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CECIL B. DeMILLE'S "SAMSON AND DELILAH" BRINGS
THE WORLD'S GREATEST LOVE STORY TO THE SCREEN!

Starring

Hedy Lamarr · Victor Mature · George Sanders
Angela Lansbury · Henry Wilcoxon

Cecil B. DeMille's Masterpiece
**Samson
and
Delilah**

Color by Technicolor



Produced and Directed by Cecil B. DeMille

Screenplay by Jesse L. Lasky, Jr. · Fredric M. Frank · From original treatment by Harold Lamb and Vladimir Jabotinsky
Based upon the history of Samson and Delilah in the Holy Bible, Judges 13-16

All India Premier, September 29th

AT THE **NEW EMPIRE** BOMBAY

Filled and Published by Cassir Sahel from 143, Esplanade Road, Fort, Bombay, and printed by Sivam Sunder Lal
at The Times of India Press, Bombay, India.



The **MOTION
PICTURE
MAGAZINE**

Vol. XIV. No. 9
SEPTEMBER 1950
PRICE ONE RUPEE

He made her
• A SOCIETY
• BUTTERFLY—

and

She made him
• HUMAN

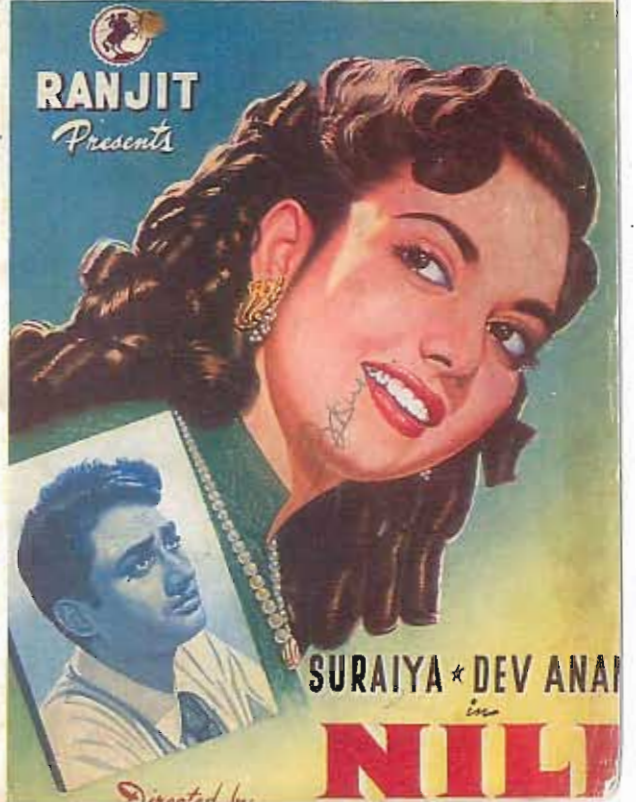
A Picture
• THAT IS
• DARINGLY
• DIFFERENT

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RANJIT
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SURAIYA ★ DEV ANAND

in
NILI

Directed by

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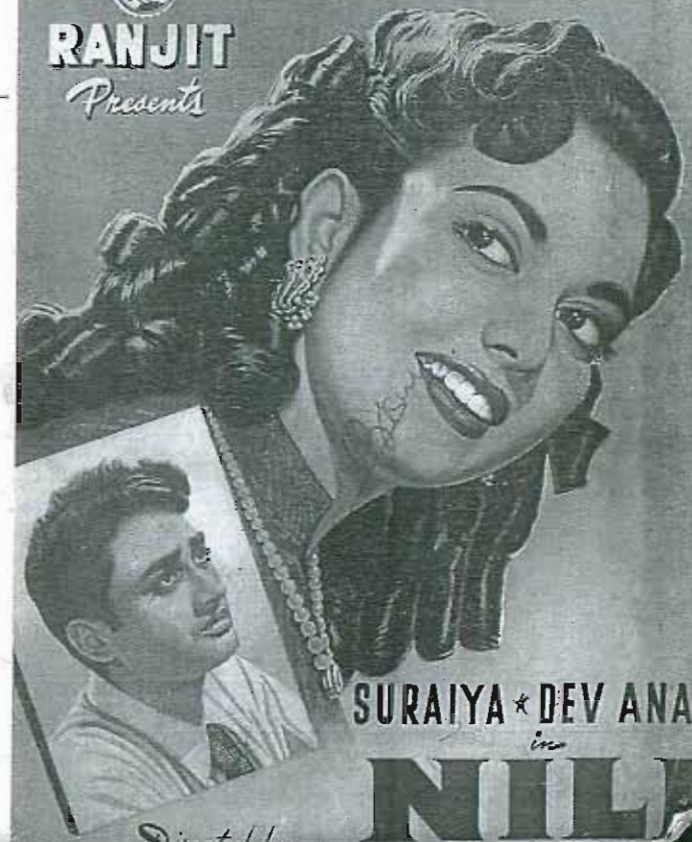
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Editorial: HACKNEYED * THEMES!

FRANCES Marion, one of Hollywood's most renowned and intelligent writers, in her book "How to Write and Sell Film Stories" quoted Edgar Allan White: "All Art consists in surmounting difficulty to produce beauty." That complete book is a beautiful essay on the technic of screen writing expounding the various theories of writing a story and a screenplay, exposing the innumerable pitfalls that waylay a writer in the pursuit of this most difficult and creative of all arts, unravels the tangled skein of muddleheaded thinking which is the first snare by which almost every writer is easily caught and separates each thread of distinct, lucid ideas which the reader can easily grasp and which is the crux of the ultimate success of a good screen story. That book is indeed a bible for our screen writers, producers and directors and is the guiding light for the meritorious purpose of showing a clear way to our directors and writers from the darkness of their unimaginative minds which can never think of anything of beauty or art. In fact we shall twist Edgar Allan White's beautiful words to suit our industry and which can be accurately described by "All art consists in increasing difficulty to destroy beauty". That about applies to the Indian Film Industry which as far as the directors and writers are concerned is slowly and surely degenerating into a rotten state of complete decay.

As far back as we can remember we have not let one opportunity pass us by without constantly thrusting before the cock-eyed eyes of the industry the most obvious and the most glaring fact that the soul of a motion picture is its story and screenplay. We have written about it in our editorials, reviews and in every nook and corner of our magazine whenever it has afforded us even a small space.

We have ranted, shouted, preached and pleaded; made generally a nuisance of ourselves and evoked in the process no small amount of disapproval and anger from the producers. But where the betterment of the industry is concerned we are not afraid to once again risk its fury.

For like Emile Zola we believe that "an individual does not matter as long as his ideas survive". Once again these columns are devoted to this purpose and even though to the snobs and the super-intelligentsia we may sound prosaic and stale, we are certain that we cannot be more uninteresting and commonplace than most of the screen stories that we are forced to see with repeated yawns, groans and curses.

In one of our recent issues we have listed a certain number of pictures released in Bombay and their

fate at the box-office. A cursory glance through that list will be sufficient to convince the most thick-headed that a major percentage of our pictures meet with ignoble disaster when released. Out of these many pictures that we have listed most of them were technically of a very high standard. They boasted of top stars of our industry and were made by seasoned and experienced directors. No amount of expenses were spared to give these pictures the finest glow and lustre with the best of the technicians, in the best of studios. Yet these bright dazzle of cinematic craftsmanship wore off under the close contact of the public's scrutiny which could see through this false and sham gloss, beneath which was a crude and an ugly interior which no amount of false covering could hide. These pictures like many others were shallow, having no depth of feeling or a deep power of drama and emotions. In short the material out of which the pictures were made incessantly was so utterly



Veena returns to the Screen in Musical Pictures DASTAN, directed by A. R. Kardar.

poor that the slightest touch of wrong handling tore them into shreds for everybody's contempt and ridicule.

In the final analysis of the causes of these pictures' failures at the box-office we are compelled to come down to one moot point and that is that these pictures lack one important and vital ingredient for their success, viz., a good story. It is incomprehensible why the producers are doggedly persisting in closing their eyes to this fact. Is it the case of mulish obstinacy to stick to their guns? Then in that case we cannot help saying that they should be on the other side of their guns where we can have the satisfaction of seeing them atleast pay for their dogged determination not to move away from the fring line. If logic and common-sense cannot sway our producers from their grim purpose of thrusting rotten stories on us than atleast the realisation that their own interest is in jeopardy must be sufficient to veer them from the course that they are pursuing and which cannot lead them anywhere except to a brink of ruin and disaster.

There have been many pictures that technically were utter trash and which collapsed miserably at the box-office. But there have also been pictures which though of high technical standard still did not succeed in capturing the theatre returns. To cite a few examples:—*Jan Pehachen, Singaur, Dillagi, Adhi Raai* and many others are a classic illustration of what we have been trying to drill constantly into our producers' heads. These pictures had first rate artistes, possessed the best production values, they were made by veteran directors and all the financial facilities were at the disposal of their makers. Yet they failed to become hits. The motive is not far to seek, in fact there is no need for seeking it at all. If these producers had selected subject compatible with the Indian background handled it with some amount of sense and logic, exploited the human element of drama with realism they would have become the movie marvels of the century. Instead of this, mere three penny stories, with less appeal than three penny novels so completely dissolved the pictures of appeal that they become the season's most stupendous failures.

To check this tide of annihilation which is sweeping the industry at present, the producers must look for subjects that can have some novelty of appeal and a dramatic power. They must select subjects of better choice than they have been doing so far. The range of stories is far and wide. Why do the producers have to stick to Azim Bazidpuris and Shams Lacknavies who dole out the same stereo-typed subjects with different twists, as was recently seen in a few pictures showing simultaneously in town. . . . Are there not novelists and short story writers from many up and rising youths in literary fields who can write stories with

punch and power in them? Have any of our producers and directors looked for a dynamic subject matter in many of the short stories published constantly by many leading periodicals and journals? Have they looked for materials for the screen in novels and serials? Have any of them invited stories from the public? There are many fields in which to search for novelty of themes.

But this cannot be done if the producers and the directors choose to have their fingers in every pie. If they are singularly bent upon writing their own stories, than the lack of talent will always remain the crying need of our industry. This particular method has been too often followed by our producers and it is merely cutting the tree on which they are resting.

If the Indian film industry is at all to see the dawn of a bright and a prosperous era than this awakening can only be brought about by exploring new avenues for a search of screen materials. There are writers gifted with soaring flights of imagination and endowed with gems of bright intellect who can supply this dire need of our industry. Only the producers must have the unusual gift to search for right talents in the right places. Therein lies the salvation of our industry.



Nalini Jaywant looks very smart in Goel Cine Corporation's *ANAREN*, to be released shortly.

NOTES * AND * NEWS

Baburao Patel on the Anvil

In the whole history of film journalism a more scandalous, vituperative and mud slinging affair has not occurred for the press and the public to make a feast out of it than the recent Baburao Patel furore which is today the talk of the entire Film Industry. Whether Baburao Patel has indulged in blackmailing the producers or not is not for us to say but the recent publicity given to his name in this connection is certainly blackening his name now. The many testimonials of various producers published by him in August issue of "Filmindia" to the effect that he is not a blackmailer was very much like a prey who sees himself completely surrounded by the hunters without any venue of escape presenting itself to him. For a journalist of his repute, a fearless crusader against vice and hypocrisy, the most praiseworthy course would have been to challenge those whom he thought to have besmirched his name into the open light of the court and seek his redress there. Calumny and defamation of character is a serious thing and law affords full protection to the victims of these vicious missiles hurled at the innocents by the offenders. If Baburao Patel was innocent of having blackmailed anyone than the course to have adopted by him would have been to file a suit of defamation of character in the court instead of running helter-skelter in search of good character testimonials from the producers. Moreover the recent correspondence between several leading Producers and Baburao Patel revealed by the press has done nothing to throw a favourable light on the side of Baburao

Patel. We have always admired Baburao Patel's daring and courage to write anything and get away with it. Let us see whether he can get away from what others have to say to him. Though we wish him all the luck as fellow journalists we must say that there are many other contemporaries who do not wish so well of him and are awaiting like vultures to swoop down upon him if he falls. Then God help him, for they will tear and rend him to shreds. For whatever his gifts that of becoming popular with his comrades in trade and the film industry was certainly not one of them. Let the best man win.



Madhubala who paid Rs. 50,000 for the refugees of East Bengal.

Madhubala and the Press

Madhubala, our rising young star, so full of charm, vitality and grace took a false step when she refused to admit on the set a party of eight journalists who wished to witness the shooting of *Badal* at Shree Sound Studios.

It is as obvious as the noses on our faces that the news hawks of the press have to snoop around and sniff like voracious blood hounds in their search for news. That is their daily bread and they do this as much for the service of the industry as for earning their livelihood. Though in the present instance these journalists had been to the Shree Sound Studios with the express purpose of inquiring into the reason for Madhubala's refusal to have visitors on the set, the action of Madhubala in confirming their suspension so dramatically may set a spark to the chain of events that may finally culminate in a conflagration which might destroy everything that Madhubala has so assiduously built up for herself. She is yet in the initial stage of her successful career and the future is long ahead of her. She has every quality which a really talented artiste requires and the making of an artiste of histrionic abilities. Her generous contribution of Rs. 50,000 given to Mr. Morarji Desai for the relief of the East Bengal refugees shows her as a woman of generous disposition. It is therefore in her own interest and with her welfare uppermost in our mind that we advise her take no false steps that may hurl her down from her enviable position into something cheap and common. She has still to look and aspire upward to higher and greater eminence. This she can only achieve by taking the right steps unlike the ones of locking out the film journalists. **Strike at Western India Theatres**

The workers of our country are certainly taking the wrong step in the right direction. This is the only way in which we can describe the strike of the Western

India Theatres workers. The facts of the case are briefly as follows:—

Sometime ago Mr. Modi of Western India Theatres Limited harshly rebuked an assistant operator of the Excelsior Cinema for some mistake committed by the latter in the discharge of his duties. The assistant operator it is alleged retorted back. The result of all this is the present strike which is still going on as we go to press. As to who is right and who is wrong cannot be vouched for by us. Our point is the senseless strike of the workers which has hardly paralysed the regular work of the chain of Western India Theatres. How can any of those strike be effective when the fellow workers of those who are on strike fail to sympathise with their brethren? For a strike seems to us to have missed its aim. Because not only are the theatres functioning normally but the public is showing an equally a pathetic attitude of indifference towards the strikers. This strike is nothing but a fool's game in which the fool is bound to lose. Their work is childish and amateurish. A strike must hit the industry at which it is aimed, right and proper, otherwise like a boom-crang it is bound to rebound on the one who strikes.

Blackmarket of Cinema Tickets

The Government has at last taken measures to check the open and scandalous black market of cinema tickets in which many anti-social people are indulging. But the steps taken by the Government to do so can hardly be said to have done complete good to the industry. In this case of benefiting the industry the government has grasped greedily at one more opportunity to tax it. We refer to the rules framed by District Magistrate asking the exhibitors to take out a special licence with an additional licence fee of Rs. 15. This additional fee is an extra load on the back of the industry which is already staggering under innumerable

taxes. Even then something is better than nothing and we fervently hope that the government will put a rigorous check to the nefarious activities of black-marketing the cinema tickets.

Cripps and the British Film Industry

The British government made three rigid proposals to the Cinematograph Exhibitors' Association, whereby the industry would benefit by a reduction in the entertainment tax to the total of £3 millions. This offer was made by Sir Stafford Cripps when he agreed to make an immediate amendment to the Finance Bill, now in its final stages in the House of Commons. The reactions of the trade organisations to the following proposals are not yet known—

- i) 50 per cent of any benefit coming into the box-office must be directly passed on to the British film producers.
 - ii) The system of allocation should be operated by a new control committee comprising of trade members, representatives of public bodies and independent chairman.
 - iii) Renters should agree to this system of alleviation, although they will be by-passed in so far as they can claim none of the money passing through to producers, but they stand a chance of earning additional revenue from the concession going directly to exhibitors.
- The Government has offered:—
- (a) tax off all seats to 7d.
 - (b) ½d. off all seats between 7d. and 1sh. 6d.
 - (c) a scale above 1sh. 6d. by which, for every extra 1d. gross ½d. goes to the customs and excise and ½d. to the trade.

Paper Control Removed

Government has removed control from the distribution of paper, now there is no more restrictions on the printing and distribution

of booklets, posters, etc. Under the paper control order the size of the posters were restricted to 600 square inches and distribution of booklets, leaflets, etc., was restricted to 50 lbs. per month. These restrictions have all been scrapped now.

The Step in the Right Direction

On Monday, August 7th, 1950 an extraordinary general meeting of the I.M.P.P.A. was held at the office of the organisation to discuss ways and means to bring new talents in all fields of picture production. For a long time now we have been repeatedly making suggestion to the I.M.P.P.A. for this move. It is indeed pleasant to note that at last the I.M.P.P.A. has taken heed of the necessity of solving this difficult of all problems. Only by bringing new talents in our industry can it hope to come out of the abyss of stagnation into which it is now lying for a considerable time. This move on the part of the I.M.P.P.A. only proves that the press when it insists on certain matters often does so rightly. Our constant insistence that the I.M.P.P.A. should devise some



Mirza Musharraf—that's how he looks at us when we go to collect our outstanding bills.

ways and means to meet this requirement has at last proved its worth in the present move of I.M.P.P.A.

Central Censorship at Last.

During the past several months the Indian Motion Picture Producers' Association has been considering Government's proposals for the centralisation of censorship, has had discussion with Sir Clifford Agarwala, Chairman of the Central Board, several times. The B.M.P.A., Calcutta, and the S.I.F.C.C., Madras, have been kept fully informed of the discussions and they have been in complete agreement with the stand taken by the I.M.P.P.A.

At the invitation of the Association, Mr. H. M. Reddy, President S.I.F.C.C., came down to Bombay specially, to discuss the matter with the I.M.P.P.A. and Sir Clifford Agarwala. The I.M.P.P.A., B.M.P.A. and S.I.F.C.C. have unanimously pressed for adequate representation to the Industry on the Central and Regional Censorship Authorities and have also requested Government that they should be consulted before the rules are finalised by Government.

Indian Films for Japan.

After representations made by the I.M.P.P.A. to the Government of India for securing a foothold for Indian Films in Japan, the S.C.A.P. authorities in Japan have permitted the import of three feature films during the year 1950, with prospects of increase in this number in subsequent years. The Ministry of Information and Broadcasting, Government of India, has asked the Association to submit a panel of six films with full details so that suitable films may be selected.

Import Trade Control.

The I.M.P.P.A. has made representations to the Government of India for permitting imports of adequate quantities of chemicals, studio bulbs, etc., as there is an acute shortage in the supply of these materials.

Raw films is now placed under OGL for imports from soft currency countries. At a meeting of representatives of the Industry, convened by the Film Enquiry Committee in Delhi, the I.M.P.P.A. has pressed for continuance of this policy so that the Industry's needs of this essential raw materials may be adequately met. The Association has estimated the requirements of the Industry at 250 million feet per year.

The I.M.P.P.A. has been granted a special licence for Rs. 7 lakh for importing from U.K. make up materials.

Rita to Return

A closed friend of Prince Aly Khan said Rita Hayworth would definitely return to Hollywood to make another picture. Mr. Charles Vidor, a film director, said that Rita would be back as soon as her studio finds her a script. He added that Princess



Nimmi in Film Laxmi's USHA KIRAN.

Aly Khan was unable to stay in Hollywood while the studio sought a script because her husband could only get a three-month visitor's permit.

Gleanings from

FILM ENQUIRY COMMITTEE — IN MADRAS —

Vulgarity in Films

Mr. Narla Venkateswara Rao, Editor, 'Andhra Prabha' and a member of the Censor Board said that the producers were trying to make the picture as cheap and vulgar as possible to get more money. He had found that one picture which he hated to see was a box-office hit and another he hated more because of its vulgarity was a greater box-office hit. He deplored that the standard of the people had come down.

Madrasis Wants Brides Like Film Heroines

To a question by Mr. V. Shantaram whether the tendency to introduce vulgarity in films was increasing, Mr. Venkateswara Rao replied in the affirmative and said that the people here were very susceptible to suggestions and were imaginative. The film

had produced a very fanatic influence upon them and provided a sort of escapism. That was why the themes and dresses were quite different from reality. The result was that people without sufficient means had begun to live beyond their means and brought a lot of unhappiness on them. They wanted the same type of dresses used by the stars in pictures and wished to have furniture just as they found in pictures. The fashion now was to get brides like cinema stars.

Harmful Effect on the Minds Of the People

Mr. Patrao did not think that Indian pictures had contributed to the cultural development. In certain cases they had definitely produced harmful effects on the minds of people especially the lower classes and the middle classes



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MELODRAMA

USHA KIRAN

Produced & Directed by
MUZAMMIL

Starring

GITA BALI, NIMMI

ALTAF, MIRZA MUSHARRAF,
CUCKOO, ZUBAIDA, FAIZI, AMAN
KHWAJA SABIR, A. L. RAMESH,
JANKI DAS, PRAKASH GUPTA

LALITA PAWAR

AND

MAZHAR KHAN

WITH

THOUSAND OTHERS

Music: HANUMAN PRASHAD

Dialogues: KAMIL RASHID

Songs: ANJUM PILIBHITI

Camera: PURSHOTAM DIVECHA



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Where is Muse in this Maze?

By VIJAY BHATT

Muse the Goddess of Art, once revolted against the mind of an ambitious producer reputed for the higher standard of his pictures and he asked her certain questions. The discussion that ensued is reported to be as follows:

Real Art
Shunned By Film
Producers And
Directors.

MIND:—What is it that upsets you, Mother?

MUSE:—It is you and none else. Look, how you have started fearing me. I was welcomed here by the brain, the heart and the conscience and I freely showered my gifts through you. When motion pictures came, people thought that there was no place for me. But I was hopeful. I was confident of my all pervading—all powerful influence every where. I persisted and made my way. I was gratified to see my success in this new field, but now...!!

MIND:—Now! Now what is wrong?

MUSE:—Everything is wrong. People try to shun me. Producers, directors, artistes, all try to let me down.

MIND:—How can you say that! Don't you find some really good artistic pictures?

MUSE:—But they are few and far between and what do you mean by the word 'artistic'? You mean only good technique and decorating art. I would rather call them 'arty' ones. Art means something more. It means real characterisation—some real themes with real acting, and real direction. But look at the products now. I tried my best to find a trace of myself in this maze, but I could not do so. In this loud humdrum of blatant pictures which would tickle your baser instincts. Where am I here to touch the heart and soul?

MIND:—Why Mother, I am trying to serve you so far in my humble way.

MUSE:—You have done your bit very well but of late the conscience was complaining to me that you are not listening to her.

MIND:—But now you know, Mother, the public taste has

changed to a great extent and I can't ignore the box office.

MUSE:—Why don't you try some unusual novel themes?

MIND:—I am still trying, but they don't pay. The majority of our audience is composed of illiterate masses and they cannot digest any subtle or out-of-the-way theme.

MUSE:—Don't say that. Remember your creations in the past. My spirit was there and was happy. Did they not pay at the box office?

MIND:—But in those days intelligent, but no rich class or educated middle class could save money. The dearness was not so much. Standard of living was not so high. They could spare some money to go to a theatre with the family and they could appreciate sensible good pictures and such pictures did pay and inspired the producers to produce still better ones. But now after the II World War everywhere everything is demoralised. People's mental make-up has completely changed. In the constant fear of future dangers, lurking before them and a sense of insecurity, people have lost their balance of mind. They want some entertainment to drown their worries and they do not want anything that will twist their brains. They want mirth and music not caring for why and how of it. They want to enjoy the picture in complete forgetfulness of their worries. Also the educated middle class was encouraged; sensible good pictures is at present completely crushed down. They can hardly pull on with such inflated prices of commodities. The education of their



Raj Kapoor and Suraiya in a comic situation from Musical Pictures DASTAN.

children has become costly and they have to live according to their traditions, one man to earn in the family of many. So they can hardly save anything for the picture. While the labour or working class is comparatively much happier. All the members of the family work. They get handsome wages with sizable dearness allowance. Their standard of living is cheap and other incidental expenses of education, ceremonies, etc., are not so much as those of the upper middle class. Thus they have spare money to see pictures and what type of pictures they can appreciate? You will say "What about the rich class?" But how many such rich people we have in our country and how many so-called sophisticated rich people see Indian Pictures? This is what the II World War has brought to us. I sometimes think of the past days of our Industry which gave series of good pictures and then get a pinch for the present deplorable state of affairs. But what is the remedy?

MUSE:—Well, I quite realise your difficulty—Yours is business and a risky business at that. But mass education is the only solution I find.



Aga and Kamal in Progressive Pictures DORAAHA, now nearing completion.



Raj Kapoor, Veena and Alnasir, in a scene from Musical Pictures DASTAN.

MIND:—But that will come gradually. I am continually at clash with conscience. She is trying to make me obey her ideals. I quite realise her point of view. But she is there sitting on the high pedestal and I am here on ground. My legs are shaking. I am drifted by the trade winds and there is a perpetual war between conscience and myself. She has lofty ideals. She wants that I must give vent to them.

I also feel to be with her on that high pedestal but then how shall I move?

MUSE:—But I am fast getting extinct in this maze of trashes. Could you not at least try to save me?

MIND:—I am still trying, my mother. But my patience is now getting exhausted. The story, the music, the artistes, the exhibitors, the taxes, the finance—all these have become problems, and I am in that whirlpool not knowing how to get out. But still the ray of hopes lurks in me. I wish a day will come for me when I shall be faithful to the conscience. But at present it appears to be all wishful thinking.

(The tears flow from the eyes of Muse. She blesses the genius' mind and goes groping her way through all this maze getting kicks and bumps here and there.)

IT PAYS TO ADVERTISE
IN
THE MOTION
PICTURE
MAGAZINE

* Film Gossip *

Triangles of Love

The triangle of love is common in our screen stories. Now it seems to have become a reality for the film folks as we will illustrate by two interesting episodes. We have no desire to scandalize any individual, and are resisting the temptation to give the names. While the first story involves two female stars who have already recently appeared together in a jubilee costume picture of the type of *Chandrulekha*, the second story is about the two male stars who have been known to the entire industry as great clums. As the second story is more amazing and human of the two, it is being recorded here first.

Friendship goes a begging

This is the story of two male stars a hero and a comedian who shared almost all secrets but were sports enough to keep the secrets to themselves. Even this story has not been denied by either of them.

Well, both of them are married and yet they are quite bohemians. Now it so happened that at a society function they were introduced to a society girl who belonged to a known Bengalee family. Both the stars were attracted by her and each decided to have friendship with her little knowing the consequences.

The trouble started when the girl fell in love with the hero and almost ignored the comedian who naturally felt jealous. But when the latter found that the girl had become too serious, he started talking against his friend to her. The reason he gave was that he wanted to save him and his family, though it might as well have been his own frustration. In fact, he sent her away for good.

But, unfortunately the hero's wife came to know of this affair and had a row with her husband who made a confession of the whole story. In his absence the wife even had a melodramatic meeting with the girl. The wife sincerely believed that her husband's friend was responsible for it and called him names.

To convince her of his sincerity the comedian friend is reported to have read out his diary to her in the presence of her husband, in which he posed as the saviour of the family. After reading he is also reported to have threatened to expose the past of the wife, and this ruined the entire effort of all that he had read. What is worse, the omission of his own part in this triangular drama in the alleged diary infuriated his friend. And the climax was that the hero and the comedian are no longer friends—they are just two strangers now.

Meanwhile, the girl who has already gone out of Bombay is said to be marrying a foreigner.

A Nice Sandwich

A brother of a producer who is now charge d'affaire of the studio finds himself in a rather unenviable tangle or triangle. Attractive and desirable he has got involved himself inadvertently perhaps in the life of two stars.

Now it appears that a starlet who became a star overnight after the release of her very first picture and is at the moment working in a dozen pictures has fallen for the producer's brother and she is spreading over her net to entrap him little knowing that the man she loves is already interested in another star a war-time craze who is now staging a come-back in comparatively subsidiary roles.



Natini Jaywant—in Progressive Pictures DORAAHA.

Known for her sphinx like beauty, unfortunately she also happens to be a married woman and a mother, her husband being a star who has also lost some of his past lustre.

What the end of this triangular romance will be, it is difficult to foretell at this stage. But we can assure the readers of some interesting and sensational developments on this front in our next issue.

Ghost-writing—At what cost!

Ghost-writing is common all over the world. The books and articles and speeches of many well-known celebrities have been written by the ghost-writers engaged on paltry salary. It is a known fact for instance that most of the film producers also get their articles and speeches written by their secretary or publicity officers.

But we believed, rightly or wrongly that at least the celebrated and capable writers did

WHO IS PEDRO ?

Is he a hobo? Is he a rascal? Is he a historical personage? Is he a shadowy figure strutting through the pages of Indian History?

Some think he is Alvarez Pedro, the Spanish General, who made Napoleon eat his hat! Some think he is Pedro Mandrake, the Magician, who made a mighty mountain move to make room for him. Some see in him a cousin of Sultana 'Daku', once a terror in the U.P. and the North. Some say he was a step-brother of Warrior King Sauhadri of the South. Others identify him with Wowwow, a wail of Vindhychal.

And yet for some others he is the Merchant Prince, the maker of the once-famous "Pedro" Cigarettes. Why, some even say that the Englishman who came to the Court of Emperor Jehangir was not Sir Thomas Roe but Sir Thomas Pedro.

Go on—were listening . . .

USTAD PEDRO

A FUN-BOMB THAT EXPLODES EVERY MINUTE

Issued by:

OMAR KHAIYAM FILMS LTD.

TO PROMOTE PUBLIC SPECULATION

not require any ghost-writers. After all, writing is their profession. But we find that at least two or three celebrated writers and poets are engaging ghost-writers to do their job. These writers in order to make big money sign several contracts; but since they have neither the time nor the capacity to think of new ideas, they engage poor writers to do the real work and make money by selling the stories and lyrics written by others on their name at fantastic prices.

Recently a writer who received Rs. 35,000 for a screenplay is reported to have made a clean profit of Rs. 25,000 by getting the same written for Rs. 10,000 by fairly well-known screen-writer. And the producer who has come to know of this fact is either reluctant to take any action against the writer, God alone knows why, or believes his name is worth extra Rs. 25,000.

Baburao know your History:

Baburao Patel who considers himself an authority on films has now probably come to believe himself an authority on Politics as well as history, as is evident from the latest issue of his "Film-india". In fact, having proved himself not to be a Blackmailer, he is reported to be seriously contemplating a change from Films to Politics. Well, he is welcome to make any changes he likes. But one would like to advise him to acquire at least a good knowledge of History before indulging in this game.

For, in his latest issue he has shown amazing ignorance, not only of History but religion, and that too, the Hindu religion. For, suffering from Muslim complex almost as much as any rank communalist, he has made an amazing discovery that the custom of erecting samadhis for great men is a result of Muslim influence on Hindus, and that no samadhi of Hindu Saints were built before seventeenth or eighteenth century.

Now any student of Hindu religion and History knows that such a statement is just nonsense.

The idea of samadhi is older than the advent of Islam in India, and one can quote many examples to prove it from Vedic and Buddhist era but for Baburao who should at least know the tradition of his own province, it is suffice to point out that the samadhi of Dnyaneshwer at Alandi, 10 miles from Poona, is at least eight centuries old. Surely this samadhi where thousands of worshippers flock every year is not a copy of a Mazar.

Baburao, before venturing to write on topics of which you have no knowledge at least try to know facts. Even a R.S.S. leader would not commit such gross mistake.

Patriot or Traitor ?

It has become a habit these days to doubt the patriotism of each and every Muslim and brand him as a Pakistani. So if by any chance an Indian Muslim is carrying on business in Pakistan, he is at once called a traitor. But is he really so?

Take for instance the case of Producer-Kardar. He has been

branded a traitor and Pakistani for carrying business as a distributor in Pakistan. But that way, there are many Indians, Hindus and Muslims alike who are doing business outside India, none of them is branded a traitor; then why a Muslim should be called such? Apparently it is a bad legacy of partition and pre-partition politics.

There is another charge against Kardar it is that he is remitting money out to Pakistan, and depriving India of its rightful share. Now the charge if true would brand Kardar a traitor. But is it true? The facts revealed that far from taking money out of India Kardar has brought over twelve lakhs of rupees to India during last few years from Pakistan, and but for the present currency deadlock he would have brought additional money from Pakistan.

Now any business man who brings money from abroad is not merely a good business man but a great patriot. By this standard Kardar has proved himself to be great patriot, and given direct lie to all the propaganda carried against him from interested quarters.



Nigar, Rehman and Durga Khote in Wadia Films 'MARGROR'.

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PRESENTED WITH ALL THE STIRRING EXCITEMENT SCREEN DRAMA CAN GIVE!



BURT
LANCASTER
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The
FLAME
AND THE
ARROW
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"THE WOMAN GOES WITH ME," HE SHOUTED - AND A THOUSAND FLAMES LIGHTED HIS WAY..!



TWO BREATHLESS HOURS OF THE MOST FAR-FLUNG EXCITEMENT EVER WITHIN THIS THEATRE'S WALLS!



ALL THE ADVENTURES A MAN CAN LIVE - HE LIVES! THE SUPREME POWER OF THE SCREEN IS YOURS NOW!



THE NAME HE CALLED HER WAS "FLAME" - AND TO HOLD HER HE SET A LAND ABLAZE!

FROM **WARNER BROS.**

A NORMA - F. R. Production • Distributed by

WARNER BROS. • **JACQUES TOURNEUR**

Directed by

Written by WALDO SALT
Music by MAX STEINER



STOLEN SMILES

Catherine: "Do you think he's natural blonde or a bleached blonde?"

Kitty: "I think she's suicide blonde, if you ask me."

Catherine: "What kind is that?"

Kitty: "Dyed by her own hand."

Wife: (after trying on numerous dresses): "Dear wouldn't you like to see me in something flowing?"

Husband: "Yes, go jump in the river."

"I put everything I owned on that horse you told me to bet on and he lost," complained the indignant loser to his supposedly wise pal.

"Lost! Why, he could have won in a walk."

"No—he tried that."

"I heard your wife came to you on her knees yesterday."

"Yeah—she did. She dared me to come out from under the bed."

"Your wife has beauty, brains and charm. What more could you ask?"

"I couldn't—she does all the asking."

Teacher: "How would you punctuate this sentence? Mary went swimming and lost her bathing suit."

Kid: "I'd make a dash after it."

There are only two good women in the world; one of them is dead, and the other is not to be found.

When two women suddenly become friendly, it is a sign that some third woman has lost two friends.

It sometimes takes a girl long time to learn that a flirtation is attention without intention.

Then here's the playboy who kept calling his girl friend a little sugar and wound up by paying her a lump sum.

Most men flirt with the women they would not marry, and marry the women who would not flirt with them.



De Anand plays the leading role in MADHUBALA, a Ranjit picture.

A girl may love you from the bottom of her heart, but there's always room for some other guy at the top.

Olivia De Havilland: "All my life I have been saving my kisses for a man like you."

Errol Flynn: "Prepare to lose the savings of a lifetime."

Betty Hutton (after a quarrel): "Leave this house. I never want to see you again. Go this instant."

Bing Crosby: "I have one last request to make before I go."

Betty Hutton (sweetly, oh, very sweetly): "Well, what is it?"
Bing (brutally): "Before I leave forever, would you mind getting off my lap?"

Real love is that something—that certain something that makes a girl marry her boss and work him for the rest of her life without salary.

What's the difference between a sewing machine and a kiss?

I don't know—what is the difference?

One sews seams nice and the others sews so nice.

Age—Something to brag about in your wine-cellar and forget in a birthday book.

Marriage is a lottery in which men stake their liberty and women their happiness.

It is easier for a woman to defend her virtue against men than her reputation against women.



Jeevan, one of our fine character actors in Ranjit's MADHUBALA.

Louis: "So you never let a man kiss you good night?"

Jane: "No, by the time he leaves me it's always morning."

Animals are superior to human beings. There are thirty horses in a race and fifty thousand people go to see it, but put thirty people in a race and not one horse would go to see it.

"My uncle," explained Jones, "invented a machine where you put in a nickel and get a new wife."

"Why doesn't he invent a machine where you put in a wife and get a new nickel?" asked Mr. Tremblechire.

Bill: "Please give me a kiss."

Betty: "My lips are chapped."

Bill: "Well, one more chap won't hurt them."

"I'd like a pencil," said the young man to the clerk in the bookshop. "Hard or soft?"
"Soft. It's for writing a love letter."

"His wife ran away from home—so he ran away too."
"Why did he run away?"
"He was afraid she might change her mind and come back."

Idealist: "Which is the more important a man's wife or his trousers?"
Realist: "Well, there are lots of places a man can go without his wife."

Jack: "Listen, I was sitting in a theatre with my wife when an old girl friend of mine came to where we were sitting and said 'hello.'"
Jerry: "That's nothing. I was sitting in a theatre with my girl and my wife came in and said 'hello.'"

Feminist: "The time will come when women will get men's wages."
Cynic: "You're right—next Saturday night."

Columnist: "Your husband has a new suit."

Movie Star: "No, he hasn't."

Columnist: "Well, something's different."

Movie Star: "It's a new husband."

Doctor: "Good Morning, Mrs. Kelly. Did you take your husband's temperature as I told you?"

Mrs. Kelly: "Yes Doctor, I borrowed a barometer and placed it on his chest; it said 'very dry' so I bought him a pint of beer and he's gone back to work." (This was before 1st April 1950).

Red Skelton was going through his basic training in the Army. Skelton: "Shall I mark time with my feet sir?"

Lieutenant (sarcastically): "My dear fellow, did you ever hear of marking time with your hands?"
Skelton: "Yes sir! Clocks do it."

Marriage is the one subject on which all women agree and all men disagree.

Havelock Ellis, the noted psychologist points out that even snails carress each other—with their antennae; and that birds kiss with their bills. (We know a lotta kissing birds who get the bills later.)

The acme of human happiness according to a proverb, is to kiss whom we please and please whom we kiss.

OUR REVIEW

Chhoti Bhabhi

Filmkar Ltd. made *Chhoti Bhabhi* and that is that picture's drawback. Seeing this picture is like experiencing Dante's Inferno. If all the Satan's henchmen were let loose on earth they could not succeed better in their purpose than does *Chhoti Bhabhi*. It is a putrid product of Filmkar Ltd. which succeeds in giving all and sundry an apoplectic fit.

I do not wish to write more about it but I thank god that Hollywood has not succeeded in its discovery of smell as otherwise I am afraid *Chhoti Bhabhi* would stink.

CAMER

OUR REVIEW

NIRDOSH

★ NAJAM NAQUVI'S NONSENSE

THE Filmistan banner which was proudly hoisted as a symbol of intelligence and imagination by such pictures like *Sindoor*, *Shahid*, *Shabnam* and *Samadhi* is sadly and ignobly lowered by *Nirdosh*. In *Nirdosh* you will not find even a shred of intelligence, an ounce of commonsense or a slight vestige of logic which one has come to expect of the Filmistan Studio.

It has a hackneyed story running on the beaten track and an insipid and tripe direction which enhances the gloom of utter frustration and deep foreboding that seizes the audience with the very first shot of Miss Rehana talking blatantly to her pet horse and thus showing less sense than the latter. In fact the horse steals the scene even from director Najam Naquvi, the man who, to quote a famous poet, has been mainly responsible for bringing down that Filmistan sceptre into the dust. Of course the horse may not think it very creditable or laudable an achievement to have snatched a victory from Mr. Naquvi's hands and may not think a comparison to him very complimentary to itself. In fact as one cynic has said horse sense is that which restrains horses from betting on what men will do next. And our cynical friend did not even know Mr. Naquvi. I think Mr. Naquvi had some vague and indistinct idea of a serenade to a donkey without knowing what an serenade is and mixing up the identities of the donkey and the horse.

It is indeed very tragic that Mr. Najam Naquvi who had once again been given an opportunity in *Nirdosh* to redeem his name from the stigma that is attached to it as a maker of consistent flops, should fail to take advantage of it and on the contrary create a dismal, gauwky melo-

drama that disgusts you with its uninteresting presentation. That is of course paradoxical but it only serves to point out what Mr. Najam Naquvi is capable of when he even destroys the charm that never existed. For this Mr. Naquvi deserves all the bouquets for the unique distinction of having achieved the non-existent.

I have had the misfortune of reviewing in these very columns many Indian pictures that for sheer absurdity and boredom would take top credits but I am at a loss to find a suitable place of honour for *Nirdosh*. It is a picture of over 13,000 feet which with a little more commonsense and drastic editing might have become interesting. As it is, it drags its course in a cumbersome manner to reach the end while its slow progress becomes a deadly menace to the time and the money of the unhappy spectators. There are innumerable songs, which are mostly unmusical, played at psychologically the wrong places. I remember someone saying something about music

being the food of life. The heroine in *Nirdosh* certainly thrived on songs and did a good job of it to judge from Miss Rehana's figure which had put on weight both in the right and the wrong places. It was also queer to watch her burst forth with into a song the moment her lover leaves her for an indefinite period to say nothing about her brazen effrontery in doing so right on the platform under the bewildered glances and the doleful shakes of the passers-by's heads. Then there are the occasions when she sings on the bed crying her eyes out at the same time, and also on the occasions when she dances, walks, sits and runs.

All the artistes gave performances, which to say the least, were of the most poor calibre. Rehana, Shyam, Kuldip and Om Prakash, artistes well seasoned and groomed in their work, gave a very poor show of their abilities, while the many supporting artists completely succeeded in being non-entities.

Surprisingly enough music by Shyam Sunder was utterly hopeless and not a single song stands a fair chance of ever becoming popular. Marshall Braganza who photographed *Shabnam* so well, did a poor job of *Nirdosh*.



A scene from Jaimain Diwan's ANMOLRATAN now showing at the Roxy.

OUR REVIEW

SHEESH MAHAL

★ MINERVA LION ROARS ONCE AGAIN

IN *Sheesh Mahal* Mr. Sohrab Modi has made a spectacular come back bringing with him a nostalgic whiff of the good old days of yore when *Pukar* called an emperor for justice and *Sikander* stampeded with his horde of elephants. The old maestro has once again taken the whole picture in his rapid strides. I would not be surprised to see the expression of a whipped dog on the faces of many of his contemporaries who have been left miles behind at least in the matter of selecting an entirely novel theme, completely surpassed and eclipsed by the old veteran of the stage and the screen. It was Oliver Goldsmith, I think, who said that our true glory does not rest in never falling, but rising everytime we fall. And it was left for Mr. Sohrab Modi to illustrate it.

I must frankly admit that it was with mind pregnant with deep forebodings and heart beating with trepidations, that I entered the local Minerva theatre to see *Sheesh Mahal*. Because in the recent years Mr. Modi had stepped down from the pedestal which he had been occupying for many years and brushed shoulders with some of the most mediocre producers of our time. By *Sheesh Mahal*, however, that one serious lapse in Mr. Modi's career is completely wiped out. That *Sheesh Mahal* is Mr. Modi's best effort to date would be overestimating it, but nonetheless it is Mr. Modi's recent best and compared to so many pictures it wins by lengths.

It is the story of a decadent society and an aristocrat's desperate hold to the past gradually slipping away from him trickle by trickle, drop by drop till nothing remains but a distant echo of the past. Though it is loosely

tied in places with some conventional scenes, boring and dull, yet as a picture on the whole it possesses gripping interest, tense situations and dramatic power. It succeeds in exciting your curiosity and does not leave you unsatisfied as do majority of pictures. There are splashes of superb artistry coloured with deft skill in places that sends a quiver of joy through you to see it.

But despite these really super-fine qualities there are many lack-a-daisied scenes. Then of course Mr. Modi has committed one grave error of inserting songs in some impossible situations, that are super imposition on one's sense of belief. It is hardly human to depict a sister singing a song while her brother lies in the delirium of high temperature, or to show that the father who has the greatest faith in his daughter suddenly conceives deep misgivings about that daughter's chastity merely at the sight of her stepping out of the car near the doorstep. Then there are a few odds and ends left loose which require to be neatly tucked away by skilful screenplay.

The original story idea of Mr. A. Shuja wrought into a screenplay by Shams Lacknavi was really beautiful. But I am afraid that the screenplay did not do full justice to it which it really deserved. At times the sweep of the story suffers a terrible setback due to a faulty script.

But the essence of the beauty lying in the picture is its pungent dialogues. Its force of power and emotion is of so immense a magnitude that it stirs the heart to the innermost core. Of course I do not deny that these dialogues were delivered with punch and therein lay their deep effect on the spectators.

Mr. Sohrab Modi has done a very poor job in the role of the aristocratic lineage clinging so tenaciously to the past. Though his delivery of dialogues was natural enough his actions and movements seemed rather too artificial to suit the dramatic force of the dialogues.

Less said about Miss Naseem in the role of the Thakur's younger daughter and Miss Pushpa Hans as the elder one would be better for these two artificial automations that strutted about like mechanical toys wound up by a key. Nothing was more irritating than watching these two artistes giving utterly ham performances.

Only Nigar and Mubarak rose to some heights in their work. They showed some talent in their field.

Music by Vasant Desai was extremely poor and not a single song stands a fair chance of becoming popular.

Mr. Sohrab Modi as the producer and director of *Sheesh Mahal* did a commendable work and deserves all the laurels for selecting a theme out of the usual and handling it with care and sense.



Nirupa Roy—in Mohan's VEER BHIMSEN, directed by Jayant Desai.

THE Film STORY

by B. D. GARGA

(The first instalment of *The Film Story* appeared in our June issue, this is the second instalment, where the writer, discusses the birth of the Maharashtra Film Co. and the Prabhat Film Co.—Editor)

Maharashtra Film Co.

While Dada Phalke continued making successful mythologicals like *Setu Bandhan*, *Krishna Janam* and *Lanka Dahan*, an enterprising Maharashtrian made the first historical film *Sairandhri*. He was Baburao Painter. Born in 1892, he interested himself in this industry in 1912, when the late Anandrao Painter, his cousin, was attempting short films. However, it was in 1919, after serving an apprenticeship of almost seven years, that Baburao Painter founded the noted Maharashtra Film Co. at Kolhapur. An artist to his finger tips, he recreated the glorious heritage of Maratha history in all its beauty, valour and vim.

Painter's films lacked Phalke's technical finish, but what they lacked in technique was made up in their authentic and artistic appeal. His imaginative and realistic settings and scenery could be the envy of many of our present day Hollywood-struck Art Directors. *Sairandhri* bore an ample proof of Painter's artistic genius.

Painter's studio was situated in Shivaji Theatre. It was a very humble start. He made his own camera and with a batch of enthusiastic workers like Baburao Pendharkar, Vishnu Govind Damle, Fateh Lal Yasin Mistry, K. Dhaiber and a young curly haired lad V. Shantaram. It was a great strength of workers though not money.

Shantaram was the youngest of them all and before joining Maharashtra Film Co. in 1920, he was working with Gandharva Dramatic Co. at Poona as a curtain boy. Being very hard-

working conscientious and sincere, he soon became the pet of Baburao Painter who gave him all possible opportunities of learning work in every department of the studio.

With this team Baburao Painter made some sixteen films depicting the various aspects of Maharashtra history and Indian mythology. *Sairandhri* was their first picture of artistic variety. Besides, *Sinha Garh* (starring Dhaiber, Shantaram, Balasahob Yadav), *Sati Padmini Karan* or the *True Battler* and *Kalyan Khapna* (starring Sultana) were the most famous.

When Heroines were Cooks

There was an atmosphere of perfect accord and amity. Everybody would do anything that he was told and no distinction was made between one worker and another. It was



Producer Director Aspy Irani, who is making GORAKHNATH and BHARE BHAIYA.



Dhandiraj Govind Phalke—the Father of the Indian Film Industry.

more like a joint family affair than a commercial institution. It is said that after the shooting the heroines would cook food for all of them.

In those days a foreign—returned director, Moti B. Gidwani, was the guest of Sardar Nesrikar (a landlord and one of the financing partners of Maharashtra Film Co.). Nesrikar was so much impressed with Gidwani's knowledge and his foreign qualifications that he immediately appointed him as the director of his next film *Midnight Girl* at a salary of Rs. 400 per month. Gidwani tried to force new discipline in the Studio, a regular attendance was made necessary for which a punching system was introduced. It upset the workers greatly who had always regarded the studio their own. A sudden and bitter realization of inferiority came and they reacted strongly.

Midnight Girl was a failure and the entire batch of workers consisting of Baburao Pendharkar, V. Shantaram, K. Dhaiber, Damle and Fatehlal left the Maharashtra Film Co. to form their own unit which they called Prabhat Film Co.

Afterwards Maharashtra Film Co. produced *Lanka or Land of Lust* and *Rani Roopmati* or *The Immortal Love* starring the famous Sulochana whom they had called from Bombay. Bhal G. Pendharkar wielded the megaphone. *The Immortal Love* was a story based on an idea by Gajanan Jagirdar, who made his entry into the films by assisting the director and writing the script. Prior to this he was a school teacher.

Their next was *Kismet* starring Sunita Khan (a German born lady) it was directed by Baburao Patel. But the film failed miserably thus involving the company into financial troubles. After, Tanibai Kagalkar, another financial partner of the Maharashtra Film Co. tried to regenerate the company with the help of Vinayakrao Ghorpade, father of the famous star Vasanti. However, Tanibai died shortly after and the show had to be closed down entirely. Later Balasahob Yadav, one of the old workers of Maharashtra Film Co. revived it under the name of Chhatrapati Cinephone and produced *Marathiyachi Duhir* or *Domestic Feud*, and *Kurukshetra*. Both these films were financially wash out, and nothing was heard of this concern afterwards.



Mazhar Khan and Gita Bali in Film Land's USHA KIRAN, now nearing completion at the Eastern Studios.

Prabhat Film Company

The disciples of Baburao Painter who had left the Maharashtra Film Co. founded Prabhat in 1929. The Company was started with a paltry finance of Rs. 15,000 lent by one Mr. Kulkarni of Kolhapur to his friend Damle. It was a wonderful example of team work in which the financial poverty was tided over by the enthusiasm of the workers.

Prabhat produced six well-known silent films namely, *Gopal Krishna*, *Khuni Khanjar*, *Rani Sahib*, *Uday Kal*, *Chandrasena* and *Zulum*. Each one of these had its own salient points, Rani Sahib was notable for introducing a six-year old star, Bajar Battoo, who later became famous as the Jackie Coogan of India. Uday Kal, previously titled *Swarajya Toran*, has been banned but was later issued under the new title with certain alterations. Shantaram himself played the role of Shivaji in this historical. *Chandrasena* starring the famous Leela was acclaimed as the most lavish picture of silent days. With *Zulum* (in which Baburao Pendharkar played the villain) Prabhat closed its chapter of silent productions and stepped into talkies.



Madhbala in K. B. Lal's HANSTE ANSU, which has been declared "For Adults only" by the Bombay Board of Film Censors.

Both Maharashtra Film Co. and Prabhat did much pioneering work by their use of massive sets, photographic tricks, effects, rich costumes, historical authenticity and a true and accurate portrayal of bygone days.

Other Maharashtra Companies

Simultaneously with the activities of Baburao Painter of Maharashtra Film Co. some enterprising Maharashtrians were trying their hand in the capital of Peshwas. After about four years United Pictures Syndicate was formed by Pandurang Talagiri, who was a cinematographer and producer at the Royal Art Studio and in 1925 had produced some Maratha subjects. They produced about a dozen pictures depicting Maratha history. Subsequently in 1927 Aryan Film Co. managed by N. D. Sarpotdar (who was formerly a story-writer and actor of Maharashtra Film Co.) and Swarna Pictures under the management of Haribhai Desai were established. Both these companies produced a few entertaining films.

STARRY SKIES

Ranjit Movietone

Nili directed by Ratibhai Punatar has been well received by the public at the local Liberty cinema where it was released on the 5th of this month. It stars Suraiya and Dev Anand. *Devardi* directed by Kedar Sharma and starring Nimmi, Geeta Bali, Manju, Cuckoo and Jeevan is fast nearing completion. The music is by Roshanlal.

Madhubala has done very good business at the West End cinema where it was released recently. The picture is directed by Pralhad Dani with the musical score is given by Lechiram.

Zia Sarhadi and B. D. Garga two new directors to join Ranjit are busy with the paper work of their respective picture.

Film Land Ltd.

Producer-Director Muzamil has almost completed *Usha Kiran*. It is a Military costume picture and stars Nimmi, Mazar Khan, Geeta Bali, Altaf, Mirza Musharaf and Lalita Pawar. The music is in charge of Hanuman Prasad.

Musical Pictures Ltd.

Dastan is ready, and is awaiting release at the Liberty after *Nili*. The picture features Raj Kapoor and Suraiya with Veena and Al Nasir in the supporting roles.

It is directed by Miya Kardar, and the picture is expected to create box-office history.

Jeevan Pictures

Producer Chandna has completed his picture *Stage* featuring Ramola, Dev Anand and Mubarak in the lead. The Distribution has been entrusted to India Film Exchange.

Progressive Pictures

Shooting is going on at full speed of their picture *Deraha* featuring Nalini Jaywant and Sekhar in the lead, and Mr. Surjit Chhabda is sparing no pains to make this an outstanding hit of the year.

National Finance Corporation

Lala Roshanlal's *Kale Badal* is shot steadily at the Rajkamal Studios.

Meena, Shyam, Pushpa Hans, Gope, Protima Devi and Jeevan are in the stellar roles.

The direction is in the capable hands of Anant Thakur and the music is by Anant Sunder.

All India Pictures

Madhubala is reported to have given one of the best performances of her career in *Fardes* which is scheduled for release on October 20th. M. Sadiq has directed it while Rehman, Karan Dewan and others lend an able support to the cast. Music is by Ghulam Mohamad.

Punjab Film Corporation

Wali Saheb's *Paldi* an anti-crime picture, starring Mumtaz Shanti in the lead was released simultaneously in five theatres and did quite a good business. His next is "Bewee" starring Mumtaz Shanti and Madhuri, in the lead.

Famous Pictures

Director D. D. Kashyap once again hopes to crush the box-office with his next *Do Tara* starring Suraiya once more in the lead. This time the musical score is written by Anil Biswas.

Mehboob Productions

Producer-Director Mehboob is sparing no efforts to make *Aan* a motion

picture that will make history when released. It is being photographed both in colour and black and white by Faredoon Irani. Dilip Kumar stars as hero opposite a new comer Nadira and Nimmi.

Jaimini Dewan Productions

Amul Rattan starring Meena, Karan Dewan and Nirmala was released on the 8th of this month at the Roxy, where it is reported to have clicked at the box-office.

Filmistan Limited

Director Santoshi has completed *Sargam* a musical extravaganza starring Raj Kapoor and Rehana in the lead. It is now awaiting release *Shabistan* a costume picture starring Naseem and Shyam is well on its way to completion under the capable hands of director B. Mitra who directed *Shahnam*.

Mohan Pictures

Their ambitious mythological picture *Veer Bhimsen* is now under production



A scene from Film Land's USHA KIRAN, directed by Muzamil.

under the capable direction of Jayant Desai. Seth Ramniklal Shah is producing it with a cast consisting of Nirupa Roy, Durga Khote, Trilok Kapoor, Umakant and Shakuntala, while director K. Amarnath has begun shooting of *Sarfaraz*.

Raj Rang Films

M. Sadiq is directing *Jash* for this concern at the Shree Sound Studios. The picture stars Nargis, Shyam, Om Prakash, Gope and Cuckoo. Dialogues and songs are by Rajendra Krishna and Music is by Vinod.

United Technicians

Suman directed by the old veteran of the industry Nandlal Jaswantlal is now nearly ready. Suraiya and Dev Anand are in the main cast supported by Gope. It is photographed ably by Jai Mistry.

Omar Khayyam Films Ltd.

For sheer action-packed drama, many who saw their *Dada* will concede that Omar Khayyam Films are tops. Their *Sarfaraz* is a comparative failure because they departed from a well-trained formula both as regards the story and the cast.

In *Ustad Pedro* they have pulled themselves together and gone back to a recipe which has always pulled in the ducats.

And a better recipe this time. Apart from casting Begum Para, Mukri and Sheikh Mukhtar in the screenplay they have gone in for some of the most stupendous sets ever seen in a picture of which fast action and side splitting gags are the chief ingredients. Director Harish will certainly have carved for himself a special niche in blindness by the time *Ustad Pedro* is on the screen. He has shown a great flair for handling quick-action and mythical stories.

In keeping with the tempo of the story, the shooting of *Ustad Pedro* is also progressing at an amazing pace and most of the major territorial rights we are told have already been sold out.

Wadia Movietone

Magyar was released during this month at the Super Cinema. It is directed by R. D. Mathur from a screenplay by Aga Jani Kashmiri. It stars Nigar, Rehman, Durga Khote, Jairaj, Meena Kumari and Mirza Musharaf, and the picture has done very good business.

Madiukar Pictures

Their *Danan* directed by Nannhai Bhatt is nearly half complete starring Nigar, Ajit, Pran, Yashodhara Katju, Agha and others. Producer Navalkar has taken great pains to make this picture a hit.

Vatan Pictures

Basera starring Ramola is just nearing completion. It is produced by Shujat Lutf and directed by Inayat.

Darling Films

Mukesh's *Malkar* is making rapid progress at the Modern Studios in Andheri and 5 songs, sung in solo and duet by Mukesh and Lata have already been canned. Three territorial rights have also been sold and producer Mukesh is being deluged with tempting offers from other areas.

The story and dialogues of *Malkar* have been written by S. K. Prem and the direction is by Harish who directed silver jubilee hit *Dada*. In the cast is an impressive array of new talent—Arjun, Shammi, Tilakraj, Motisagar, Shivraj and Bindu and seasoned historians are represented by veterans Khanhaiyabal, Sankatha Prasad and Sunilini Devi.



Ramola in Vatan Pictures BASERA.

Malkar is described by Mr. Davendra Pratap, Mukesh's Publicity Officer "as a picture that will please"; let us believe him.

Filmarts

Bundli, their maiden offering has already reached a stage of half way and during this period some of the most important sets have been completed.

Director Shahid Lateef has laboured with greater zeal, to make this a top-notch entertainment. The music is ably handled by Kumar S. D. Varman.

All of which, coupled with the sparkling performance by all the artists, leads to the conclusion that *Bundli* is going to set a new standard in motion pictures by virtue of its powerful story (written by Ismat Chughtai) excellent music, spectacular dances and above all outstanding production values.

The cast includes, Kishore Sahu, Nimmi and Prem Nath with Sunilini Devi, Kanhaiyabal, Cuckoo and a new face Shagufta in support.

Super Pictures

Producer Aspy Mani has announced *Bate Bhulya* and *Garakambh*. Nirupa Roy appears in both the pictures in the stellar roles.

Rajab & Thakur Ltd.

Arrangements have been completed to release *Basera Nulu* featuring Geeta Bali, Raj Kapoor and Vijaylakshmi. The picture is directed by Kidar Sharma.

Read
The MOTION PICTURE
MAGAZINE

for

LATEST NEWS, GOSSIPS, Etc.

NEWS from WARNER BROS STUDIOS

Jack L. Warner Announces Production Plans

Warner Bros. sales executives met recently in a unique "see for yourself" preview of the productions and personalities of the coming year. The meeting coincided with the launching of more than half a dozen new major productions at the Warner Studio, and was attended by the three Warner Brothers, Harry, Jack and Albert and by executives from the company's New York home office and eight sales districts covering the entire United States and Canada.

"This is an eyewitness meeting", Jack L. Warner told the executives, "not the kind of meeting which consists of talk and slogans. You men were invited here to witness personally the results of the production programme just completed at our studios and to be present at the launching of a new and even more extensive production schedule.

"So much is happening out here now, and so much more is about to get under way, that we fell in justice to your part in this pro-



Jack L. Warner.

gramme we had to say to each of you, 'come to the studio and see for yourself'

"There is a new generation growing up in this business. We know that our leaders in the future will be from the ranks of these young people of talent, whether they are actors, writers, directors or technicians. In the amusement world, particularly in our business, the future never looked brighter for young people, as well as for men of many years standing, with the ability to make a contribution to our business.

"We are proud of the advancement to top starring positions which Doris Day, Ruth Roman, Virginia Mayo, Patricia Neal, Kirk Douglas, Richard Todd, Gordon MacRae, David Brian and Steve Cochran have won for themselves. They are representatives of the 'new names--new faces' policy we have always encouraged . . .

"As we look ahead, I say we have never had a better focus on the elements that make for top box-office returns. The programme that you see in operation here at our studios will give the exhibitor and the public the best entertainment values you or anybody else has ever sold.

Then Jack L. Warner went on to describe the names and cast of 40 pictures now under production.

"That is only part of the story. The rest of it will be told throughout the coming year and the years after. I am proud to present this programme to you. I am happy that we can use this "see-for-yourself" meeting as the occasion to express the optimism and high hopes with which all of us at Warner Brothers are facing the future.

"And, for the benefit of a few irresponsible gossips, I want to



Burt Lancaster and Virginia Mayo—in 'THE FLAME AND THE ARROW'.

say that the only screens which will carry Warner Brothers productions will be the screens of motion picture theatres of the world over."

The Flame and the Arrow to be released shortly.

Starring Burt Lancaster and Virginia Mayo, the Norma-FR Production was filmed in Technicolor for Warner Brothers release, over a year in the making.

A story of medieval Italy revolving around the historical episode when the mountain men of Lombardy rose up under the daring leadership Dardo and fought the Hessians who were seeking to run their country. Against such a background, the story projects the romance which takes place between the leader of the rugged Lombardians and the royal Anne of Hesse.

Jacques Tourneur directed the film and during production, it became one of the most talked-about films in Hollywood. Action galore marks *The Flame and the*

Arrow with Burt Lancaster, himself a former circus acrobat, actually doing all his own derring-do, from fencing and archery for the crossbow was the weapon of the day, to breath-taking acrobatic feats. The story also calls for a group of tumblers to invade the royal castle as ruse with stunts high up in the rafters of its great hall.

Heading the supporting cast of hundreds are Robert Douglas who plays Alessandro, a traitorous landowner, Frank Allenby as Ulrich of Hesse, and Lyone Baggett as a princess consort.

Nick Cravat, who plays Picolo, a hardy mountain member of Dardo's band, is a lifelong friend and circus buddy of Burt Lancaster, and the two repeat their nimble artistry of the big top in the film.

Seven-year-old Gordon Gebhart, around whom much of the action takes place, is the son of non-theatrical parents who moved to California prior to the filming of *The Flame and the Arrow*.

Women's Jail Evils Exposed in 'Caged'

From the studio that brought forth some of the most powerfully enacted prison dramas in recent years, there now comes another film so startling as to cause un-

heard-of advance comment from all sides. That film is *Caged*.

Caged is the heralded Warner Bros. picture that tells the story of women turning into a lost legion who, harassed and embittered throughout their confinement, go out to prey upon society when released.

It was the Warner Bros. studio starting with the famed *I am a Fugitive From a Chain Gang*, and extending through such epic dramas as *Alcatraz Island*, *San Quentin* and *Angels with Dirty Faces*, that caused the spotlight to focus on corrupt penal systems and prison injustices throughout the world. At the same time, efficient prisons and a few other such institutions were employed as background for films like *20,000 Years in Sing Sing*. This way, the Warner Studio was able to project on the nation's screens some highly authentic and thrilling film fare for avid action fans.

Gary Cooper returns in 'Bright Leaf'

Bright Leaf Warner Bros.' long-awaited picturization of the brilliant novel, stars Gary Cooper, Lauren Bacall, Patricia Neal and Jack Carson, the picture is assured of a major cast strong enough to portray the roles in a story of the building of a tobacco empire in the



Gary Cooper and Patricia Neal in 'BRIGHT LEAF'.

old South, set against a background of Southern Mansions, beautiful women, fiery tempers and courtly manners—all that went to make a story of the proportions that has not been seen since the epic *Gone With The Wind*.

As Brant Royle, a devil-may-care southerner, Gary Cooper returns to home town to woo again the aristocratic Patricia Neal whose father, played by Donald Crisp, will have none of him. Cooper launches a tobacco empire which ultimately ruins Crisp, and while he marries the girl, is never happy with her. Only Lauren Bacall, another beauty of shady background who loves him and Jack Carson, playing a medicine show barker who decides to settle in the southern town remain loyal as the empire subsequently crashes.

All the sweep and magnificence of the moving story by Forest Fitz-Simons, together with the production values which advance reports indicate Warner Bros. have placed in the film, combine to make *Bright Leaf* one of the most important films to come into town this year. Michael Curtiz, top Hollywood director, handles the megaphone.



Eleanor Parker plays the leading role in 'CAGED'.

NEWS from **PARAMOUNT** STUDIOS

The Greatest Love Story Since the Beginning of Man... And Woman. Samson and Delilah to be released at the New Empire.

Whenever a motion picture produced and directed by Cecil B. DeMille is released, it is big news among film fans as well as among those who are not numbered as fans but who only occasionally partake of the manifold pleasures offered by celluloid make-believe. For DeMille's films have a reputation for containing entertainment elements that appeal to everyone—no mean accomplishment, and one which he has consistently maintained for the past thirty-seven years of picture making, attracting people into theatres from all walks of life and with every conceivable kind of taste in visual entertainment.

It is no secret now that with the current production for Paramount *Samson and Delilah*, DeMille has topped even his other

giants of cinema history, *The Ten Commandments*, *King of Kings*, and *The Sign of the Cross*, all of which, like *Samson and Delilah*, had their origin in the Bible. Mr. DeMille has said that he can make a great motion picture out of any fifty pages of the Bible, and the record proves that he has done exactly that with those pages from which he culled the picture named above.

Many Years of Research

Samson and Delilah filmed in Technicolor co-stars, Hedy Lamarr, Victor Mature (in the title roles), George Sanders, Angela Lansbury and Henry Wilcoxon and a cast of thousands. It represents the result of fourteen years of intensive research into the customs, dress, flora, fauna and other aspects of Minoan Civilization of the particular biblical period covered by the story, an heroine undertaking amply compensated for in the



George Sanders, Hedy Lamarr, Angela Lansbury, Henry Wilcoxon, and Victor Mature, the leading players of SAMSON and DELILAH.

monumental screen achievement that has resulted therefrom.

The story of *Samson and Delilah* is one of the transcendent dramas of world literature; a drama that has been told on canvas by renowned painters; that has been set to magnificent music and sung in the opera centres of the world; that has been the subject of plays, pageants and novels beyond numbering. It remained for the broad vision of Cecil B. DeMille with his vast experience in recreating colourful biblical personalities and the awesome events of those early days, to translate to the screen this immortal story of a love that became greater than that of a man for woman and woman for man.

Samson and Delilah is at once an expression of the most elemental and overwhelming human passions and an insight into the power generated by a deep and enduring faith. In *Samson*, as contradictory a character as ever lived, these forces are constantly at war. He is torn between his desire for Delilah, Philistine enemy of his people, and his devotion to them, to his work and to his God.

Battle-of-the-Sexes

The film brings new understanding to this biggest and boldest of all the battles-of-the-sexes, shedding an entirely new light on Delilah's motivation for betraying the man she loves—loves with a possessiveness that can only end in tragedy.

Of course, some license had to be taken with the Bible story. Although there are no contradictions of the recorded facts, it was necessary to write the screen story between the lines; otherwise we would have had no more to see than a string of episodes.

For example, the Bible says that Samson married a woman in Timnath. In order to use this woman in the film story, DeMille had to give a name. He calls her Semadar and she is portrayed by Miss Lansbury. We are also told by the Bible that this woman had a sister. Again the Bible does not tell us her name. DeMille calls the sister Delilah. This is the connecting link—the key which unlocks the full dramatic possibilities of the story without in any way contradicting the truth and intent of the Bible.

Delilah's Jealousy

It is Semadar whom Samson first loves, thereby arousing the wild jealousy of Delilah who is madly attracted to him, and incurring the enmity of Athur, Semadar's betrothed. Athur, played by Henry Wilcoxon, is the Philistine Military Governor of Dan. The Danites (as the Bible says) are held in subjugation by the Philistines. They look to their leader, Samson, somehow to accomplish their redemption from bondage, for Samson is a fearless, magnificent man with the power of God in his arms. But when he chooses a daughter of their enemies for his bride, instead of their own Miriam (Olive Deering) they begin to doubt him.

The film story has Samson winning permission from the Saron, the Philistines' King (George Sanders), to marry Semadar as a reward for an amazing display of his extraordinary strength. Delilah and Athur conspire to thwart the marriage, and by so doing they set in motion a series of volcanic events that result in Semadar's death and inspire in Delilah a will to wreak vengeance on Samson, that is at constant war with her ever-present desire for him.

Delilah sets the Trap

The Philistines acknowledge they have reached the end of their rope in their attempts to capture Samson, who has become a marauding outlaw, and Delilah



Hedy Lamarr and Victor Mature in a romantic pose from SAMSON and DELILAH to be released at the New Empire.

offers to obtain the secret of his strength, for a price. The Saron, whose favourite she has become, knows her gesture is compounded of a mixture of hate and love, a combination of emotions whose depth and danger even Delilah herself does not realize.

When this gorgeously beautiful woman, hungering equally for vengeance and for love sets out to seduce the elusive paragon, Samson, and to reduce him to the statue of ordinary man, the screen is provided with tempestuous stuff, indeed. And, subsequently, when the blinded and imprisoned Samson is at the mercy of the Philistines and Delilah at last realizes the enormity of her love for him, we are treated to a display of emotional intensity as moving and exciting as the screen has so far offered.

Concurrent with all this are many scenes of inspiring grandeur. There is the scene which brings to picture-life the biblical account: "... and the spirit of the Lord came mightily upon him and the cords that were upon his arms became as flax that was burnt with fire and his hands loosed from off his hands. And he found a new jawbone of an

ass and put forth his hand and took it, and slew a thousand men therewith. This occurs following Samson's surrender to relieve his people of the burden placed upon them by the Philistines.

And there is the final scene in which Samson brings the Temple of Dagon down upon the fear-struck, disbelieving Philistines—the most overpowering scene in the history of motion picture making, a scene that will live forever in the memory of those who see it. It comes as a fitting climax to a film that must rank as a milestone in the annals of entertainment.

"To miss *Samson and Delilah* is to do yourself a disservice. To see it is to enjoy one of the greatest film Hollywood has ever produced. A new screen classic has been born."

Editor.

NEWS FROM

★

UNITED ARTISTS

DIVISION OF WESTERN
INDIA THEATRES LTD.

'Champagne for Caesar'

Champagne for Caesar, the Harry M. Popkin production which will be shortly released through United Artists is one of the most rollicking, boisterous and wittiest comedies to come to the screen in years.

The kernel of the story is a situation wherein an infallible character named Beauregard Bottomley gets on a double-or-nothing-type quiz programme and promptly runs the jackpot up to \$40,000,000. The programme's sponsor, a soap tycoon named Walters, is thereby faced with complete ruin. His efforts to prevent the loss of his business include the use of a beautiful siren sent to seek out Bottomley's weak-spot, an approach by the quiz show's m.c. to win the confidence of the savant's sister and various other desperate means. All of which makes for heightened excitement and laughter as Bottomley goes on answering questions without fail.



Ronald Colman and Celeste Holm make a fine pair in CHAMPAGNE FOR CAESAR.

The Bottomley role gives Ronald Colman an opportunity to turn his wonderful dramatic talent into a new vein. He draws the fantastic comedy character as perfectly in its own right as he breathed life into the part of the schizophrenic actor in his Academy Award-winning performance in *A Double Life*.

Characteristically expert, too, is the performance of Celeste Holm as the beautiful siren. Like Mr. Colman, an Academy Award winner, Miss Holm gets every bit of humour out of her role.

'The Elusive Pimpernel'

When *The Elusive Pimpernel* reaches the screen, it will delight millions of people with its star appeal of David Niven and Margaret Leighton; its romantic Technicolor backgrounds, filmed among the ancient chateaus of France; the humour, adventure and romance of the story, and the fine acting of such artists as Cyril Cusack, Jack Hawkins, Robert Coote and David Hutcheson.



Margaret Leighton and David Niven in THE ELUSIVE PIMPERNEL presented by London Films.

'Love Happy' New Marx Comedy

A new, uproariously funny Marx Brothers comedy is scheduled to bow in at the New Empire Theatre through United Artists release. It is called *Love Happy*, quite appropriately, for in this opus the boys have three gorgeous blondes playing opposite them, Ilona Massey, Marion Hutton and pint-sized Vera Ellen. Lester Cowan produced the film, with David Miller serving as director.

The story is concerned with a group of international jewel smugglers headed by the svelte siren, Ilona Massey who satirically outshines every screen siren from Theda Bara down. Chico and Harpo become hilariously intertwined with the machinations of this group when they inadvertently make off with a can of sardines in which the fabulous Romanoff necklace has been smuggled into this country. It is upto Groucho, the Detective, to receive the necklace and apprehend the culprits.

NEWS

★

from COLUMBIA PICTURES

Await 'A Woman of Distinction'

Bright and gay and ably performed by Ray Milland, Rosalind Russell and Edmund Gwenn, three of the screen's foremost comedians, *A Woman of Distinction* will make audiences that come to laugh and stay to howl.

Spinning an engaging story of a young woman, nationally famous, whose heart is lost to her career instead of love, *A Woman of Distinction* proves to be a rare comedy delight. As the beautiful dean of a college, Miss Russell maintains a frosty aloofness to affairs of the heart until Milland, a handsome Britisher, arrives to give a lecture tour. When Janis Carter, aggressive press agent for Milland's tour, links Milland romantically with the beautiful Miss Russell, she sets off a chain of rapid-fire events that are good for a continuous stream of laughs.

Merging the talents of these three great comedy stars was little short of a stroke of genius. Milland has never been more adept at twirling a comedy line, taking a comedy dive and, at the same time, looking mighty attractive to the girls. Miss Russell, an old hand at sophisticated comedy, has never looked more beautiful. Gwenn, a lovable character actor, gives another of his puckish performances. Miss Carter makes a beautiful press agent; little Miss Saunders is an appealing tot; Francis Lederer is a suave Frenchman and Courtland plays a bumbling youth to perfection.

Edward Buzzell, veteran comedy director, has turned out a smoothly running comedy from Charles Hoffman's screen play, Buddy Adler produced.

'Captive Girl'

Captive Girl, latest in Columbia Pictures' popular Jungle

Jim series, is coming soon to the Regal Theatre. Johnny Weissmuller, recently named the outstanding swimmer of the half century in an Associated Press poll, is again starred as the intrepid adventurer, while Buster Crabbe, Anita Lhoest and Rick Vallin are featured.

In his latest jungle thriller, Johnny sets out to unravel the mystery of the wild leopard girl,



Anita Lhoest, the beauty holds the Beast, in CAPTIVE GIRL.

terror of jungle natives. The strange tale unfolds against a savage backdrop of jungle combat, jungle animals and jungle thrills as all of Johnny's resourcefulness and strength are called upon to defeat the death-infested jungle.

Carroll Young's screen play, based on the famous King Features Syndicate newspaper feature, was directed by William Berke. Sam Katzman produced.

101 'Escapes'

When Johnny Weissmuller successfully fights off a crocodile in Columbia's *Captive Girl*, latest of the *Jungle Jim* series it marks the 101st time that he has escaped death on the screen. In eleven years and 29 jungle pictures, there have been at least five situations in each film requiring him to fight for his life with a villain—whether it be human or animal. That adds up to a hundred narrow escapes, not including the latest one with the crocodile.

Glorious Musical Romance in 'Her Wonderful Lie' (La Boheme)

A world of glorious music is glowingly unfolded in the new Columbia Picture at the New Empire Theatre, *Her Wonderful Lie*. Rich with the immortal love melodies from Puccini's opera, *La Boheme*, the film stars Marta Eggerth, Jan Kiepura and Janis Carter.

Husband and wife in real life, Kiepura and Miss Eggerth are world renowned for their brilliant voices, equally at home on the concert and opera stages. Their hauntingly beautiful renditions of the Puccini arias, in *Her Wonderful Lie*, is certain to appeal to the movie-goer and the music love Miss Carter, one of Hollywood's lovelier stars, is especially beautiful as the girl who brings the lovers together, at a Paris garret party staged by a group of impoverished young Bohemians. *Her Wonderful Lie* makes effective use of contrast, combining tender, compelling sequences from Puccini with modern-day situations that parallel the Puccini opera. As a result, excitement, spectacle music and romance are happily fashioned into an absorbing appealing film.

NEWS [★]
★ from **RKO RADIO PICTURES**

Janet Leigh is the Cleanest Girl in Hollywood

"I may not be the best, but I'm certainly the cleanest actress in town," Janet Leigh said.

There was no denying it. The beautiful young star had just completed her eighth shampoo and shower in less than an hour and was being dried off for the eighth time.

Janet, accompanied by her co-star in RKO Radio's *Jet Pilot*, John Wayne, has just landed in Yuma, Arizona, and after checking into the hotel dives for the shower. The next scene is played with Janet conversing from her watery spot through the wall to John. It will be funny on the screen but in production Janet thought it as humorous as being ducked in a pond.

"First of all", she chattered, "I'm a tub girl myself. Don't like showers because they leave me red from being scalded, blue from being chilled, and white from being clean. I've never been able



Janet Leigh dries herself up after a shower in *JET PILOT*.

to adjust those faucets to get a warm refreshing stream of water."

Janet's second problem was caused by the script. The first time she pokes her head through the curtains to shout at Wayne is before she has turned the water on, so she must look dry and dirty. That meant that she had to be thoroughly dried between each take. A hair-dresser used a portable drier on Janet's locks while a make-up woman and a wardrobe woman rubbed her down with towels. Then Janet would stand in front of a battery of electric heaters. As soon as she was toasty, Director Joseph von Sternberg would order her back to the shower and the vicious liquid cycle would begin again.

Claude Rains Failed in Test, but Won Screen Fame Anyway

Screen tests, considered by aspiring actors an open door to fame and fortune, are in reality a cruel and harsh device.

So says Claude Rains, who ought to know, because his screen test kept him off the screen.

It seems inconceivable now that the veteran character actor who has pleased film fans for many years in a wide variety of roles could ever have appeared incompetent. But Rains, currently playing a week-willed intellectual in RKO Radio's *The White Tower* remembers it all too well.

"Not having seen too many movies, nor having a clear idea of what was expected of me," he recalled, "I used wide gestures, exhibited the complete range of my voice—well, in short I hammed it up. I know because I saw the test and didn't blame anyone for not hiring me."

For his movie debut Rains appeared, or rather was heard, in the title role of *The Invisible*



Claude Rains gives tips to aspiring film stars. He appears in *WHITE TOWER*.

Man. When it was over, and became a smash hit, prompted Ben Hecht and Charles MacArthur to offer him the lead in their film, *Crime Without Passion*. On his first day on the set Rains was extremely cautious.

"I know I had to make good this time," he said. "I was determined not to repeat the mistakes I had made in the test. So I was careful. I kept my hands to myself, I controlled my voice and underplayed the scenes as best I could."

He thought he was doing quite well when Hecht, after the lunch-recess, called him over to one side. "What's the matter with you?" he shouted at Claude. "Act, man, act. What do you think we're paying you for?"

Ever since then, Claude has done all right. But to anyone who receives the opportunity of a screen test he offers several suggestions: Be natural, don't try to do too much, relax, save the real acting effort for such times as you have a role and the proper setting.

Lightning aids to Beauty!



Patanjwala

FOR
PERFUMES & COSMETICS