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The MOTION PICTURE MAGAZINE

VOL. XIII No. 9

SEPTEMBER 1949



RANJIT'S

ROMANTIC
MUSICAL
COMEDY

**BHOOL
BHULAIYAN**

Starring
★ AGA ★ ZEB KURESHI
★ PESSI PATEL ★ LAILA

Director: TAIMUR BEHRAMSHAH

★
World Distribution Rights
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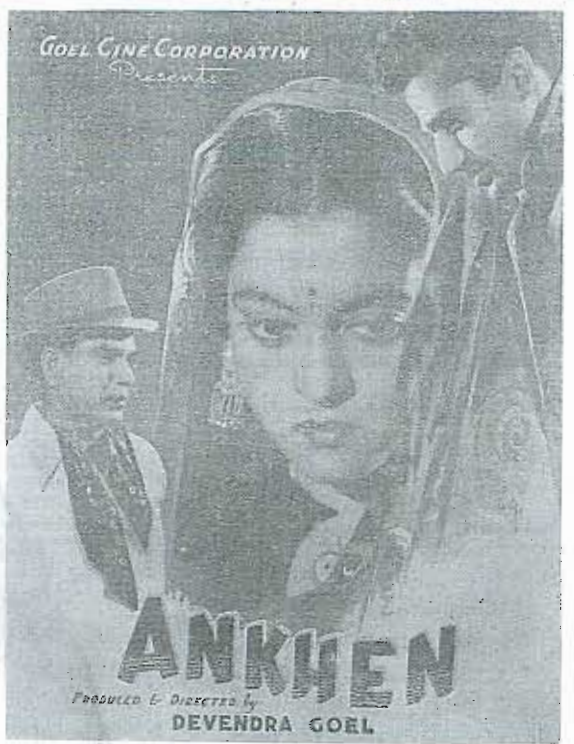
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**MOHAN
STUDIOS
ANDHERI.**

*Editorial***Continental Films**

Whenever we speak of foreign pictures here in India, we mostly have in mind the American and the British Pictures, because the established chain of distributors and exhibitors do not allow any other pictures to be shown. We have had on rare occasions opportunities to see some French or Russian Films and their quality undoubtedly made us think that we ought to have more of them. The most recent one such quality picture that is being exhibited every Sunday morning at the local Liberty is *Fieures*.

We have no doubt that if such pictures from the French studios and some Italian films, viz. *Paisan*, *Open City* and *Shoe-Shine* and a Russian picture dubbed in Hindustani like *Nai Taleem* which have been favourably compared by competent critics, with some of the best French Films and some Russian Films are shown in at least one theatre in Bombay specially reserved for them, such a theatre should make roaring business and incidentally serve as a medium to make Bombay men conversant with the life, culture, usages and traditions of other nations. Such a liberalising and humanising influence is indeed a necessity of civilised life in cities like Bombay, Calcutta and Delhi if not elsewhere also.

This does not mean that we have anything against the American or the British pictures. Nothing is farther from our mind.

We have been privileged for years together to see some very fine productions indeed from Hollywood and our producers have found these pictures to be a veritable mine of education. Some may have indulged in copying them only, but others have learnt to assimilate their art and take intelligent suggestions from them.

We have every reason to be grateful to American and British producers as they have provided us very good entertainment and sometimes some worthwhile instruction. But we cannot also get away from the fact that quite often we have seen very ordinary pictures from American studios which we would rather have done without. The organisation of the distributors and exhibitors leaves us no choice and good, bad and indifferent pictures are referred to in their publicity campaigns with the same enthusiasm employing the same adjectives and epithets for all.

It is roughly estimated that we spend about a crore of rupees annually to have this entertainment-cum-education from America and if we could save some of the dollar value of this export of rupees, it would stand us in better stead. Is it not necessary for our own cultural and moral betterment that we should save something from this American deal and employ it to ensure some continental film fare for us?

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Notes & News of the Month

Tell us another Mr. Uday Shankar!

It is not very easy to follow the vague and too general remarks made by Mr. Uday Shankar in regard to the reception of Indian Films abroad. In his opinion expressed to a P.T.I. representative in Madras, Indian pictures had good scope in Europe and America. One expects this remark to be based on past experience. But the reception that some of our quality productions have so far met in the west scarcely warrants this view.

His own *kalpana*, Wadia Movietone's *Rajnartaki*, Prabhat's *Dnyaneshwar* and Shantaram's *Shakuntala* and Dr. Kotnis which are certainly not mediocre productions and can well be described as above the average tell us a different tale. These were released abroad in several centres but we are not told that they were received with excessive enthusiasm. In the light of this recent, practically current history, Mr. Uday Shankar's remarks defy understanding.

Mr. Uday Shankar further said "Westerners liked really good and artistic pictures from India as they are themselves tired of their own pictures". Is that really so? Is that a general, representative reaction? On what foundations is this remark based? To us it strikes more as an obiter dictum or wishful thinking than anything else.

If the pictures produced in India contained true art depicting India's culture and heritage, they are certain to be popular in Euro-

pean and American countries, observed Mr. Uday Shankar. May we infer from this that the pictures referred to above do not faithfully depict or reflect India's culture, art and heritage. If they don't what else would?

Single Censorship

Mr. Chuni Lall, Managing Director, Filmistan Ltd., and President, Indian Motion Picture Society of India, who is now in London enjoying his well-earned holiday has not lost the opportunity of studying the working of the British Motion Picture Industry on the spot, pleaded very strongly for a single and central censorship of pictures in India, in an interview given to the P.T.I. representative there.

Readers of this periodical will recall that our editorial last month pleaded for the same reform and we are glad to find ourselves in the distinguished company of this leading and enlightened spokesman of the Industry. The Indian Motion Picture industry wanted a central censorship for the whole country so that a film passed for instance in Bombay did not get banned in Bengal or Madras or vice versa.

Voicing other demands of the industry, Mr. Chuni Lall said the Indian Government must help their own industry financially and especially by doing something to relieve the heavy burden of taxation which at present amount to 60 per cent of the gross income. He also wanted more picture houses in India, where there were

only 2200 as against 6000 in a small country like Britain. A Film Institute for research and training artistes, technicians and craftsmen was also a great necessity.

Everybody in a Hurry

Mr. Chuni Lall was also the guest of the Indian Journalists' Association in London. Giving expression to some of his thoughts there, he said the trouble about getting good scenario writers and other well-paid people was that no sooner had a man written a successful script than he wanted to become a producer on his own.

Indulging in a little fun at the cost of his own son, Madan Mohan, he said, "Even my own son who has done music for one or two films has written to me saying that he has been offered a job as producer."

How Pakistan Affects

Till recently Pakistan territory which was part of India offered a good market for films produced in India. But politics has interfered unfavourably with this. Any films having even a slight political background or produced in pronounced Hindi were now being found unacceptable in Pakistan.

Explaining the economics of Production, Mr. Chuni Lall observed that it was impossible to produce two versions of the film, one for Pakistan and another for India, as the maximum revenue they could expect from a film in Pakistan was not more than a lakh of rupees approximately.

Shock tactics again

We learn from the *Hindustan Standard* of Calcutta that the Police Commissioner has circularised to the managers of picture houses there not to exhibit any feature film which exceeded 11,000



Baby Nanda the talented daughter of late Master Winayak has been assigned an important role in Raja Pauli's 'Pandharicha Patil.'

feet or any trailer exceeding 400 feet, exception having been made in the case of films which were censored on or before August 1, 1949.

Does the Bengal Board of Film Censors know about this? Even if the Police Commissioner's order has been issued with that Board's connivance what about films passed by other boards intended to be released in Calcutta. Producers will be struck by panic if such sudden orders interfere with their production programmes and a clarification in this behalf is immediately called for.

Much as we would like to have shorter feature films, if possible not exceeding 10,000 feet, we do not support these shock tactics. Let the industry be given sufficient notice as to Government's intentions and let there be a uniform and steady policy, in regard to production and censorship.



V. Shantaram

World Of Microbes

Designed to educate the people in preventive and curative methods to fight diseases which take a heavy toll of human life in India, the Films Division's latest documentary entitled *Friend and Foe* which was released in the last week of August in various Bombay theatres reveals a strange world of Microbes, i.e., living creatures so small that there is room for 5,000,000 of them on the head of a pin.

Opening up a new world of investigation we are brought face to face with these invisible friends and foes who dispense death every minute of the day and reveal a hundred other species without which life itself would cease to function.

This documentary which brings within our reach a new pulsating life, can go a long way in educating the people in their day-to-day hygiene.

Shantaram On Enquiry Committee

Though we knew since three months back, that Shantaram would be selected as a member of the proposed enquiry committee we refrained from divulging it as it was not officially confirmed. Meanwhile, we watched the efforts of some film magnates and a film journalist who claims to have 'mighty' influence in the Provincial and Central Government to get a seat on this committee with obvious amusement. But as we knew, Shantaram was selected while others found that their efforts proved futile. And when they read this news they will be fretting and fuming. We, however, believe Shantaram, who has been in the industry for the last thirty years is the right choice.

Kamla Kotnis As Producer

Kamla Kotnis who made her mark as an actress of ability in *Hum Ek Hai* and other Prabhat pictures and Famous Productions has now launched her own production with her husband Mr. Pandurang Kotnis as partner. Their maiden production will be *Ahilya*, a mythological subject of great possibilities if handled with imagination.

Dalsukh Pancholi In Bombay

Dalsukh Pancholi who migrated from Kathiawar to Punjab and made Lahore a great production centre with such hits as *Khazanchi*, *Khandan*, *Dassi* and some other Punjabi pictures has now come to Bombay and has started his own production at the Central Studios. *Meenabazar* is the title of his picture.

The Late Mr. R. S. Sharma

With the death of Mr. R. S. Sharma, the Indian Screen World loses a good producer and good director. He hailed from East Punjab and was for some time in Patiala State Service. He drifted in film business and started Shakti Movietone in 1934. He produced *This is Life*, *Azadi*, *Sati Toral* and *Ghugat Ke Pat Khol*.

In 1937 he organised the Film Corporation of India Ltd. at Calcutta where he produced *Chitrakha*, *Bhakta Kabir*, both pictures featured Mehta b, now Mrs. Sohrab Mody, the latter was his great achievement which was exempted from entertainment taxation by several provincial governments. The Government of the Punjab gave him a reward of Rs. 5,000 for this meritorious service. His *Kurukshetra* was also much appreciated.

His last pictures were *Tapasya* and *Warris Shah*. He died of Cancer at the Polish Hospital on August 11. May his soul rest in peace.

Amphibious Cinema

Considerable interest has been shown in the Far East by a novel British amphibious cinema which has just been launched to educate and entertain riverside dwellers who might otherwise never see a film.

Announcing this new development, a British trade journal states that there are two amphibious models—a water jeep and a landing barge—and each is a self-con-



Late Mr. Ramesh Sharma

tained cinema. Projection can be carried out while afloat to audiences in sampans or on land. The barge, large of the two models, can present an after-dark open-air show to an audience of 2,000. 16 M.M. Library

Mr. Van Lier, Managing Director of Audio Visual Educational Co., has obtained the sole distributorship of the 16 m.m. Universal Pictures of America for India, Pakistan and Ceylon, will take up production of Educational Films and also open film libraries in the main cities of India.

Palace Goes Indian

One more picture house, the Palace at Byculla, Bombay, has started showing Indian pictures, we congratulate Mr. Bejon Bharucha for his bold venture.

INSULTING YOUR INTELLIGENCE

By: DARIUS

Our local Ministry is a zealous, sincere ministry; but, occasionally, its acts savour of the zealot and the bigot. The Prohibition policy is one such instance. In that connection the average alert film-goer is well aware of the spasmodically jerky movements on the screen when a glass of wine is being raised to the lips.

Sexologists have all along held that the provocative, half-concealing dress is more venal than a naked body seen in its entirety. The same can be said of a drinking scene which implies everything but denies something. Your habitual drunkard may well smack his lips even at the sight of the empty wine glass seen on the screen. It will conjure up before his mind's eye, reminiscences of the many goblets he has quaffed and of the many drinking orgies in which he has taken part.

You see the glass being raised and then, hey presto, it is empty! Unless you have the brains of a pea-hen you would not be deceived by this insult to your intelligence!

Yet, somehow or the other the local Censor Board under the directives of the Home Department feels that we are spineless idiots who would be led astray by sexy scenes (so called) and would land ourselves into the mire of depravity. It feels a moral obligation to safeguard our morals. Hence, it

clamps down with a heavy hand upon all seeming immoral scenes with its scissors.

Recent *Bombay Government Gazette* issues giving details of some scenes censored by the Bombay Board of Film Censors, have given us amusement as well as irritation. I am giving below a few such instances wherein the censors have expunged certain scenes without rhyme or reason.

Just because a Police Sub-inspectress was shown smoking a cigarette while in uniform, the whole scene was censored from the film *Policewali*. This was probably considered to be derogatory to the dignity of the whole police

NO RUMMY AND NO JOKER!

As we go to the press, news comes to us, that the censors have taken objections to a song in *Kirti Pictures Gujarati Social Vevishal*, written by the late Zaverchand Meghani, the well-known bard of Kathiawar. A happy-go-lucky character in the picture sings the following song:—

“माई इन्हे पाजु, माई इन्हे पाजु
श्रीनी पासे गुब.म. पाइयाद
अलि केइएजु पाजु”.....

The Censors objected to the showing of the Joker, while singing this song, and did not certify the film.



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force. Or, is there a strict code which entails the no-smoking ban upon officers of our police force?

Then there was the scene in the film *The Last Message* wherein, in a Restaurant scene some rowdies get the upper hand over the minions of law and order, and tie them up after over-powering them. This scene would set an example to the public about the right method of dealing with the police, would it not?

By the way, that reminds me that the censors thought fit to change the title of the film referred to above. It was originally called *Message of Mahatma Gandhi*. But the censors did not see eye to eye with the Film Producers.

Prithviraj (not the actor) Chaudhan glorified India's history by eloping with his sweetheart on horse-back. Yet, in this year of grace 1949, a scene depicting a heroine sitting on a horse behind the hero, in the film *Ziddi* is found to be conducive to immorality. You will neither come across this scene in the picture (because it has been mercilessly cut) nor come across the scene in the same picture wherein the hero embraces the heroine. Generally, Indian screen lovers are content with chasing each other round a hedge or tree and when they catch up with each other just throw soulful glances and then burst into a song. When I proposed to the girl I loved, you can bet your life I did embrace her when she whispered "Yes!" In real life such things do happen, if the censors must know. But unfortunately for us, the scene in this film which depicts the hero embracing the heroine after they come out of a Mandir, was lost to posterity and the Indian screen.



Shikhar, new-comer to the screen, appears in Goel Cine Corporation 'Ankhen.'

Westernised love-making is taboo on the screen, even though Indians privately in real life may hug their wives and kiss them.

You must also not tickle a girl in the ribs. That's indecent. In the film *Ziddi*, a scene was that indecent! Oh, God, when will our producers learn to become saints? Cut it out!

And, you must not laugh too much. In the Gujarati film *Mahatma Muldas* a character gets into uncontrollable bursts of laughter. Too much laughter is not good for us Indians. We must be staid, circumspect. So again the scissors were used.

Miracles do happen, that is what we say. The censors it seems, do not hold with miracles. Four such sequences in the same film were cut. The miracles were these: The saint hero of the film walks on water; he turns clay into



Starring:
KAMINI KAUSHAL
DILIP KUMAR

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sweetmeats; he makes the earth open up in front of him (a sort of 'Open Sesame!' stuff) and he brings forth water from a completely dry well! But woe of woes, the film censors would not allow such incomprehensible, impossible things to happen! I am tempted to ask: If we are to be turned into strict moralists and saints by a strictly moral, decent code of film censoring, why not permit us to see a lot of miracles on the screen which would hasten us on the path of spiritual greatness?

While the censors during the British regime did not allow any reference to Mahatma Gandhi; the present day censors do not allow any reference to other people's heroes. Scenes which had por-

traits of Stalin on the wall, in the film *Shikayat* were considered dangerous. What if the people turn Communists? The censors act as a moral force, as well as a police force!

A girl can wear a frock and in doing so she can permit the contours of her lovely bust to be gazed upon by all and sundry; but the moment she dons a sari, the sari must modestly cover the bosom (even though a blouse intervenes!). *Anokhi Seva* had one such scene in which while a girl sings a song the sari end covering her blouse is displaced, revealing the more contours of her bust. "Buss! Enough!" The Scene must go.

You have now seen and experienced how the censors work. It is easy enough to censor a film; just use 99 per cent personal views and likes and dislikes, and just one per cent common sense! There is apparently at the present moment no centralised, approved code of censoring. What is milk to one is acid to another.

If film censoring goes on in the way it is at the moment we shall come to a stalemate in the film industry, with the Film Producers not knowing what scene to shoot and what not to, as ultimately it might become a victim of the censor's scissors. The Producers must have confidence in the ability of Censors to judge rightly and without unnecessary prejudice. If the film industry is to progress and prosper, it must not have too many hindrances in its path. It must not be lettered and gagged.

Let us hope that a Central Board of Film Censors will be able to give all round satisfaction, and prove a solution to the present problem.



Sona Chatterji—a new comer to the screen makes her debut in 'Soudaminee' a National Screen Service Picture.

Meteoric Rise of Mehboob

Men who have gone from the lowest rung of the ladder to the topmost in any calling or profession are in most cases the cream of the calling or profession concerned, the Indian screen world not being an exception.

It is easy to think of less than half a dozen of such topmost men and Mehboob is certainly one of them, although opinions may differ according to different tests and tastes whether or not to give him the pride of place among them.

What is perfectly certain is that he has by many productions of quality enriched the Indian Film Industry and raised the standard of production by several degrees.

We have witnessed in the unique success of *Andaz*, what phenomenal popularity it has met with. We are not unmindful of the share of it that we must allot to its release at Liberty easily the best theatre in Bombay. Yet the fact remains undisputed that all its production values, including unprecedently good photography and good recordings too, are equally responsible for its success.

What strikes any one who knows Mehboob is that success



has not gone to his head. He has the same humility that he had when he started on his film career, as an extra, two decades ago. His ways are the same, democratic, happy-go-lucky, friendly and philanthropic, that they formerly were. He still believes that he has to learn much, probably because as a child and young man he had no opportunities of learning in school and college like several others.

Educated he may not be in the accepted sense, but cultured and accomplished he is beyond the reach of many. He has a phenomenal grasping power, and has a keen sense of observation; he has a powerful memory and human understanding that is very largely responsible for the special Mehboob stamp all his productions bear.

REVIEWS OF INDIAN FILMS

SHABNAM * SRILANGANACHE SONE * ANJUMAN
DADA * MA-KA PYAR

SHABNAM — A Box-office Bombshell.

This latest Filmistan picture running to crowded houses at Roxy for many weeks now is a picture which does credit to S. Mukerji the producer, who gave us in the past pictures like *Kangan*, *Bandhan*, *Naya Sansar* etc. There are no less than ten songs, several dance numbers in which the selection of artistes has been made very discreetly with a certain eye on the box office. The result is a picture to which sex-starved thirsty humanity will throng. Though the picture has fine settings, beautiful costumes, good comedy, pleasing photography, excellent sound recording, yet an idealist or utilitarian reviewer cannot help feeling that all this skill and equipment would have been harnessed to much better, social and patriotic purpose by Filmistan Ltd.

The picture lacks a well-connected story. Indeed it is all disjointed and unbelievable episodes come one after another on an astonishing scale. One cannot get away from the idea that those responsible for the production happened to see *Chandralakha* and having been impressed by its phenomenal success could not get over the temptation of imitating some scenes or ideas therefrom or at least taking inspiration from there. The flashback technique has been effectively used, yet all things considered *Shabnam* can be

rated as fine entertainment but disappointing pictorial story.

Kamini Kaushal has been at her best in this picture, particularly before the interval. Light hearted acting, grace of body and features, and understanding, easily place her above everybody. After his performance in *Andaz* Dilip Kumar has raised certain expectations but it must be said that he does not fulfil them in *Shabnam*. Mubarak and Jeevan are as satisfactory as ever. Paro and Cuckoo who are responsible for the dance numbers and do very good work indeed and even there, the palm must go to Paro who excels Cuc-



Dilip Kumar—in Filmistan's *Shabnam*—has a "Yo! Ho! Ho! and a bottle of Rum" look.

koo in spite of the latter's better looks and presentability. We, however, want to emphasise that Filmistan Ltd. must employ their resources capacity and superior talents to much more important social and patriotic purpose as entertaining the masses cannot alone be sufficient function for men like Messrs. Chuni Lail and Shashadhar Mukerji.

★

SHILANGANACHE SONE —
Bhalgi Pendharkar in his element

This Marathi picture maintains Bhat G. Pendharkar's reputation of presenting adequately and inspiringly episodes from Mahratta history. This kind of work is his established practice, his powerful pen coming to his aid unflinchingly while doing the dialogues.

Shilanganache Sone which means conquest of gold made on Dussera Day delineates an early episode from Shivaji's life, without bringing Shivaji anywhere on the

screen, his comrade and colleague Naik played by Master Vithal having been given prominence. Shanta Apte, Hansa Wadkar, Baburao Pendharkar, and Sulochana are the other featured artistes and all of them co-operate to produce a very entertaining and inspiring picture. The songs and photography are particularly good but sound in several places ought to have been better recorded. This picture is bound to be received well everywhere in Maharashtra.

★

A N J U M A N — Durga Khote
Steals The Show.

But for the attractive performance of Veteran Durga Khote for whom it is impossible to flop wherever she may go, this Nargis Art Concern's *Anjuman* is a very average, not to say mediocre production. Jairaj and Nargis who are the other of our front rank artistes appear like wooden dolls in this picture neither of whom



At an unusual hour of 12 midnight the Muhurat was performed of Motwane film's full length picture 'Our Struggle' at the Bombay Talkies studio on the 14th August. On the extreme right Mr. Harnam Motwane, the producer is praying with folded hands for the success of his maiden attempt while Mrs. Munshi is hoisting the National Flag.

16

rise to their usual heights anywhere. Nargis cannot help looking beautiful, but her acting and songs are unbelievably dull. Yet there are quite a few of them inserted in the film without rhyme or reason.

The story which is based on the motif of wealth versus poverty could well have been a fascinating treatment and an exciting drama, but the pity is that in neither the scenario nor in direction is it alluring anywhere. All the characters in the story are Muslim and there was a good opportunity to portray special Muslim manners, way of life, etiquettes and culture but except for two Id greetings, we see nothing special about Muslims. Jairaj is altogether insipid in this film. To Akhtar Hussain, brother of Nargis and son of the late Jaddan Bai this is no credit at all, and our sincere advice to him is to leave direction alone.

★

D A D A — Boquets to Sheikh
Mukhtar.

It will not do to dismiss *Dada* produced by Omar Khayyam Films as a mere stunt film with any supercilious contempt. It would be distinctly unfair to producer Sheikh Mukhtar who also plays the principal role in it. It is an extraordinary picture in that it has a great social purpose behind it. If mythologicals are tolerated on the ground that they generally portray the fall of the evil and promotion of the good, a fantasy or an imagery of the sort that *Dada* typifies must be tolerated also. Actually it will be widely patronised because it supplies the easy escape that the common rule of humanity needs as a psychological balm. *Dada* is no



Madhubala in 'Har Siugaar,' she has given headaches to many Producers.

criminal in that he makes use of the criminal weapons only to undo them and really to do good to humanity. Masses always love such characters from history and that is why ballads about them are enthusiastically composed and sung by minstrels and bards.

In the story of *Dada*, a forsaken baby is adopted in a house owning immense wealth whom Sheikh Mukhtar befriends and gives everything to protect it. In this career he has to break up a gambling den, wreck a bar, kidnap a beautiful girl and even go about disguised as a sadhu and an astrologer. Scene after scene is packed with such motion and emotion that one is hardly left any scope to connect the succeeding incidents. Yet it all pleases in a very strange, astonishing manner. Munawar Sultana,

17

'PREM ADIB'
INDIA'S
GREAT
CHARACTOR
ACTOR
NOW PRESENTS....

RAM VIVAH
(Based on Tulsikrit Ramayana)

—CAST:—
SHOBHANA SAMARTH—PREM ADIB
UMAKANT — YESHODHARA KATJU
SHANTA KUNVAR — SHILA NAIK
NIRANJAN SHARMA—BHAGWAN DAS
DAR KASHMIRI & RAJ ADIB

Art:—KANU DESAI
Music:—SHANKAR RAO VYAS
Dance:—PREM DHAVAN
Songs:—MOTI B. A. & RAMESH
Dialogue:—PL ANUJ
Photography:—Y. MULJI
Screenplay & Direction:—PREM ADIB

Contact: PREM ADIB PICTURES, Bijli Cottage, Andheri

Begum Para, Shyam are the other featured artistes but Sheikh Mukhtar outdoes them all by his sheer height and powerful portrayal. Dances and songs also have an extraordinary appeal.

★
MA - KA - PYAR — Satisfactory Entertainment and Moving Drama.

This picture of Krishan Movietone has scarcely been given an appropriate title. There is no doubt that a mother's love for her child is to be seen very attractively presented in some of its sequences and beautifully put over by Sulochana Chatterji but this is a far more representative theme and covers several more aspects of life than mere motherly love. It shows for instance, how men and women have to suffer for no fault of theirs but through the sheer conspiracy of time and circumstance against them. To such suffering are subjected Sulochana Chatterji and Prem Adib as a happy couple blessed with fine offspring as Manorama and Kumar who play sister and

brother. The lives of these four people are poisoned by Jeevan who plays an unmitigated rascal and an evil genius who seems to love crime for its own sake. Everything works out well in this story full of conflicts and complications, the undoing of the villain having been properly achieved in the usual poetic justice style.

Besides high power drama, the film has a number of alternating sequences of fun and dances provided by Ranjit Kumari and Gope on the one hand and Cuckoo and her dance troupe on the other. She has three very eye-filling dances to her credit. Sulochana Chatterji has a sympathetic character to play and she does that very well but so is not Manorama who strikes one as miscast. Her apparel and hair styles are not in keeping with the role she plays and altogether she gives a wooden performance. Prem Adib is not bad. Next to Sulochana Chatterji, Gope and Ranjit Kumari captivate attention by their antics. Photography and sound are quite satisfactory.



Yakub seems to be in trouble, the way he has approached Nalini Jaywant, in Goel Cine Corporation picture 'Ankhen.'

FILM GOSSIP

By Mikh

Real Triangle Drama

This is a real triangle drama which has become the talk of the entire film industry. And though, it will never be filmed it is perhaps more engrossing and more intricate than any triangle drama ever screened including *Andaz*.

The triangle drama is being enacted by a very noted film actress, her husband and an equally famous film star. In the supporting cast are the brothers and relations of both the actress and the actor and friends including a notorious film journalist.

The drama started over a year ago when the actress and actor started meeting secretly and gradually they drifted, without knowing the consequences, into love and came very close to each other, so much so that they could not do without meeting or at least telephoning each other daily. That's why they preferred to work together and got some contracts on that basis and became popular as a team.

While this quiet affair was going on, rumour-mongers got the wind of it and in various forms they were scandalized. But the husband either disbelieved all this gossip or pretended not to believe it. In any case, the actress-wife and the actor continued to meet in a clandestine manner—until last month when the husband telephoned a studio and found his wife had gone early and the producer directly hinted at the affair and, ---!



Kambli Kaushal and Dilip Kumar appear together (perhaps for the last time) in Indian National Pictures 'Arzoo.'

He had no other alternative but to cry halt to his wife's affairs and he summoned her brothers to his rescue. The brothers got active. They got a set of body guards for her so that she could neither meet or even phone the actor, when the actor came to know of it, he sent her a message that henceforth they should not meet unless she divorced her husband. Other self-styled advisers rushed to the scene. And the notorious film journalist, mentioned in the supporting cast, became a self-appointed guardian. But the role of

mediator and adviser was left to a young producer-cum-socialite.

Throughout the crisis, which threatened the life of both the stars, the husband is said to have behaved well. But the actress, when she was challenged by one of her friends to leave her husband, stay independently and seek police protection, seems to have faltered and revealed herself to be a coward. Result, for the time being at least she has lost the best offer of her career, and after completing her present lot of pictures she will go into retirement as did Shobha of Filmistan. Then she will realise the truth of the saying 'You can't eat the cake and have it too'. We only hope she is not forced to retire for good as she is truly a very accomplished artiste, and as such an asset to the film industry. But at the moment she is a great liability and the production cost of the pictures is mounting up on her whims.

Fading Out

Some years ago, Veena was virtually the queen of the Indian

Screen and stars like Nargis and Suraiya played second fiddle to her. But ever since she got married to Al Nasir and went to Pakistan, she has lost her place. And though today, there is such dearth of stars, nobody seems to be very keen on getting her. Why? One does not know. Some say that her husband's condition, that both of them should be signed together is responsible for this state of affairs. Producers are not prepared to take a bad egg with a good one.

Height Of Ingratitude

A veteran character actor became a producer. He had not much of finance; so he sought help from other actors who worked in his film. They were his great friends. The hero not only agreed to receive pay after the completion of the picture but gave him a loan and got even the heroine to agree to deferred payment.

As long as the picture was on the sets the producer behaved



Group photo taken on the occasion of Muburat Ceremony of Famous Picture Marathi comedy 'Galyachi Shapat.' Seated in the centre with an Arrow shirt and tie and tortoise shell spectacle frame is chieftain Baburao K. Pat.

with the hero as if he was his elder brother. And the hero spent lavishly on him. All this went on happily and it was not even noticed that the 'Elder Brother' was the only person who did not give any present on the hero's wedding!

That was not all. When the picture was finished and its rights sold off, the producer just stopped coming to the hero. And, of course, there is no talk of returning loan and making payments. This was too much for the hero to

OH, BOY!

Esther Williams, the bathing beauty, gave birth to a boy at Santa Monica Hospital. The boy has been named Benjamin Stanton. Esther was married to Radio announcer, Ben Gage, 4 years ago, and this is their first child.

bear. And now he is reported to have started abusing and cursing the 'elder brother' producer for his ingratitude and selfishness. His money may be recovered, but the producer-star has lost a good friend.

Kamini's Loss

The complications in private life sometimes hamper film career. Kamini who was looking forward to working in Shantaram's film has lost her chance for the same reason and now Jayashree is playing the lead in *Dahez*.

And if reports current in film circle are to be believed, Kamini is going on a holiday to Europe after completing her present commitments.

Father Kicked Out

A rising Maharashtrian starlet who has made a name by playing

secondary roles in Hindustani pictures is marrying a Punjabi youth, who is reported to be a dealer in vegetable Ghee and also a neighbour of the starlet.

The victim of this happy romance is the starlet's poor father who has no place in the daughter's new scheme of life and is being literally kicked out of her house. Ingratitude thy name is filmstar!

Indu Gets Divorce

Indu Paul, the star of *Majboor* is in the news. She has obtained a divorce from her husband Mr. Paul and instructed all studios that her name should appear only as Indu and not Indu Paul.

At the same time the rumour has it that she will get married soon again, this time to film star Sohan, who played opposite her in *Majboor* and who always chaperons her to theatres, parties, etc.

Mystery Behind Chunilal's Return

Mr. Chunilal's sudden return by plane on August 21st, caused a surprise in the film industry for he was expected to return next month and that too by a steamer.

The cause, or causes of sudden return can be two. On the one hand, it is possible that he may have been perturbed by Mukerjee's decision not to give any future pictures to Kapurehand for distribution as Chunilal and Kapurehand have had the best of relations. On the other hand, it is possible that he may have come to finalize the deal of the reported sale of Filmistan.

In any case, by the time this issue is out, one can expect far-reaching developments on Filmistan front, which will effect Mr. Chunilal's future career—as there are reports that he may retire from the film industry for good.



KAMINI KAUSHAL

in Indian National Picture's ARZOO

*Blazing the trail of
Glory for over a Decade!*

MEHBOOB'S TRIUMPHANT BEGINNING

SAGAR MOVIE TONE

Judgment of Allah, Deewan Qureshi, Manmohan,
Jagirdar, Vatan, We Three, The Only Way,
Ali Baba.

MEHBOOB MAKES SCREEN HISTORY

NATIONAL STUDIOS

Woman - Bahen - Koti

AND MEHBOOB'S PEAK OF GLORY

MEHBOOB PRODUCTIONS LTD.

Najma, Taqdeer, Humayun, Anmol Ghadi,
Ellan, Anokhi Ada, Andaz.



STOLEN SMILES

New Star: "I have the form of Venus."
 Producer: "Hmmm, I'll look at your art collection in private some-time."

Garters hold a girl's stockings and a man's interest.

Some men are never satisfied even when they get the toast of the town, they usually want a little honey on the side.

Many a girl has got first-hand information in a second-hand car.

Men want women to be like stars in their lives; come out at night and disappear in the morning.

Many girls have been taken in when they thought they were just being taken out.

"Handsome, haven't times changed a lot? Thirty years ago men used to worship at women's feet."

"Sure. In those days it was only their ankles that showed."

Oddly enough, the apple of a man's eye is very often some other fellow's peach.

Never marry an astronomer. He is always searching for stars and heavenly bodies.

A lot of modern wives spend their time running up bills and running down their husbands.

She: "I am glad you like my nose and mouth. I like your nose and mouth too."

He: "Then let's combine our best features."

Marriage is a game of give and take. What you don't give she takes.

To write a song hit you just take something composed by one of the old masters and decompose it.

Most men want a girl who's like an electric iron. A little warming up, then the pressing begins.

The darker the parking place, the brighter the ideas a man gets.

* STARRY SKIES *

Aina Picture

Dil-ki-Basti by Producer S. M. Yusuf stars Nigar, Yashodhara Katju, Masood, Mirza Musharraf and Lalita Pawar which Wahid Qureshi is directing. *Grihasthi* has been a tremendous success everywhere

Akash Chitra

Hansie Aasu having in it some good songs is reaching completion by K. B. Lall. Gulam Mahomed is music director. Madhubala, Motilal, Gope, Mirza Musharraf and Nigar are in the cast. The picture is being produced at Shree Sound Studios.

Allied Art Productions

Har Singaar is nearly complete with Dilip Kumar, Madhubala, Mona Chatterji, Baby Zubaida and Shama Dulari in the cast. Anil Biswas gives music and Mahesh Kaul has directed the picture. *Leheran* starring Suraiya is making rapid progress

All India Pictures

Producer P. N. Arora's *Paras* has progressed fast at Kardar Studios. It features Kamini Kaushal, Madhubala and Sulochana Chatterjee.

Chirawala & Co.

Indian Productions' *Aecye* has already been released. *Namoona* which is expected to be a hit will be shortly released. Shree Gopal Pictures' *Karwat* featuring Geeta Nizami and Apur Chhaya produced and directed by Santoshi will be the next releases.

Famous Pictures

Bari Behen has no mind to vacate Imperial for a long time to come. *Hamari Manzil* is ready for release with Nirupa Roy and Prem Adib as also the Marathi comedy *Gatyachi Shapath*. Plans are proceeding ahead with *Suami Ramtirth*.

Filmistan Ltd.

Shabnam is an assured success at Roxy. Their next picture *Samadhi* stars Ashok Kumar and Nalini Jaiwant which Ramesh Saigal is directing. It has a patriotic theme and is nearing completion. Santoshi has been at his



Nargis in Raj Kapoor's 'Barsaat.'

job *Sargam* and Najam Naqvi will soon start work on his picture. **Filmkar Ltd.**

Bahana is being produced at Bombay Talkies studios with Nitin Bose as Director. Ashok Kumar and Nargis will head the cast with Nawab, Mumtaz Ali and Cuckoo in featured roles. Naushad will give the music.

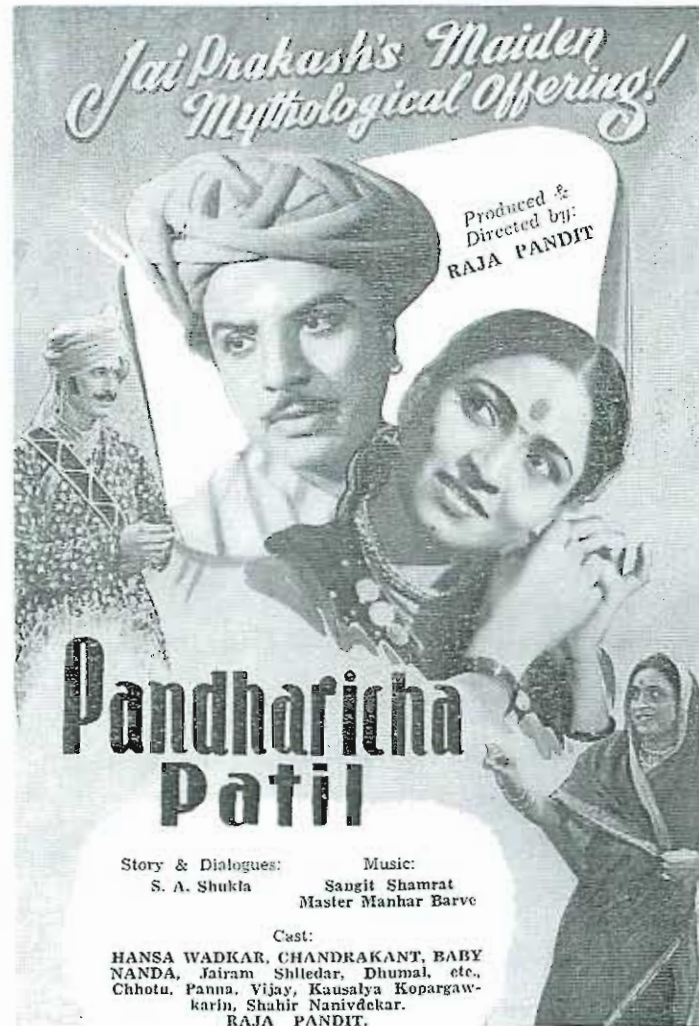
Govt. of India Films Division

Among the films released during August are *Ladakh Diary* regarding Pandit Nehru's visit to Ladakh, *Black Roof of the World*, *Freedom Marches*. On showing important events of the past two years, *Friend and Foe* and *The War That Never Ends* and animated cartoon feature, both curative methods of fighting diseases.

In one of the News Reviews picture-goers will also see scenes of the Hollywood reception to Shrimati Vijayalaxmi, India's ambassador in the United States.

Jai Prakash's Maiden Mythological Offering!

Produced & Directed by: **RAJA PANDIT**



Pandharicha Patil

Story & Dialogues: S. A. Shukla Music: Saugit Shamrat
Master Manhar Barve

Cast:
HANSA WADKAR, CHANDRAKANT, BABY NANDA, Jairam Shildedar, Dhupal, etc., Chhotu, Panna, Vijay, Kausalya Kopargawkar, Shahir Nanivdekar.
RAJA PANDIT.

For Bookings: ASIAN FILM DISTRIBUTORS, Parekh Street, Bombay 4.

Goel Cine Corporation

Ankhen is nearing completion. Keki Mistri as photographer and Yeshwant Kothare as the sound man means some nice work ahead. Yakub, Nalini Jaiwant, Bharat Bhushan and Shekar are in the cast, and Madan Mohan is in charge of music.

Jai Prakash Pictures

Raja Pandit is tolling and molting from morn to night to complete *Pandharicha Patil* as soon as possible. He hopes to make this picture another *Sant Tukaram*.

Jagat Pictures

Lala Jagat Narayan is in Bombay for the release of his picture *Sunhere Din* which was released at the Novelty Cinema. *Shair*, their next production, is almost complete.

Kalakar Chitra

Hari Krishna Premi, and Omkarnath Prashant, have completed *Preet-Ka-Geet*, the writer-producer has taken great pains to make it a box-office hit.

K. T. Films

Trilok Kapoor has started shooting his first production *Raj Ghat Par*. Pandit Shivakumar has written the story. Trilok Kapoor will direct. Nargis, Mubarak, Gulab and others will head

the cast. The music is by Husn Lal and Bhagatram.

Mehboob Productions

Andaz is making history everywhere and of course at Liberty in Bombay. Mehboob Khan is now intent on making preparations for his next production which he wants to produce in all colour.

Minerva Movietone

Narsinha Avatar which is ready for release was booked for Central but it is now scheduled to come somewhat later. For his next picture Sohrab Modi has signed up Pushpa Hans who got her break in *Apna Desh* of Rajkamal Kalamandir.

Motwane Films Ltd.

Mrs. Lilavati Munshi performed the muburat ceremony of Motwane Films Ltd. on Independence Day when a film called *Our Struggle* was started. As its name shows it will spotlight our struggle for freedom and therefore may be expected to be quite an inspiring affair.

Moonlight Productions

Producer Shyam Sunder is very busy with the paper work of his first social *Pehli Mulaqat* directed by Anant Thakur. Music is by Husn Lal Bhagatram, dialogues and songs by Rajendra Krishna, featuring Nigar, Rehman and Gope.



Munawar Sultana and Indu (not Paul) share acting honours in Prakash's 'Sawan Bhado' an Evergreen Release.

ONKARNATH PRASHANT
PRESENTS
KALAKAR CHITRA'S



SONG OF LOVE

Written & Produced by:
HARI KRISHNA PREMI
A DRAMATIC TALE OF A WOMAN'S SACRIFICE FOR THE SAKE
OF THE MAN SHE LOVED.

Featuring:
**SULOCHANA CHATTERJI, PREM ADIP, GULAB, BADRIPRASHAD,
CUCKOO, AND SHASHIKALA**

Songs:	Music:	Photography:	Editing:	Direction:
PRADEEP P. T. Parnel & PREMI	SHYAMBABU PATHAK	V. N. REDDY K. V. S. REDDY	BABUBHAI THAKKER	GIRISH TRIVEDI

KALAKAR CHITRA, Famous Cine Lab. & Studio, Mahataksmi Bombay.

Nigaristan (India) Films

Their maiden musical-romance *Bansari* is shortly to be released. It is written and produced by Mulk Raj Bhakri and directed by Ramnarain Dave. Husanlal and Bhagatram provide the music.

Prakash Pictures

Sawan Badho will be on the screen before the ink dries on the paper. At the studio *Rakhi* and *Shadi ki Raat* are taking shape.

Prem Adib Pictures

Ram Vivah is receiving the finishing touches from Prem Adib who has played the role of Shri Ram more than any actor today. His own picture is very eagerly awaited by fans all over the country.

Ranjit Movietone

Bhool Bhulainya and *Nazaare* are ready for release. They have a very ambitious programme for this year, and mubrats have been performed at the studios of all the three not titled so far.



No Marathi Comedy is complete without Damuanna Malwankar's cockeyed look. He is coming in Famous Picture 'Galyachi Shapat.'

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Direction: By: RANDHIR-INDU-JANKIDAS-OM PRAKASH Story: RAVINDRA DAVE * Music: HUSANLAL-BHAGATRAM * MULKRAJ BHAKRI

Reception First Tunes
RAKHI
Direction: Shanti Kumar
Music: Husanlal Bhagatram
* KAMINI KAUSHAL
Karan Dizon - Kuldeep
Yeshubhara Katja - Gope
Pran - Elias etc.

AND
VIJAY BHATT'S
NEXT
???

Fast Progressing on Sets
SHADI KI RAAT
Direction: Yeshwant Petkar
Music: Gobindram
GEETA BALI - REEMAN
Vijay Laxmi - Leela Mishra
Jankidas and others

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Sunny Art Productions

Director Sunny is taking great pains to make his production *Bahul* a great success starring Dilip Kumar and Nargis.

Shahin Pictures

Producer-Director S. M. Nawab, new-comer to the industry, is fast finishing his first social *Khel* starring Nigar, Hafeez Jehan. The story is by Zian Sarhadi and music by Sajjad.

R. K. Films

Barsat is ready and is the next change at the Roxy, Bombay. It stars Raj Kapoor, Nargis and a new find Nimmi.

Talwar Films

Right in Talwar tradition, R. C. Talwar has completed almost half of his picture *Khilari* at the Bombay Talkies and Eastern Studio.

NEWS FROM SOUTH INDIA

Gemini Studios

Gemini's *Nishan* will be released during Diwali holidays throughout India both in Hindi and Tamil. In Hindi, Ranjan, Bhanumathi and Maya Bannerji are in the stellar roles. In Tamil, M. K. Radha, Bhanumathi and

Nagendra Rao, the famous Canarese actor, are in the cast. The Tamil version is directed by Acharaya and Hindi is directed by S. S. Vasan himself.

Kothamangalam Subbu and party had been to Madura for the out-door shooting and returned only a few days back for the picture *Abbaigar*.

Newton Studios

Mangayarkarsi has almost been completed and will be released in the middle of this month. Kannamba, Anjali Devi, P. U. Chinappa, Krishnan, Mathuram, T. S. Dorairaj and Lalitha and Padmini are in the cast. The picture is directed by Jiten Banerji.

Lala Majnu under the direction of Sri Nagoor is making fast progress at this Studios.

Pariyatham with T. R. Mahalingam and M. V. Rajamma in the leading roles is steadily progressing under the direction of Sri K. S. Gopalakrishnan.

Vauhini Studios

Vauhini's *Gunasundari Katha* has been completed and will be released during Dassera.

Vijaya Productions has taken the management of this studio on lease. Sri B. Nogi Reddy is the present Managing Director.

TWO FIRST RATE STARS APPEAR FOR THE FIRST TIME

* REHANA * RAJKAPOOR

With NIGAR ROOP KAMAL

Director : SATIS NIGAM

Songs : MADHOK

Music : GYAN DUTT



JAGAT PICTURES



Sunehre Din

From Friday 2nd: **NOVELTY**

SURYA— Parel NEPTUNE— Bandra ALLWYN— Kalyan

* From 6th September: PRABHAT— Thana

* From 9th September: VIJAY CHITRA MANDIR— Poona REX— Belgaum

* Shortly Coming: CAPITOL— Surat SUPREME— Baroda —Ahmedabad —Sholapur.

★ **FILM MUSINGS** ★

by K. B. Paiganker

THREE MASTERS: GRIFFITH EISENSTEIN & CHAPLIN

D. W. Griffith

D. W. Griffith is dead. His death was a purely technical matter, his uneasy spirit had long remained functionless in a n industry which, owing its aesthetics to him, claimed to have outgrown his innocence and crudity. He was among the first to have an insight into the power and beauty of his medium, its sensual and intellectual range;



D. W. Griffith

the new meanings made possible by the cinema were first investigated by him. His work explodes with that great-hearted, blundering, shattering, authentic coarseness which is the signal of the birth of a new art-form. Nothing of comparable stature has happened to the cinema since Griffith; a certain decadence marks the creative era after him in which there is perhaps greater sophistication but also an indubitable sense of tiredness. Yet his death aroused in Hollywood only a sense of relief at having been finally rid of his rather oppressive, embarrassing presence in the midst of an industry which had had no use for him for a long time. There was a

tragic blunder somewhere, for the cinema needed Griffith as it needed no one else and Griffith needed the cinema for in its absence he wore himself out till death was a blessing to him. Where will Griffith's biographer locate this blunder?

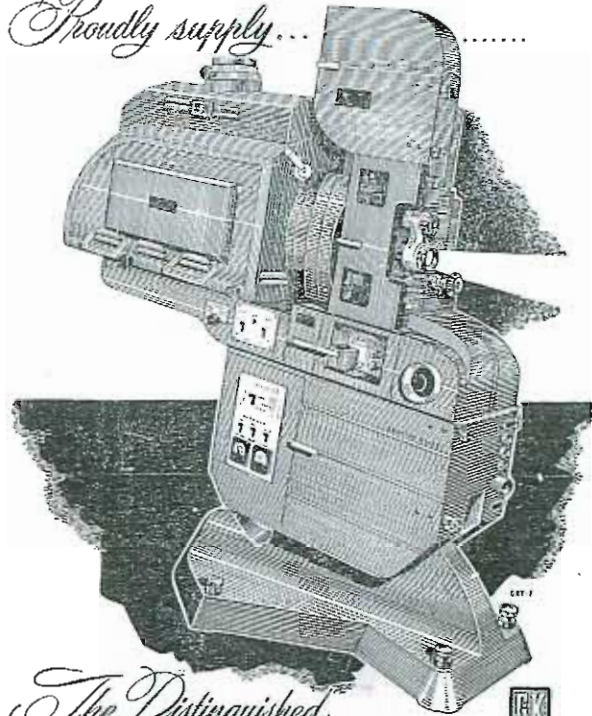
Sergei Eisenstein

Sergei Eisenstein died in harness. Perhaps there is a moral here but one must be wary of drawing it. It would be tempting to see in Eisenstein's life and art a demonstration of the superiority of a state-controlled industry over the Hollywood system. One may speculate that if Griffith had accepted Lenin's invitation he might not have been a lost man. But I am not sure that the 'failure' of the one and the 'success' of the other can be accounted for in this summary fashion.

The artist in Russia seems more free in one sense and more under constraint in another than his brother in the democracies; he has unlimited freedom in so far as he accepts the prevailing dogma. The extraordinary boldness and experimental zeal of the early Russian Cinema would not have been possible without freedom; at the same time a film like *Monsieur Verdoux*, with its nihilistic self-criticism, could not have been made in Russia. That a great deal of Eisenstein's work has not been allowed to see the light of day, that he recanted his revolutionary theory of montage in a manner not quite free from suspicion, that his later work seems incredibly

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devoid of content and marked by a certain creative reluctance, might suggest that Eisenstein was not always happy as an artist in Russia. Speculation about his motives in continuing to work under such circumstances however presents numerous difficulties. Some have been pained and shocked by his acquiescence and have attributed timidity to him. Others have seen in him an all-too-modern spirit of cynicism reducing the Russian system to its ultimate absurdity. A more sceptical view urges that the Russian situation is by its nature calculated to produce enigmas, of which Eisenstein is only one, for which conventional explanations are far from adequate; that a man might sincerely recant his opinions under pressure; that the creative reluctance observed in Eisenstein is only a mark of cautiousness, of an

anxiety not to go wrong again. A definitive biographical study of Eisenstein seems called for.

Charles Chaplin

What a great relief to turn from the contemplation of the sad destinies of Griffith and Eisenstein to Chaplin! Chaplin is now sixty. His steady, complex development is one of the most beautiful things that have ever happened. His magnum opus, *Monsieur Verdoux*, testifies to the faith of many of us in the cinema; it would be difficult to find another work so deeply felt and thought.



Charles Chaplin



Nirupa Roy, a very fine artiste, will be seen next in Famous Picture's 'Hamari Manzil.'

The strength and the weakness of the cinema inhere in its being addressed to the masses. One need not expatiate on the weakness, for many have copiously practised, and do daily practise, their indignation on it. I am more concerned to show the stature and dignity, the vitality and universality which the cinema acquires at the hands of a person like Chaplin. Chaplin's art is happily addressed to all of us and free from the mere prettiness, artiness and anaemia of the esoteric film. In demonstrating that the cinema may claim the widest audience with integrity and honour, Chaplin seems to me to have resolved a dilemma which not many have done in the cinema.

FILM CRITICISM

A great deal of film-writing seems merely impertinent. Review-

ing is often made an occasion for supercilious wit and epigram at the expense of the cinema, which one might indeed respect if there were any evidence that the writer had an insight into the possibilities of the medium, was acquainted with what the masters of the medium have already achieved in it and regulated his criticism by reference to definite aesthetic principles. A piece of true film "acting," for instance, is spoken of in terms no different from those in which acting on the stage might be described, without realizing that in a medium in which an impression of intense feeling can be conveyed simply by a close-up of a pair of hands clutched together, it is sometimes misleading to attribute credit to the actor; in fact, some of the greatest achievements in the cinema have logically relied on the anonymous actor. Seldom is a film treated by its reviewer in terms of the special properties of the cinema. It is formally discussed as if it were a novel or a series of paintings or a play; the writer is innocent of formal film criticism. A pronounced feature of film-writing is its temporizing quality; one wonders how long it will be before a body of professional film critics will have risen to relieve the temporizers for their proper avocations.

The cinema is pre-eminently the director's medium. A great many more films than the weekly reviewer imagines are stamped with their directors' personalities, there are many styles in direction besides Capra's or Korda's. In a medium so outrageously public, private meanings have been dared; the two appearances John Huston has made in his own films hold a private meaning for him, Chaplin's art is a commentary on his life.

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Technical problems posed but unsolved in one film are solved in the next, different solutions to the same problem are offered in successive films. Not a few directors with any considerable body of work to their name will show, on careful examination, an absorption in a limited number of recurring situations, ethical, social or other. And, above all, the compromises the conditions of production impose on the director (the forced happy ending, for instance), the subtleties which he sometimes resorts to, to remain true to himself and his art while serving a profit-minded industry—these provide the province of the film critic. To be always on the look-out for style, unity, form, clues is an exacting task. Perhaps that explains why it is seldom attempted and why impertinence is so much more fashionable.



Johnny Weissmuller will be seen in Columbia's 'Lost Tribe,' and will follow this up with 'Captive Girl.'

News From

◀ WARNER BROS. STUDIOS ▶

GRAND MUSICAL EXTRAVAGANZA

My Dream Is Yours, a gay Technicolour musical starring Doris Day, Jack Carson and Lee Bowman, is the Parsi New Year Attraction at the Regal, Bombay.

Produced and directed by Michael Curtiz for Warner Bros., the film tells the story of a radio talent huckster, played by Carson, who introduces a sparkling new song-bird, Doris Day, on the airwaves. With this situation and this cast, which includes Adolphe Menjou, Eve Arden, and S. Z. Sakall, Regal patrons are in for some fast comedy and lively music.

Doris, who skyrocketed to film prominence with her singing of "It's Magic" in *Romance On The High Seas* sings four songs in *My Dream Is Yours*.

Production values are high, what with the eminent director Michael Curtiz at the controls and the Warner studio going all out to give the Technicolour film the same high type entertainment elements as some of the other big musical films which came out of Warner Bros. Studio in the last few years.

SHE IS WICKED AND LOVELY

Patricia Neal has become the 1949 model of a screen siren and according to King Vidor, who has directed them all, Miss Neal picks it up where Nita Naldi dropped it.

"She's a panther," says Vidor, tempting and destructive."

This amazing young woman plays the siren of the year in Warner Bros.' *The Fountainhead*.

Among her willing victims are Gary Cooper, Raymond Massey, and Kent Smith, none of whom has heretofore been caught with his defenses down as far as leading ladies are concerned.

If Patricia Neal had been more than three years old 20 years ago, her director guesses, she'd never have got off the leopard skin. "Patricia would make Theda Bara look like Mary Pickford," he chuckled. "This girl has the kind of ball-bearing eyes that leave men limp. Her voice sounds like deep purple, and she moves like a tame lioness."



Tall and Slender Patricia Neal starring in Warner Brothers' 'The Fountainhead.'

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DORIS DAY
America's Honey-voiced
Honey of the
Bob Hope Radio Show!

**MY
DREAM
IS
YOURS**

A
MICHAEL CURTIZ
PRODUCTION

IN COLOR BY
TECHNICOLOR

At the
REGAL

★
Starring:
DORIS DAY, JACK CARSON, LEE BOWMAN

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Vidor believes that Miss Neal will breathe new life into the sultry screen heroine who have been replaced over the years with such types as the "it" girls, the cutie-pies, the clothes-horses, the chic comedienne, and "the girls with brains".

"Mark my words," Vidor says, "there will be a lot of facsimile Patricia Neals on the screen after this picture. It's a type that appeals to the Kinsey factor in the male, and the envy factor in the female."

JOAN CRAWFORD'S DARING DISCLOSURES

Joan Crawford isn't kidding at all when she tells her friends that she'd portray ancient grandmas for the screen if she thought the part was good enough.

In the course of her long career, Miss Crawford undoubtedly has revealed in more off-the-beaten-path roles than any of her contemporary sister celebrities. In them she has sinned outrageously, she has murdered people, she has stolen other women's husbands, she has ventured into dipsomania, she

DIVORCING ?

Rumour is current in Hollywood, the mecca of films that Ingrid Bergman is going to divorce her husband Dr. Peter Lindstrom and keep on working in the films because she likes it, and the Dr. doesn't.

has been neurotic, and on at least one occasion, she has even lost her mind.

"I rebelled on depending upon glamour alone some time ago," she said, "and I left the screen for two years until I found exactly what I wanted in *Mildred Pierce*. Re-



Once again Joan Crawford triumphs in Warner Bros.' 'Flamingo Road.'

bellion isn't easy, and it's dangerous, too, but I stuck to my guns, and managed to avoid cinematic oblivion."

Although *Mildred Pierce* won her an Academy award and established her among the top-ranking emotional stars, she speaks with warmth of *A Woman's Face*, a sombre story of a woman whose beauty was marred by a scar.

"That was a great picture and a great role," she said, "It set the stage for the kind of pictures I wanted to do, like *Mildred Pierce*, *Humoresque*, *Possessed*, and *Flamingo Road*."

"If I have my way, I'll still be at it when I'm 90, even though I have to be wheeled in front of the cameras. But I'll still be particular about the roles I play. They'll have to be daring and unusual."

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News From



20th CENTURY FOX

The Self-Styled Genius Is Back!

Presenting dapper Clifton Webb as the hilarious Belvedere he made famous in last year's comedy treat, *Sitting Pretty*, *Mr. Belvedere Goes To College* is not a sequel, but rather an all new picture with only "Belvedere" retained.

Starring Shirley Temple with Webb, the Twentieth Century Fox comedy, *Mr. Belvedere Goes To College* shows Webb, who is becoming more and more difficult to distinguish from the self-styled genius he has created, enrolling at Clemens College where he proposes to finish the four-year course in one year.

Because he never took time out from his "genius-ing" to get a degree, and since he is eligible to receive an award of \$10,000 as soon as he can get one, the cosmopolitan Mr. Belvedere is most anxious to go through the school with no regard for the secondary pleasures usually associated with a college education.

Yet the amazing Mr. Belvedere becomes the "biggest man on the campus" without half trying. The college's best athlete, he's a four-letter man, no less. He is the most brilliant student in school—the All-American genius of everything could be nothing else. In addition, he creates the "Belvedere Bump,"



Clifton Webb as the self-claimed genius 'Belvedere' returns to the screen in 'Mr. Belvedere goes to College.'

while his impeccable attire win him acclaim as the college's best-dressed student.

Shirley Temple, however, remains to be convinced in the film. In trying hard to prepare herself to provide for her infant son (She's the widow of a war-lost flyer) she interviews the great Belvedere and manages to get him in some hot water that is mighty embarrassing for even Belvedere.

The film is a riot of fun from the beginning to the end and must not be missed by any Collegian in the country.

Glimpses Galore of 'Grable Gams'

They are not as long as a giraffe's, nor as short as a dachshund's nor as numerous as a centipede's, but they stand alone with their own inimitable claim to fame as the top lower limbs of the screen!

"They" left and right, are the fabulous stems supporting Betty Grable, unashfully bent in *The Beautiful Blonde From Bashful Bend* the new Twentieth Century-Fox's technicolour soon to be released in this town.

Despite the 1885 period setting of the take off Western, the Grable gams are showcased to whistle-provoking advantage in a series of Rene Hubert fashion creations. In a new provocative version of the old one-two, Betty reveals only one million dollar underpinning in an opening scene in which she appears in a dress slit to the thighs. Later, audiences get a long look at hot gorgeous gams, encased in shorts and high button shoes in two hilarious modified strip scenes.

As the plot of *The Beautiful Blonde From Bashful Bend* unfolds, Betty has to peel off her dancehall costume and get into a



World's No. 1 Box office star—glamorous Betty Grable in 'Beautiful Blonde From Bashful Bend' 20th Century-Fox's Technicolour musical comedy.

school-teacher's clothes in the narrow confines of a Pullman berth. In the film's big shooting scene, her skirt is ripped off when comic El Brendel accidentally treads on it. Neither sequence camouflages two of the world's most perfect feminine limbs.

Statisticians forced into momentarily lowering their wolf eyes, have come up with figures on Betty's figure showing that both legs have identical measurements, 19½ inches around the thighs, 13 inches at each calf and 7 inches at each ankle.

News From



Columbia's 1949-1950 Line Up—
Rita Hayworth to act again.

Once again in keeping with its tradition of delivering the very best in box-office entertainment, Columbia Pictures takes pride in announcing a powerful and ambitious line-up of pictures for release in 1949-1950—a line-up that is truly the greatest in its entire history of Motion Picture production and distribution.

What Columbia did in the past is glowing history. But this company is not content to rest on its past laurels. Exhibitors and filmgoers all over India, Pakistan, Burma and Ceylon will, we are

sure, share Columbia's enthusiasm over this mighty array of top pictures which not only fulfil a showman's fondest expectation but is the kind of fare theatre audiences are demanding nowadays.

Listed below is the elaborate schedule of mass-appealing subjects that Columbia will release in the near future. Picture that will cater a tonic of entertainment, filled with the qualities of happiness, enterprise, audacity and splendid vision.

Johnny Allegro—a slick high-powered adventure of international gangsters starring George Raft, Nina Foch and George Macready.



Glenn Ford and Ida Lupino in Columbia's 'Lust for Gold.'

Lust For Gold—the fabulous true story of the Secret of Treasure Mountain starring Glenn Ford and Ida Lupino.



Jolson Sings Again (Technicolour) the sequel to the mighty musical biography of Al Jolson—the world's greatest entertainer starring Larry Parks, Barbara Hale, William Demarest, Ludwig Donath and Tamara Shayne.

Anna Lucasta—The sensational Stage Hit will be brought excitingly to the screen by Paulette Goddard, Broderick Crawford and Oscar Homolka. *Miss Grant Takes Richmond*—a S. Sylvan Simon comedy starring Lucille Ball, William Holden and Janis Carter. *Tokyo Joe*—starring Humphrey Bogart, Florence Marley, Alexander Knox and Sessue Hayakawa.



Nevadan—super outdoor western in Cinecolour Starring Humphrey Bogart, Randolph Scott, Dorothy Malone and Forrest Tucker. *Tell It To the Judge*—a top comedy starring Rosalind Russel, Robert Comings and Gig Young. *The Blank Wall*—a Walter Wanger Production starring James Mason and Joan Bennett. Two Johnny Weissmuller Pictures—*Captive Girl* and *Mark of the Gorilla*—the latter produced by the makers of *King Kong*. *All the King's Men*—a filmization of the Pulitzer Prize-

winning novel starring Broderick Crawford, Joanne Druce and John Derek—the sensation of *Knock on Any Door*. And *Baby Makes Three*—a fast paced comedy starring Robert Young, Barbara Hale, Janis Carter and Robert Hutton. *Good Humour Man*—another big comedy sensation starring Jack Carson, Lola Allbright and Jean Wallace. *Cargo To Capetown*—a tough melodrama starring Broderick Crawford, Ellen Drew and William Holden. *The Palamino*—a great outdoor adventure starring Jerome Courtland... filmed in glorious Technicolour. *Tyrant of the Sea*—a thrilling sea saga based on the life of Captain Bligh of the *Mutiny of the Bounty* fame. *Woman of Distinction*—a big budget production starring Ray Milland and Rosalind Russel directed by Eddie Buzzell, who was responsible for the Esther Williams extravaganza *Neptune's Daughter*. *The Traveling Saleswoman*—a hilarious comedy starring the Queen of Comediennes Joan Davis and Andy Devine. *Mother for May*—a heart-tugging drama starring William Holden and Barbara Hale. *Fuller Brush Girl*—a sequel to the popular Red Skelton hit *That Mad Mr. Jones*. Columbia will also present two of the most popular hits of the past—*Cover Girl*—the biggest musical extravaganza ever made starring Rita Hayworth and Gene Kelly in colour by technicolour... and the *Desperadoes* (Technicolour)—the greatest thrill spectacle of all-time starring Randolph Scott, Glenn Ford, Evelyn Keyes and Claire Trevor... and also coming are two Big Super-Special Productions starring Louis Hayward... *The Rogues of Sherwood Forest* and *The Fortunes of Captain Blood*.

News From

UNITED ARTISTS

Division Of Western India Theatres.

Ellen Drew Plays Top Feminine Lead in Suspense-packed Drama

The career of beautiful Ellen Drew reads like a typical Hollywood success story. Ellen will be seen in top feminine role of Benedict Bogeaus violent drama of love and hate, *The Crooked Way* in which she plays in support of the two co-stars, John Payne and Sonny Tufts. *The Crooked Way* is being released by United Artists.

Ellen's real name is Terry Ray and she was born in Kansas City and educated in Chicago. Her first job was at a popular store in that city. Her lucky break came when some friends left for California and asked her to go along.

It was while Ellen was working as a waitress in a Hollywood coffee shop having tried her luck at all the studios without avail—that she was discovered by William Demarest, United Artist's representative. Two days later she had a screen test and two weeks later she was in pictures. It was as simple as that for beautiful Ellen, once she actually caught the attention of Hollywood big shots.

However, she had to wait two whole years before she landed her first big role—in the technicolour feature *If I Were King*. Since then she hasn't had to worry. She made *French Without Tears* in England, opposite Ray Milland and then toured the American Army camps in England, Scotland and Wales, after which she returned to Hollywood and a contract at

Columbia. Since then she has appeared in many top notch pictures, including *The Swordsman*, *The Man from Colorado* and *Johnny O'Clock*.

Orson Welles Was 'Hypnotized' by the role of Cagliostro

"It has been a source of wonder to me, and a malicious delight, I confess, to prepare the role of the hypnotist, Cagliostro, for the film *Black Magic*. When Edward Small offered me the part I had only vague memories of *The Memoirs*



Orson Welles and Nancy Guild in United Artists 'Black Magic' from a novel by Alexandre Dumas.

of a Physician as a tale of implausible feats of mental control, villainy, legerdemain and derring-do," said Orson Welles in an interview with our Hollywood correspondent.

Regarding the *Memoirs* in broad Riviera sunlight, I found that Dumas had picked up a great deal of knowledge since last I read him, in fact, that it took another genius named Freud to bring modern science to the point of understanding what old Dumas knew intuitively without even the benefits of a high school education.

Frankly, I was skeptical, the first time I read the exploits of the learned Count Cagliostro. How then, I wondered, could Cagliostro, for all his ability as a mesmerist, have caused the fair and virtuous Lorenza to yield to become his wife, though hating him in her waking moments, and to impersonate Marie Antoinette which she considered a fate worse than dishonour.

Since then I have been learning that authorities and savants are sometimes wrong. I am delighted to find, now, that Dumas, sitting in Monte Cristo and spinning his yarns, knew more about the human personality than my friends, the authorities, have yet learned.

Dumas had an intuitive grasp of the many layers of personality, and understood the contradictions of human nature as only genius can. It may be true, as doctors claim, that a truly virtuous lady is impregnable even under hypnosis. But where is this truly virtuous lady?

Is it possible, it has been asked, for a man to love a woman and use her so ill? Of course it is.



Ellen Drew in United Artists' 'The Crooked Way.'

One way or another, as another genius of psychological insight has remarked, "each man kills the thing he loves".

For that matter, there are still experts who claim it is impossible to saw a woman in half without damaging her in some way. To such skeptics I offer a demonstration any time they happen to be in my neighbourhood.

Ed Small is no mean master of suggestion, by the way. He approached me very cleverly with the role of Cagliostro. He waited till I had re-read the Dumas novels and become so "hypnotized" by the scoundrel that I felt I had to play him. Then, Small hit the bull's eye, he remarked casually that "Gregory Ratoff is going to direct the picture. Gregory is a great friend and more fun to work with than anybody I know."

News From

PARAMOUNT
PICTURES

Paulette Goddard and John Lund in Paramount's 'Bride of Vengeance.'

"Samson and Delilah" completed Three years of production effort by Cecil B. DeMille and his staff ended last week when finishing touches were completed on the Technicolor production *Samson and Delilah*.

DeMille began planning *Samson and Delilah* in 1934 when he assigned Harold Lamb to write the treatment which served as the basis of the screenplay. The picture actually got under way on July 22, 1946 when DeMille sat down with writers for his first story conference.

With Hedy Lamarr and Victor Mature in the title roles, *Samson and Delilah* also stars George Sanders, Angela Lansbury and Henry Wilcoxon. The cast includes thirtyfour featured players who receive screen credit, 190 with smaller roles and more than 1,000 other players.

After the filming of background in French West Africa, *Samson and Delilah* went into production at Paramount's Hollywood studio and was before the cameras for two and a half months.



Producer-Director Cecil B. DeMille explains a scene to Hedy Lamarr and George Sanders (right) in his next biblical epic 'Samson & Delilah.'

News From

**EAGLE LION
DISTRIBUTORS**

Recruiting The Glamour Girls

Eighty glamour girls are being recruited for *The Romantic Age*, starring Mai Zetterling and Hugh Williams, now in production at Denham Studios, London, under the direction of Edmond Greville.

The selected candidates will represent young girls of all nations who attend the English finishing school which is the background of the story. There are French, American and Swedish girls among them.

Twenty of the girls will have speaking parts ranging from two or three lines to major scenes. It is in these roles that Greville intends to introduce some of the talent he has spotted on London's West-End stage and in repertory companies during the past few months.

Among the well-established actresses who play important roles in *The Romantic Age* are Petula Clark, Carol Marsh, Margaret Barton and Zena Marshall.

Million Dollar Picture

The Red Shoes has earned more than one million dollars in the United States in its first 62 engagements, stated William J. Heineman, of Eagle Lion, Hollywood, who are distributing the film throughout the United States.

"I predict that it will go on to realise an eventual total of five million dollars in the U.S.," he said.



Sonia Holm as Countess Maria in Aquila's full-length feature 'Warning to Wantons.'

British Film Stars top International Contest

Two British film stars—Sir Laurence Olivier and Anna Neagle—have won the Picturegoer's Gold Medal Awards for 1949 against competition from top Hollywood stars.

Sir Laurence won it for his performance in *Hamlet* which also earned him the Motion Picture Academy's Oscar Award in Hollywood as the best picture of the year. Anna Neagle's performance in *Spring in Park Lane* brought her this year's Gold Medal Award.

The Gold Medal Award is an international contest and winners in recent years include Norma Shearer, Greta Garbo, Gary Cooper and Bette Davis.

Earlier this year Miss Neagle won the National Film Award organised by the Daily Mail and was voted the best actress of 1948.

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