italian film, *Bitter Rice*. First, it's a good picture. Second, even if it wasn't a good picture, you should view its beautiful star, Silvana Mangano. She reminds you of a mixture of Hedy Lamarr and Barbara Stanwyck at their lovely best.

When I first knew Ray Milland, years ago, and before he was a star of major magnitude, he had an ambition to someday own a very large and impressive mansion in Del Air. So came the time when he had a lot of money, and bought such a mansion. Now he's got it up for sale. It's too big to maintain comfortably, and it's too far away from schools, too.



Manhar Desai and Meena Kumari in "Madhosh"

The day after Christmas, Red and Georgia Skelton will be off on a sixty day personal appearance trip. This is something Red has wanted to do for a long time, but his old contract with M-G-M wouldn't allow it. I can't swear that this is true but I have heard that before starting out Red is going to spend a couple of weeks in a hospital, resting up. When Red works he does it so hard that he knocks himself out.

One of my predictions has at last come true. I've always known these strapless gowns weren't safe, and have steadily said so, and predicted that the law of gravity would get to work on one of them some day, with embarrassing results to the wearer. It happened to a Redhead star at a Sunset Strip Club the other night.

If you see a picture called *King Solomon's Mines* being currently offered at awfully low prices, investigate a little bit before buying your ticket. It may not be the super-colossal production you think it is, the one starring Deborah Kerr, Stewart Granger, and Richard Carlson. It may be that modest cinema effort of the same name, made in England about fifteen years ago, starring Cedric Hardwicke be-

fore he was a Sir. MGM is it tizzy about this unpretentious little picture being shown around in competition to their own multi-million-dollar effort. They might have known this would happen, and should have bought the old picture before making the new one.

HOLLYWOOD HEARSAY Remember when I predicted the stripteuse Lili St. Cyr would be coming to Hollywood and that she'd be signed for pictures. The first part has come true. Lili has been signed to headline the show at the Mocambo. An I still bet she gets picture offers. In *Quantrell's Raiders*, with Ala Ladd, Elizabeth Scott for the first time gets no negligee back lace nightie scenes. It's Western, with no such frivolous goings-on... Susan Morrow at Roddy McDowall getting around. And the Army's getting around to Roddy, too... Jackie Coogan and Dancer Doreen Grey see to like each other very much indeed, and I don't blame his Doreen's awfully cute...

FOR BOARDING & LODGING WITH COMFORT & GOOD FOOD Stay At EDWARD HOTEL 20, SASSOON ROAD, POONA.



# The Producer As A Genius

By RAM L. GOGTAY

THE woes of a pioneer never end. The short cartoon film, which Walt Disney perfected as a wonder of the entertainment world, ceased to be profitable when almost every other American producer emulated Disney and offered his product as part of a complete programme, whereas Disney wanted a separate rental which only the few exhibitors proud either of art or of prestige were prepared to pay for what appeared to the rest of them a drug on the market.

While, therefore, Disney continued to produce his short cartoon films, which have tended in recent times to lack that certain speciality which was the capital of Mickey Mouse, he had to concentrate his artistry on the production of feature length cartoon films if only to keep the Big Bad Wolf away from his very large door. And between *Snow White* and *Cinderella* he can be said, by and large, to have travelled from success to success. *Cinderella* is a picture for girls because every girl hopes that one day her own good fairy will send a carriage and four which will convey her to her Prince Charming. Until lately, India had real Princes, many of them very charming. Hereafter they must be mythical and, therefore, the picture will increase in popularity and prestige with the lapse of time. With *Cinderella* Disney seems to be up to a new experiment—perhaps forced upon him by circumstances—of which more will be heard later.

But the charming princes of *Snow White* and *Cinderella* did not end Disney's troubles. If

he supplied the full length film, the exhibitor had still to buy other short films to complete a two-hour programme. And these other films had to be other than cartoon films if the programme was to be balanced. This also meant, since the public paid for the full length feature only, the sacrifice in part of a reward which Disney had the right to expect in full. He, therefore, hit upon the grand design, not to depart from his beloved animal kingdom but to film its inhabitants in their natural habitat and provide the people the contrast of documentary films as against the morally invaluable entertainment of his long cartoon films. The resultant *Saga of Seal Island* and *Beaver Valley* sing sagas of their own. As the camera here has to travel over inaccessible hills and dales, the films are photographed in 16 mm. Kodachrome and then enlarged to technicolor. If in this process some colour quality is lost, a great deal is gained in being able to see the impenetrable unusual. Even in these shorts Disney has maintained the intelligence which he has always seen in his animal kingdom as it were to belie the dictum that the only thing man is endowed with more than the animal is his brain.

The seals on their island seem to behave exactly like men and women elsewhere, while the industry of the beaver will shame away almost every Minister, industrialist and labour force who are never tired of asking each other to produce more goods or services but are themselves doing little better than perpetuate their species.

Like Disney, every serious film producer has a bit of genius

in him. The resounding success which transplanted the original of *The Cover Girl* into a Princess gave Columbia the grand idea to conceive *The Girl of the Year*. And it is simply amazing that an issue which the fossilized Indian Censors would have otherwise delivered still-born was found not only to be very much alive but kicking at even the Esquire *Girl* created by Vajda. Columbia have discovered in Joan Caulfield the latent talents which other producers even with the help of Bob Hope, could not.

Other recent geniuses were the writers of *Kiss Tomorrow Good-bye* and *In a Lonely Place*. The screenplay of the former is a gem which should be in the Library of the Congress and in the British Museum and perhaps even in the Indian National Archives if the two current Presidents, within and without Ashok Baug, can concede to the screenplay its proper place in literature. The resulting picture is also a gem—the theme apart—in which Warner Bros. for their production genius and James Cagney for his virile performance, deserve full honours. Humphrey Bogart, long an exclusive Warner star, would seem to have mastered all the Warner action technique which, together with an unusual, almost Radcliffe Hall like story, makes the second picture under notice admirable in its own peculiar way.

# FAMED BROADWAY CAST DANCES AND SINGS IN TECHNICOLORED

THE singers and the dancers come into their own in Warner Bros.' *Tea For Two*, the romantic musical with a cast of the brightest young players in years.

In the Technicolor film, due at the Eros Theatre on 16th, are stars Doris Day and Gordon MacRae, both of whom sing and dance in the film. For Doris it's the first dancing she's done since she was hurt in an auto accident at 16. At that time she gave up a dancing career to become a vocalist, at which she's done pretty well, too. Gordon, primarily a singer, continues some of the terpsichorean stuff he started in *The Daughter of Rosie O'Grady*, in which he co-starred with June Haver.

# TEA FOR TWO



Patrice Wymore Dances for 'Kicks.'

There's Gene Nelson, the Broadway dancing sensation who got his first big picture break in *The Daughter of Rosie O'Grady*. Gene does a dance with Doris Day that's got even dance

director LeRoy Prinz excited.

Two newcomers to film but veterans of Broadway are Patrice Wymore and Virginia Gibson, tall red head born on the banks of the Mississippi at St. Louis.

Patrice has appeared in a number of Broadway shows including *Up at Central Park*, *How to Succeed in Business Without Really Trying* and *All For Love*. She recently won the Theatre World Award as one of the most outstanding new personalities the year on Broadway. Virginia appeared in *Along With the Fools* at *Fifth Avenue* at *Look Ma, I'm Dancin'!*

*Tea For Two* is the story of a group of show people during the Wall Street panic, looking for some way to finance their musical production. How they do about this task makes one of the liveliest, truest filled films this season.



EROS-FROM FRIDAY, 16th MARCH

A JOY TO BEHOLD!  
ALL THE PLEASURE  
THE SCREEN CAN UNFOLD!

YOURS ON A SILVER PLATTER

# Tea For Two


Color by **TECHNICOLOR**



Warner Bros.  
Musical Treat of Treats!

TEA FOR TWO \* I WANT TO BE HAPPY  
DO DO DO \* CRAZY RHYTHM  
I KNOW THAT YOU KNOW  
and CHARLESTON!

Starring **DORIS DAY** and **GORDON MACRAE**  
Also starring **GENE NELSON · PATRICE WYMORE · EVE ARDEN · BILLY DEWOLFE · SZSAKALL**

Directed by **DAVID BUTLER**  Screen Play by Harry Clark. Lyrics by the Fox "No. 1" Hitmakers by Frank Marshall.  
© 1954 Warner Bros. All Rights Reserved. All Rights Reserved. Musical Direction by Ray Henderson.

Once Hooper, Actress Singer by Accident

**DORIS** Day is right back where she started as a hooper. For the first time in many years, Doris has gone into her dance for scenes in Warner Bros.' romantic musical, *Tea For Two* with handsome Gordon MacRae.

"Call it progress in reverse," the singing lady happily sighed. "I thought I was through forever with a dancing career when I broke my leg in an automobile accident. Not knowing what else to do, I took vocal lessons. Then look what happened."

When she first signed with the Burhank studio, Doris tentatively listed dancing as one of her accomplishments.

"But I wasn't sure about my leg, even after all this time," she explained. "Then, when *Tea For Two* came along, I was asked if I would like to resume my dancing career, with Gene Nelson as partner. In a week and a half of rehearsals, going for eight hours every day, I picked up the dancing that I never thought could be mine again. Why, I was in the groove once more."

Doris hopes for plenty more dancing in future musicals.



DORIS DAY

SEE **TEA FOR TWO** AT **EROS**



BUT BUY YOUR **TEA** FROM



## Tayabally Esoofally

DEALERS IN HIGH CROWN NILGIRI TEA  
42, ABDUL REHMAN STREET, PYDHONI, BOMBAY





GORDON MacRAE

Popular Gordon MacRae

Sings in TEA FOR TWO

It may come as a bit of a surprise to the thousands of his fans, but Gordon MacRae is not a singer who became an actor.

He's an actor who became a singer who became a singing actor.

Gordon has the male lead role opposite Doris Day in *Tea For Two*.

It seems then the popular young star began his acting career at the Deerfield Academy in Massachusetts, and went directly from these amateur theatricals to the professional stage, appearing as Tommy Arluckle in *Junior Miss*.

"I didn't sing a note," Gordon explained. "I just talked like any other actor."

He did a lot of radio acting then and about the same time found out he could sing on key and with a kind of oomph that seemed to appeal to people. So he took lessons, learned more about it, and pretty soon a Warner Bros. Executive heard his voice and the next thing he knew he was on the screen.



my my! You should take POLSON'S COFFEE

**3** GOOD REASONS WHY  
EVERYBODY LIKES 'EM!

Tea for Two

and

Gluco

for

Tea!



DELICIOUS  
WHOLESUME  
NOURISHING

Parle's  
Gluco  
BISCUITS

THE HOLLYWOOD LOWDOWN

By SID

**DIRECTOR** David Butler celebrates his ninth anniversary at Warners preparing his 12th Technicolor musical for the studio—*Painting The Clouds With Sunshine*... The Gene Kellys will siesta through South America for two months before Gene goes into his next picture... Patricia Neal, who stars with John Wayne in *Operation Pacific*, has been named "March Of Dimes Girl" for the 1951 campaign being conducted in January by the Infantile Paralysis Foundation... Panic-antics: Red Skelton will be making his first personal appearance in England when he follows Danny Kaye into the London Palladium... Kim Hunter, who recently wound up her role at Warners in *A Streetcar Named Desire*, is Broadway-bound for *Darkness At Noon* with Claude Rains... James (*The West Point Story*) Cagney reports from his Martha's Vineyard farm that he and his family were snowed in for three days during the recent storm on the east coast... Musical notes:

There'll be 20 Gus Kahn tunes in the story of his life, *Nobody's Sweetheart Now*, which Warners will make... Where are they now?... Ginger Rogers, star of Warners' *Storm Warning*, has been named Viola Girl of 1951 by the Military Order of the Purple Heart. Star will aid in the sale of veteran-made fabric flowers for the benefit of wounded veterans... Chuckle of the week: Steeve (*Dallas*) Cochran reports he installed some glass furniture in his home so he can sit and reflect.

Glenn "Pop" Warner has given Warner Bros. his okay to use the song "Carlisle Alma Mater" in *Jim Thorpe—All American*. Warner wrote the number while athletic coach at the Indian school... Don't be surprised if you hear Bing Crosby and Judy Garland plan to do a picture together... Weather man, please note: Warners is *Painting The Clouds With Sunshine*—and in Technicolor.



too!!... The Joe E. Browns celebrate their 35th anniversary the day before Christmas... Gubernatorial Triumph! Governors of Maryland, Virginia and North Carolina appear in the prologue of *Highway 301*, speaking from their executive offices in commendation of the film, which details the operations of the notorious Tri-State Gang... Sam Goldwyn's new car sports an illuminated lion's head on the hood!!... Ginger (*Storm Warning*) Rogers spends a white Christmas at her ranch on the Rouge River in Oregon, and will survey recent flood damages... David (*Breakthrough*) Brian likes that sign under a wedding gown he sighted in a Hollywood Blvd. shoppe: "It's beautiful, it will wear forever"!!... Josephine Hutchinson plays Elizabeth Taylor's mother in *Love Is Better Than Ever*... Doris (*The West Point Story*) Day heads the *Adopt A Pet For Christmas* campaign... Bob Taylor is adding 15 pounds before going into his next picture—doctor's orders... The glare of lights from the night location site where stars Farley Granger and Robert Walker are working in amusement park sequences for Warners' *Strangers On A Train* is attracting so many people that special police are needed to hold back the crowd.

#### Acting Couple Sail For Home

Vivien Leigh and Laurence Olivier, ended three months of motion picture making in Hollywood, when they sailed for London from Los Angeles harbour aboard the French Line freighter S. S. Wyoming.

The distinguished British acting couple, to be on the high seas from 23 to 25 days, are utilizing the leisurely homeward-bound trip as much needed vacation from all activity.

While in Hollywood—their first visit in 10 years—Miss Leigh starred in *A Streetcar Named Desire*, a Charles K. Feldman Group Production for Warner Bros. distribution, from Tennessee Williams' Pulitzer Prize winning drama, while Olivier was busy in *Carrie* at Paramount.

Once back in England, the Oliviers again plunge into work, commencing rehearsals on three classic plays in which they'll co-star as their participation in the long-heralded *Festival of Britain*, which will be celebrated in May. Olivier will also produce and direct the offerings.

"Our plans," said Miss Leigh, "do not call for immediate picture work."

#### Real Heroine

Patricia Neal, who plays a nurse in Warners' *Operation Pacific* with John Wayne, was a real-life nurse the other day when she helped survivors of an auto crash in front of her Beverly Hills home. Actress not only pulled passengers from burning car, but helped put out the fire.

#### Please, It's Robert Young

For almost 20 years, Robert Young says people have confused him with fellow actor Robert Montgomery.

"I've been called Mr. Montgomery almost as many times as I've been called Mr. Young," the actor said on the set of Warners' *Goodbye, My Fancy*.

But the pay-off came, he said, when a recent visitor on the set approached him and congratulated him on his radio show.

"I'd already thanked the kind fellow," said Young, thinking it was his *Father Knows Best* air programme, "when this guy says he believes my news commentary is the best on the air, and then I knew—he was thinking of Montgomery's programme."

#### Sartorial Splendor

Gary Cooper enjoys making outdoor adventure films like his current Warner Bros. Technicolor picture, *Dallas*, because of the clothes he gets to wear. Cooper, pretty much a conservative guy, says it's his one opportunity to colourfully array himself.

#### At Home Aboard Ship

David Brian, starring in Warner Bros. *The Story Of Folsom*, has always wanted to own a boat, but never has, so he is doing the next best thing.

He's decorating the den of his home like a ship's cabin!

#### Equine Delight

Horse lovers will get a chance to see every type of steed—from plough horses to racing champions—in Warner Bros. Technicolor short, *King Of The Outdoors*.

#### Prospective Cattle Baroness and Baron

Virginia Mayo and her actor husband, Michael O'Shea, plan to go into the cattle ranching business. As soon as Virginia finishes her co-starring role with Kirk Douglas in *The Travellers* at Warner Bros., she and her husband will be off on a tour of Arizona and New Mexico, where they'll scout around for a suitable ranch to buy. They already have several ranches in view and will inspect them while on the trip...

## WARNERS FILM A BLAZING BEST-SELLER

MARGARET Lee Runbeck's run-away best-seller *Three Secrets* acclaimed by millions of readers as the most stunning novel of the year has been transferred into the most talked-about picture of the year by Warner Bros. According to advance reports, it is one of the most unusual stories to reach the screen with Hollywood's three alluring females Eleanor Parker, Patricia Neal and Ruth Roman in the starring roles. Eleanor Parker plays the role of Susan who is haunted by her one mis-step. A nice kid... the kind who might live next door, but her head was so high in the clouds, it was too easy to sweep her off her feet.

Then there is Phyllis, played by Patricia Neal who is trapped by her own glamour. She practically wrote the book on men, only to find that her man did not fit any chapter.

Ruth Roman is Ann who was tempted by easy money—the show-girl men talked about in whistles... and then in back-alley slander.

How these three girls are brought together by a strange quirk of fate makes *Three Secrets* one of the most powerful and heart-arresting films in the history of motion pictures.



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



Errol Flynn and Patrice Wymore in "Rocky Mountain."



John Garfield and Patricia Neal in "The Breaking Point"

Steve Cochran, Doris Day and Ginger Rogers in "Storm Warning"





TEA FOR TWO  
AND  
**TEAROSE**  
FOR YOU



"The Breaking Point" a True-to-Life Film  
The much-heralded action drama *The Breaking Point*, co-starring popular John Garfield and Patricia Neal will shortly be released in town. The story concerns a luckless fishing boat captain whose financial difficulties lead him to smuggling and murder. The picture is based from a story by famed novelist Ernest Hemingway.

Ace Megaphoner Michael Curtiz directed. Phyllis Thaxter and Edmon Ryan play other important roles in the film.

"Storm Warning" stars Four Top Stars

A highly moving story of murder by a hand of tough hoodlums with overtones of violent love and brute strength provides the background for *Storm Warning*.

Starring Ginger Rogers, Ronald Reagan, Doris Day and Steve Cochran, *Storm Warning*, tells of a girl who gets in the way of an underworld killing of the brutish and lecherous inclinations of one of its members and of the girl's fears in tempting to aid an intrepid prosecutor trying to corral evidence against the killers.

Ronald Reagan is the prosecutor who combats the town's fear of the hoodlums to make his case, while Steve Cochran plays the role of a man who takes love to his wife's sister and whose actions bring the violence of the story to a climax.

TEA for TWO  
AND  
**EROS**  
FOR  
**CAKES**



# HOLLYWOOD Beauty SECRETS



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

TODAY'S fashion scheme allows eye make-up to be applied to a considerably bolder and darker degree than was permissible as recently as a year ago.

Many women, however, are greatly overdoing themselves in creating dark definition for their eyes, with this overdoing most frequently apparent in the case of make-up for daytime appearances.

This error is often due to the fact that the woman is patterning her eye make-up scheme after one she has observed on a glamorous screen star or fashion model, without being consciously aware that the model's make-up was specifically designed for the evening.

Here are some pertinent tips on eye make-up for daytime wear:

Metallic-lustre eye shadows are wonderfully glamorous for the evening, but should never be worn in the daytime. Regardless of how delicately such shadows are applied, daylight will always make their presence obvious.

Coloured eye shadows, of the non-lustre type, can be worn in the daytime if they are very delicately applied. But if you have doubts as to the delicacy of your fingertip blending touch, play safe and use gray or brown shadow during the day.

Blue eyelash make-up is flattering to all women except those with distinctly green eyes. It is (Continued on Page 56)



ANN RUTHERFORD



## JOAN CRAWFORD,

AUTHORITY ON  
CHEESECAKE,

—describes, Two  
Kinds—

### UPSTAIRS and DOWNSTAIRS

WHEN you want to know about painting or music, you consult an artist or a musician. And if it's cheesecake you want to know about, Joan Crawford is the undisputed authority.

Joan has been doing cheesecake art ever since she entered films, playing flaming flappers of the Prohibition era; she figures that she posed for 8,000 pictures which showed various lyrical segments of the classical Crawford chassis.

There are, according to Joan, who stars with Wendell Corey in Columbia's "Harriet Craig," soon coming to this city, two kinds of cheesecake. There's upstairs cheesecake and downstairs cheesecake. The first kind demands a low-cut gown; the second reveals a girl's legs. They are equally popular with newspaper and magazine editors, and fans. During the war, cheesecake was the type of art most in demand by servicemen.

Miss Crawford cites one of her costumes for "Harriet Craig"—a full skirted eyelet embroidered organdy evening gown, very delicate, as perfect example of upstairs cheesecake. "As Harriet," she says, "I did the upstairs kind, but, believe me, I've done plenty of the other kind too. When I left the chorus of the stage musical, 'Innocent Eyes,' and first came to Hollywood, I was the cheesecake kid. I did



Joan Crawford

cheesecake being shot out of Fourth of July firecrackers, and as a lady Santa Claus, revealing plenty of leg as I stepped out of the fireplace. They put me into a track suit, preparing to sprint the 100 yard dash; summer or winter, hot or cold, I did cheesecake. For a time, I was afraid I'd never do anything but publicity pictures, but eventually I drew a role in 'Sally, Irene and Mary'—still wearing a minimum of clothes—and from that time on, I was allowed to act, as well as to pose for stills."

Even though Miss Crawford won the Academy Award for her work in "Mildred Pierce," she says she's never going to betray the cheesecake fans. "Doing cheesecake art is the best way for a girl to become known and stay known," she declares. "I think the actresses who are new to the movies make a mistake when they refuse to show their legs. There's nothing wrong with legs—unless they're bowed or knock-kneed or knobby."

## NEWS

from 20TH CENTURY-FOX PICTURES

### "Broken Arrow"—Release This Month

THE much heralded and eagerly awaited *Broken Arrow*—epic Western in Technicolor—20th Century-Fox's pride presentation, will be released in Bombay this month. The thrilling story of seven years long, bloody war between Apache Indians and White settlers, the story of one defying white adventurer who struck friendship with the Apache chief amidst treachery and bloodshed is thrillingly told in the film photographed against the scenic grandeur of Arizona country. James Stewart, Debra Paget and Jeff Chandler star in this film which won an avalanche of praise from various sources. Former U. S. Congressman Will Rogers Jr., wired 20th Century-Fox after viewing the film: "Congratulations... One of the greatest pictures ever produced... As entertainment it is sheerest success. Your studio has produced a lasting document, and every man, woman and child can be drawn and moved by this great picture." Louella Parsons wrote: "Let me say *Broken Arrow* is by far and large one of the most beautiful poignant stories of any year."

### Silver Screen Anniversary for Mickey Rooney

Mickey Rooney, at 30, is celebrating his twenty-fifth anniversary as a movie actor with the Twentieth Century-Fox production *The Fireball*, soon to be released in this country. When he completed his latest role in the dramatic story of the roaring roller skate speedways, Mickey was quite willing to admit "the first twenty-five years in show business are the hardest." And

he was not unmindful of the bruises he took in the violent roller racing scenes for *The Fireball*.

Pat O'Brien, his co-star in the picture, had not even begun his career on that day in 1925 when Joe Yule Jr. made his screen debut, at the age of four, by portraying a midget in a Colleen Moore's silent picture, *Orchids and Ermines*.

Actually Mickey launched his professional career much earlier,

when as a tot of seven months, he accidentally strolled out upon a vaudeville stage where his parents, Joe Yule and Nell Carter, were doing a skit, to later become a permanent part of the act. The late Governor Al Smith personally approved his special work permit.

Born in Brooklyn, Mickey was brought to Hollywood by his mother in 1925, and not long after got his first role in the Mickey McGuire series. Mickey played the character for six years and also assumed the name. When he was 12, he outgrew the role, took the name of Mickey Rooney, and went on the road again as a

(Continued on page 53)



Betty Grable and Dan Dailey in the exciting dance number in 20th Century-Fox's colourful Technicolor musical "My Blue Heaven"



## Lucille Ball Brings Brand New Line Of Laughs In "The Affairs Of Sally"

NOW that the laughs have somewhat died down over the comic antics (on the screen) of *That Mad Mr. Jones*, Columbia Pictures is not giving movie fans much of a respite, for it has proceeded to chronicle the merry happenings of the distaff side of the Fuller Brush Co. Personnel.

Lucille Ball, the Fuller Brush Man in skirts, is every bit as funny and twice as pretty in the little role of the *Affairs of Sally*, co-starring Eddie Albert. As a would-be Fuller Brush Cosmetic dealer Miss Ball gets into all sorts of misadventures with hilarious results while making her rounds.

The Fuller cosmetics division is a relatively recent starter in the celebrated brush company's activity. Originated by A. Howard Fuller, Fuller Brush president, it began its operations on July 8, 1948, and currently has 7,000 dealers who have franchises to sell the Daggett and Ramsdell Debutante line of cosmetics distributed by the Fuller Brush Co. Although most of the dealers are women and girls, known as "Fullerettes," some of them are men.

Latest wrinkle of the Fullerettes, operating on the principle that selling X number of women is as easy as selling one, is to conduct "beauty parties." Inaugurated by president Fuller early in 1950, the practice consists of arranging with a neighborhood woman to act as hostess to 10 or more of her friends. The invited guests watch a demonstration of the company's products, have coffee and cake and play games.



Terry Moore, Columbia starlet will be seen in "He's a Cockeyed Wonder" opposite Mickey Rooney

In *The Affairs of Sally* Miss Ball, as a would-be Fuller Brush Cosmetic dealer, probably has experiences which are not typical of the average Fullerette. At one point, Lucille is mistaken for a baby sitter by a potential customer, to become the victim of the wildest brood of kids even to plague an adult. At another time, the ingredients of a home permanent, administered by the customers themselves, are so doctored by a boy scientist's chemicals that they lead to disastrous results, designed for maximum hilarity.

Mickey Rooney Stars As "Cockeyed Wonder"

Mickey Rooney and pert Terry Moore are teamed in Columbia Pictures' youthful rags to riches comedy, *He's a Cockeyed Wonder*. William Demarest has the top supporting role, with Charles Arnt, Ross Ford, Ned Glass and Mike Mazurki rounding out the featured cast of the picture.

Mickey has one of those sure fire comedy roles in which the little guy, in love with, and beloved by, the prettiest girl in town, triumphs over his bigger and handsomer rival—in spite of himself. Advance reports indicate that Rooney has never been better in this gay story of a sad sack who became a hero. Comedy romance and thrills vie with each other for chief prominence in *He's a Cockeyed Wonder* with comedy winning out.

The picture starts with Mickey being fired from his job in an orange packing plant by the irascible foreman, Demarest, who prefers well-heeled Ross Ford, nephew of the packing plant as a future son-in-law, but daughter Terry remains faithful to Mickey. Mickey inherits an uncle's magic act, is interrupted by a gang of crooks while practising vaudeville and is kidnapped with Miss Moore. How Mickey outsmarts the gang and becomes a local hero is said to be related with a



Evelyn Keyes and Lola Albright in a tense scene from "Frightened City"

good measure of laughs and thrills. "Frightened City" Reveals New York Without its Glamour

Seldom has drama registered with such shattering impact as in *Frightened City*. Starring Evelyn Keyes, Charles Korvin and William Bishop, the drama hits a new high in graphic movie-making as it brings to frightening life the November day back in 1947 when, without either gun or knife, one person was able to bring terror into the hearts of a great city's 8,000,000 inhabitants.

*Frightened City's* story starts in high key as Miss Keyes, an attractive blonde, enters the country from Havana with smuggled gems. Unwittingly, she also brings in a deadly communicable disease. Korvin her husband, doublecrosses her for her younger sister, Lola Albright, and disappears with the gems.

When city authorities discover, to their horror, that an unseen killer is stalking an entire population, there is set in motion the complex apparatus of a

gigantic manhunt in which participate the police, customs agents, health department investigators and 8,000,000 thoroughly aroused—and frightened—people. The pursuit proceeds in grim suspense for every second lost might mean death to one more victim! The suspense-laden story hits its stunning climax when Miss Keyes, haggard from her tense existence, finally corners Korvin at gunpoint and awaits the arrival of the police. Korvin breaks away, only to plunge to his doom. Miss Keyes crawls out on a ledge high over the city as her by now fevered mind debates whether or not to jump, and Bishop, a doctor, pleads with her to save herself so that she can convey information as to possible contagion.

From this precedent making story material, shot through with explosive high spots, has been fashioned a movie that is an intense emotional experience. Here is a thriller supreme that is guaranteed to shake the most case-hardened movie goer.



from *Paramount Pictures*

## 'Let's Dance' Year's top Musical, Hutton and Astaire Sensational

THE top musical hit of the movie season is Paramount's song, dance and romance splashed Technicolor extravaganza, *Let's Dance*. Starring Betty Hutton with the incomparable Fred Astaire, the picture is jam-packed with eye and ear-pleasing entertainment.

Studded with six catchy tunes by Frank Loesser, including the already popular "Why Fight the Feeling," the picture is a perfect showcase for the exciting talents of Miss Hutton and Astaire. Both are in top form, and several times the audience broke into spontaneous applause when they finished one of their spectacular dance routines.

An exception to most musicals, *Let's Dance* has a fast-paced, be-

lievable story to go with its songs and patter. Astaire plays a hooper who yearns for the day when he can retire and become a big-shot promoter, while Miss Hutton is seen as his partner who marries a Boston blue-blood. After he is killed in the war, she runs away to New York with her son and gets back into show business. When her in-laws attempt to take the child away from her, Astaire steps in and resumes his dancing career with Betty as his partner—for life.

Excellent supporting performances are turned in by Roland Young, Ruth Warrick, Lucile Watson and Gregory Moffett, a six-year-old youngster who almost steals the picture. Barton MacLane and Shepperd Strudwick also contribute fine portray-



William Holden, Nancy Olson and Barry Fitzgerald in Paramount's "Union Station"

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*Let's Dance* is sheer entertainment from start to finish. And you can look for a repeat performance from Miss Hutton and Astaire in a future picture, if Paramount is interested in big box-office grosses.

Produced by Robert Fellows, *Let's Dance* was written for the Screen by Allan Scott with additional dialogue by Dane Lussier.

## Crackling Suspense Drama, 'Union Station' a Thriller

A tense, taut mystery, melodrama superbly acted by a brilliant cast, Paramount's *Union Station*, is an edge-of-the-seat thriller from beginning to end. Starring William Holden, Nancy Olson and Barry Fitzgerald, it packs a rousing entertainment wallop.

Under the knowing direction of Rudolph Mate, the picture starts off at a breathtaking pace with the kidnapping of the young, blind daughter of a rich industrialist, and actually picks up in tempo as it speeds along. Action and suspense are neatly blended in the unusual plot and the result is a pulse-quickening film.

William Holden turns in a terrific performance as a railroad detective who cooperates with the police in apprehending the kidnapers, while Barry Fitzgerald is equally effective in his role of a city sleuth. Nancy Olson, who appeared with Holden and Gloria Swanson in *Sunset Boulevard*, plays the love witness to the abduction, and serves further notice that she's an actress of remarkable beauty and talent.

In Lyle Bettger, who gives a sensational portrayal of a vicious criminal, Paramount has come up with one of the hottest film bets in years. He commands attention every moment he's on the screen, and is one of the most convincing " heavies " in the movies today.

The balance of the cast play their parts to perfection, with

blonde Jan Sterling meriting special attention for her portrayal of Bettger's moll. She's an actress to keep an eye on.

One of the most realistic mystery dramas the screen has ever presented, *Union Station* was based on a Saturday Evening Post serial by Thomas Walsh and a screen play by Sydney Boehm. Produced by Jules Schermer.

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vaudeville actor. Back in Hollywood three years later, Mickey gave a remarkable acting performance in *Hideout* and really launched himself as a star.

Then in 1939 came *Boys Town* and the Andy Hardy series for which he received a special Academy Award, and young Rooney became a celebrity overnight. That same year a nationwide poll of newspaper readers caused him to be crowned "King" of movie actors.

Among Mickey's most popular pictures have been such hits as *Ah, Wilderness!*, *Young Tom Edison*, *Girl Crazy* and *Killer McCoy*.

Grable Glitters in "My Blue Heaven"

Million Dollar Legs of Betty Grable, World's Number One Pin Up Star will be seen again wrapped up in breathtaking technicolor as she dances to hot tunes in 20th Century-Fox's most spectacular musical romance *My Blue Heaven*. Torrid song hits in the film are "It's Deductible", "Friendly Islands"—one of the most exciting and colorful numbers ever seen on the screen, "Halloween", "I Love A New



Betty Hutton in "Let's Dance"

Yorker", "What a Man", "Live Hard, Work Hard, Love Hard", "Don't Rock The Boat Dear", and "Cosmo Cosmetics"—

With Betty Grable, Dan Dailey plays the role of her husband, leading team of entertainers who devote themselves to a new career in television to cover up being disappointed at not being able to have a family. Both their career and their private life find happy endings in the Henry Koster-directed, Sol C. Siegel-produced film, acclaimed to be Betty's best Hit-to-date. David Wayne also stars in the film which also introduces another talented young star—MITZI GAYNOR.

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## NEWS

## from UNITED ARTISTS

A Great Performance by Edward G. Robinson in 'My Daughter Joy'

EDWARD G. Robinson, noted for his early portrayals of tough American gangsters, plays a role of an entirely different nature in *My Daughter Joy*, a Gregory Ratoff production. He appears as a brilliant but ruthless business man, George Constantin, whose interests in life are his pampered daughter Georgette (Peggy Cummins)—known to him as Joy—and the accumulation of wealth and power.

When Constantin discovers that his daughter's latest fiance, Larry (Richard Greene), a young journalist, is probing into the secrets of his greatest venture "Operation X", he forbids Georgette to

see Larry. For the first time Georgette realizes that she is really in love with Larry, and not knowing that her father plans to marry her to the Son of Sultan in order to ensure the success of "Operation X", she hurries to find Larry. From this point events rush to a dramatic and suspenseful climax.

In *My Daughter Joy*—a picture with strong feminine appeal—Edward G. Robinson gives one of his most outstanding performances and proves again that he has no peer as a character actor of supreme dramatic power. "D. O. A." Most Provocative Thriller of the Year.

D. O. A., the Harry M. Popkin presentation has probably



Edward G. Robinson and Peggy Cummins in a scene from "My Daughter Joy"



Edmund O'Brien in United Artists' "D. O. A."

aroused more curiosity and interest than any film of recent months because of its provocative title. Released by United Artists and produced by Leo C. Popkin, the story has a strong element of novelty and surprise. Taken all together it is gripping entertainment, with the strangest murder even filmed providing the motivating theme.

Edmund O'Brien has the most unique role of his film career in *D. O. A.*, with lovely Pamela Britton playing the girl who loves him throughout the maze of intricate situations in which he becomes involved.

The story concerns Frank Bigelow, played by O'Brien, a tax expert who has been working too hard. He goes to San Francisco, from his home in Los Angeles, for a rest and gets involved with a gay drinking crowd staying at the same hotel on a convention. The next morning he wakes up ill and learns from two doctors that he is infected with a strange drug which will kill him before too long. Shaken and mystified, he retraces his life for the past few days and then suddenly hits upon a clue. This clue eventually

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## NEWS

## from UNIVERSAL INTERNATIONAL

Harvey Soon to Be Unseen.

WHILE Jimmy Stewart was working in the screen version of *Harvey* at the Universal-International studios, he told his fellow players that when he got into the mood of the story, in which his constant companion is an invisible 6-foot rabbit, he could see his friend Harvey, the giant hare. He didn't care who knew it either. He was no more ashamed of palling around with Harvey on the set than Elwood P. Dowd is in the *Mary Chase* play.

*Harvey*, which won the Pulitzer Prize the year it opened on Broadway, can be seen in its screen adaptation at the Eros. While it was still in the talking stage at Universal, the author, who was working on the screen play in collaboration with Oscar Brodway, wanted producer John Beck and director Henry Koster to have the rabbit materialize on the screen.

Stewart goes through the entire Universal picture, his publicists say, in a state of mild intoxication, but he is never once shown actually taking a drink on the screen.

Stewart had had experience with *Harvey* before taking on the role of Elwood P. Dowd in the picture, as he had followed Frank Fay, who created Elwood in the play. Josephine Hull and Jesse White, who were in the original stage production of the play, were signed by Universal-International to re-create the roles of Elwood's sister and the sanitarium attendant, respectively, on the screen.

Peggy Dow, one of Hollywood's most promising starlets, plays the

role of the nurse in the picture, and Charles Drake has the role of the young physician. Cecil Kellaway plays the head of the sanitarium, Dr. Chumley, and Victoria Horne is Elwood's niece. Myrtle Mae. William Lynn will be seen as Judge Gaffney, the



Richard Green and Yvonne De Carlo in "Desert Hawk"

family lawyer, and Wallace Ford plays a cab driver.

Jimmy Stewart, who is making *No Highway* in England, may be back here for the opening of the picture on Broadway.

Screenland Short Shots

HOLLYWOOD.—Richard Long, rising Universal-Interna-

tional actor, became the first film-land to be drafted into the Armed Services. Long, a native of Chicago, has been identified with the studio's *Ma and Pa Kettle* series and recently completed his first starring role in *Air Cadet*. Universal-International has been filming location scenes at the Santa Anita Race Track for *Francis Goes to the Races*, starring Donald O'Connor, Piper Laurie and Francis, the talking Army mule. . . Norma Shearer, now in Europe, has written friends in Hollywood that she is anxious to return to the screen. . . Dorothy Shay, *The Park Avenue Hill-Billy*, will play the feminine lead in Abbott and Costello's next comedy, *The Real McCoy*. . . Jimmy Stewart and Josephine Hull have been installed as top favorites to grab "Oscar" Awards for their performances in Universal-International's screen version of *Harvey*. . . David Farrar, one of England's most popular stars, will arrive in Hollywood next month to star opposite Ann Blyth in Universal-International's Technicolor *The Golden Horde*. Clarke Gable has reportedly gone "all-out" for golf. . . Universal-International is filming *Cat Drive* on location at Death Valley. Joel McCrea and Dean Stockwell and Chill Wills head the cast. Ethel Ince, veteran stage and screen star and the widow of the late John Ince, has been signed for a nun role in *Bonaventure* starring Claudette Colbert and Ann Blyth. . . After an absence of nearly a year, Henry Hull returned to Hollywood to play important supporting role in Universal-International's *Hollywood Story* starring Richard Green and Julia Adams. Hulls was member of the New York *Roberts* cast for almost a year.





Jimmy Stewart in Harvey and Universal International's picture.

**BIG STEWART YEAR**

Filmland experts predict that Jimmy Stewart's portrayal of Wood P. Dowd in Universal International's film version of *Harvey* will climax the star's greatest single year in motion pictures. *Harvey* will be Stewart's fourth completed film during the 12 month period. The other three, already in release, are *Winchester 73*, *Broken Arrow* and *Shipot*.

**TECHNICOLOR CO-STARS**

Ricardo Montalban and Cyd Charisse, MGM contract stars, have been loaned to Universal International Studio for the lead roles in the Technicolor *Don Pepe*. Miss Charisse in private is the wife of singer Tony Martin.

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lead him through a veritable labyrinth of adventures which leads up to the bold, horrible fact that he has been deliberately murdered—and that it is only a question of time before he shall die.

It would not be fair to divulge the exciting denouement of *D. O. A.* It can be said, however, that the audience should be all set for a swift-paced and hair-raising story that will tingle the spine and cause those well-known goose pimples to crop up fast.

Cesar Romero and June Havoc Deeply Involved in Mayhem in "Once a Thief".

For an evening of exciting entertainment you could not fare better than to pay a visit to the movie *Once a Thief*, which has in the stellar honours Cesar Romero, June Havoc, Marie MacDonald and Lon Chaney.

Miss Havoc plays the role of Margie, a girl alone in the world, who first gets involved with Pearl, a professional shoplifter, and later with Mitch, (Cesar Romero) a smooth heel. Later when making a desperate effort to go straight, Mitch, in promise of marriage, makes off with her bank account. Knowing that she has nothing more to offer him in the way of money, Mitch then takes up with her girl friend, Flo (Marie MacDonald) and contrives to have Margie sent to Jail for a year on an old shoplifting charge.

Through good behaviour, Margie gets a trusted position with

the prison dentist. One day, after a visit from Flo, she looks out of the window and sees Mitch waiting for Flo in his car. Thinking that Flo whom she has befriended, is double-crossing her, Margie, insane with fury, breaks out of jail—with a stolen car and gun—and goes in search of Flo. It is not long before she learns from Gus (Lon Chaney), Mitch's partner, that it was Mitch who really double-crossed her, and not Flo. Margie's swift urge for a merciless revenge furnishes a climax to this stirring story, set on the fringe of the underworld, that is breath-takingly real.

The picture is based on an original story by Max Colpet and Hans Wilhelm with the script credited to Richard S. Conway.

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at its very best during night time hours, but can be worn during the day if it is applied very lightly and smoothly.

Even though you may effectively establish dark and sharply defined eyebrow pencil lines at the base of your lashes to add glamorous definition to the eyes for evening appearances, be sure to dull these lines away to an unobtrusive shadow for the daytime.

If your hair is dark, but still not an exceptionally deep brunette in colour, try using brownish-black eyelash make-up during the day, and black eyelash make-up for the evening.

In all cases, apply eye make-up much more lightly and delicately for daytime than you do for the evening. And try this extra degree of daytime delicacy in application of all your other make-up requisites, too.



DOROTHY HART