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The **MOTION PICTURE MAGAZINE**

VOL. XIII NO. 1 APRIL 1949 PRICE ONE RUPEE

★

**WATCH**

For It  
At  
YOUR  
FAVOURITE  
THEATRE

★

REGD. No. B 3878


**RANJIT**

**BHOO BHULAIYAN**

Directed by  
TAIMUR BEHRAMSHA

بھول بھلایان

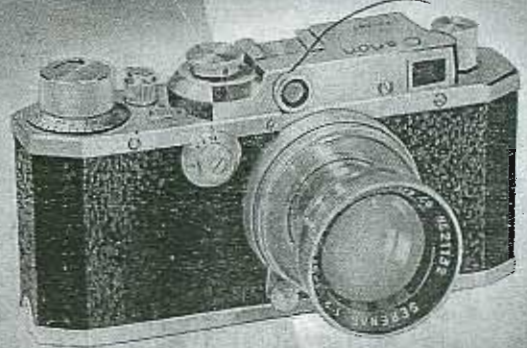
AGHA-ZEB QURESHI  
BHUDO ADVANI-PESSI PATEL  
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A MINIATURE CAMERA MODERN IN DESIGN & MARVELOUS IN PERFORMANCE

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FOR PRICES & PARTICULARS WRITE TO

# The MOTION PICTURE MAGAZINE

VOL. XIII NO. 4 APRIL 1949 PRICE ONE RUPEE

★

**WATCH**

For It

At

YOUR


FAVOURITE

THEATRE

★

REGD. No. B 3876

**RANJIT**  
*Presents*



**BHUL BHULAIYAN**

Directed by  
**TAMUR BEHRAMSHA**

بھول بھلیان

**भूल भुलैया**

Starring  
**AGA-ZEB QURESHI**  
**BHUDO ADVANI** - **DESI PATEL**  
**LAILA**



SO THRILLING — IT WILL KEEP YOU GLUED TO YOUR SEAT  
TILL THE LAST MOMENT



Rajkamal PRESENTS

# GOPUDES

Directed by  
**V. SHANTARAM**

Starring:— PUSHPA HANS (New Find), UMESH SHARMA, MANMOHAN KRISHNA, KESHAVERAO DATE, SUDHA APTE.

Story: Dewan Sharar and K. Date. Music: Purshottam. Back Ground Music: Vasant Desai. Director of Photography: V. Avadhut. Audiography: A. K. Parmar. Art Director: P. S. Kale. Editor: Babu Marvar. Dance Director: Bipin Sinha. Processing: S. N. Shirodkar. Make-up & Drapery: Vardam. Still Photography: S. Kirtiwan. Mistry: Govind. Chief Technician: B. M. Tata.

AT

**NEW WEST END**

FROM

WEDNESDAY 30TH MARCH

## The MOTION PICTURE MAGAZINE

ESTABLISHED 1937

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Vol. XIII No. 4.

APRIL 1949

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Music By: VASANT DESAI

Story By: MISS VIEHAVAREE SHIRURKAR.  
B.A.

Songs By: MISS SANJEEVANE MARATHE,  
G.A.

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EVES! Do you want  
freedom to choose your  
spouse?

मीरा चित्र

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## EDITORIAL

## FILMS DIVISION UNDER FIRE

Films have been used with remarkable success for stirring up and educating the mass mind. But the Films Division of the Government of India has hardly been in the picture at all. And yet when the Congress Government took over on the fateful August 15th, and faced a problem as colossal as any that had fallen to the lot of any other Government, what it needed, most, was organization of mass enthusiasm. The biggest task before it was that of arousing the people from the apathy and squalor in which they had remained sunk during centuries of foreign rule. How could the Congress Government hope to get all those things done, which the people wanted it to do for them, unless it succeeded first in securing the active, willing and conscious co-operation of the people themselves? The major problem, obviously, was one of instilling in the people a fresh enthusiasm and a new confidence. It is precisely in this field that the record of the Congress Government has been the least impressive. One wonders, why?

We would not say this happened because the Government failed to take advantage of the films—but that the Government have not been able to avail of so powerful a medium of mass propaganda as films, nevertheless, remains true. A contemporary has, therefore, rendered a real service to the public and also to the Government, we hope, by focussing attention on the working of the Films Division or rather on the impediments which have been restraining

its activities, if not preventing it from functioning at all.

It finds the heavy hand of red tape as the principal offender. Red tape nowhere stands for quick and efficient disposal of business, but in the delicate art of creative film making, or in the rush job of making newsreels, its effect has been even more disastrous, and has led to a general frustration all round. People used to the high tempo of film studios naturally feel stifled and exasperated when the mill-stone of secretariat procedure is hung round their necks. There cannot be two opinions about it that the administrative procedure must be drastically changed, if the Government are at all to make any use of the film for the purposes they have in mind.

Neither is it enough to make the proper films and newsreels. They have to be shown. So long as our exhibitors remain as unregenerate and dead of soul as they are today, a minimum of compulsion may be justified to the extent of making it obligatory on them to exhibit newsreels and documentaries for a small fee. But the crude and parochial kind of patriotism which lies behind the demand for a complete stoppage of all foreign newsreels and the exclusion of all foreign cameramen from our national functions springs from a jingoism to which, help God, may we never sink! That this appeal to patriotism should be buttressed by the scarcely veiled appeal to the pockets of our exhibitors and film producers, the Government's own film unit included, does not make it any less unworthy. Though we have attained freedom,



we still find it hard to lift ourselves from this state of mental slavery in which we cannot help looking at the Government as something apart from the people. The sense of alienness remains and criticism is still carping. The regard for facts is not a strong point with our critics when it comes to hurling a brick at the authorities. We are prone to suspect grant and favouritism even where there is nothing that is not aboveboard or of good report.

We have in mind particularly the renting of the premises at Walkeshwar in Bombay. This has been made the main target of attack by the contemporary referred to above.

It is not mentioned that by shifting from Mahalakshmi the Government has, in fact, been saving a lot of money and has thus been making a rupee go longer than it had been doing before.

It would not have been difficult for our contemporary to find out from the Ministry of Information and Broadcasting, or from the usual trade channels how much rent was being paid by the Government for similar accommodation at Mahalakshmi and how much rent was demanded by the latter before the Films Division decided to shift to Walkeshwar.

The question may legitimately be asked why the Government should at all get premises on hire for the Films Division when the activities of this new department are going to be permanent. But the Government having decided upon taking a place on hire, whatever may be the reason for it, there can be no legitimate cause for complaint if it goes in for the accommodation which, all things considered, works out cheapest on balance. And if we are not misinformed the arrangements with Mr. Ambalal Patel which our contemporary has chosen as its target for

attack, does include rent for a studio which Mr. Patel has undertaken to build for the Government in addition to quite a lot of other things. These arrangements are still provisional. Whatever the deficiencies of the Ministry of Information, the Finance Department is unrelenting in its vigilance nor is it ever slack in applying its own fool-proof system of instituting checks and scrutiny—however inconvenient and obstructive the latter might prove in other respects.

The Finance Section of the Ministry did not relax its vigilance in fixing rent for the accommodation. Neither has it finalised the present arrangements; it would welcome more advantageous terms if it can get them. Hence the advertisements in the "Times of India" which so confused and annoyed our contemporary.

A greater regard for facts and a little more diligence in collecting the relevant facts would have saved it from going after a false scent and thus misleading its readers.

It is not difficult to guess why the Government decided in favour of rented quarters; this was presumably to economise expenses, and may, therefore, be quite justified. For until the activities of the Films Division expand sufficiently to utilise to capacity the services of a fully equipped studio, with all the facilities needed by it, it works out much cheaper perhaps to get these facilities on a rental basis than to pay unnecessarily for idle capacity.

While no legitimate objection can be raised against economy, there are still one or two points connected with securing accommodation on a rental basis, on which more light is needed. When the Ministry of Information announced the decision of reviving its film activities, Messrs.

Govindram Bros., the present proprietors of the Famous Cine Laboratories at Tardeo, made an offer to the Government that they would be prepared to build, at their own cost, whatever accommodation was required by it, without any binding on the part of the Government. They were also prepared to accept whatever rent the Government considered reasonable, commensurate with the capital invested for the purpose.

Would the Ministry of Information state whether such an offer was made? If so, would they explain why not even an acknowledgement was made of the offer?

And also, why Mr. Azim Husein, who was at that time the Deputy Secretary in charge of Information Films, did not even discuss the matter fully when the representative of Messrs. Govindram Bros. called on him on two or three occasions, undertaking the journey to Delhi on his own at considerable expense of time and money?

Was it because this score of other five who called on Mr. Bhambhani on the late Mr. Bhambhani in the Department in I know, very before and had a 'must pay them' the top heavy 'user cum Director' the Government abinations.

A check on respectable man, wasteful expenditure, oblige you with need. Since the very honest, and Ministry of Information that he knows thing of film production and business niceties, the only way, and a check can be made of it, he is the setting up a consulative of film from the industry which nise the budget and check person, whether all the staff that he, all the budgeted for, is really necessary, the work planned for the Films who sion. For instance the expenditure for the 36 documentaries of an average length of 1,000 ft. which is

programme of the Ministry for the year, should, under no circumstances, exceed Rs. 25,000 a piece. Spending more for quality is just talk. There are producers in the industry who are capable of producing quality stuff and are prepared to make documentaries at the rate of Rs. 25 a foot. They have been doing it for less.

But these are all in the day's work. They are not matters of great moment. If the Government are serious in their aim of using films as an aid in the great task of nation-building, they must get hold of people with imagination for the job. No matter how many bouquets are showered on them, Mr. Bhavnani will never be able to go much beyond the stunt director that he has been all his life. Neither can Mr. Badami develop any sense of newsreel production. Their past work belies such fond hope. For vitalising the Films Division, we need men of ideas, who have the vision and the understanding necessary to bring

future, after a day's inspiration, they will have to take account of themselves and will put another type of entertainment—entertainment for the family with a different outlook. The entertainment trend depends on the outlook of that important man and till then we can talk of many things, promise many more, but in the end it will boil down to what it is or possibly worse than it is today.

#### HIS LAST ACT

WE REGRET TO ANNOUNCE THE DEATH OF CHANDRAMOHAN THE WELLKNOWN CHARACTER ACTOR, WHO DIED OF HEART FAILURE AT HIS RESIDENCE IN BOMBAY ON SATURDAY 2ND APRIL.



# SOHRAB MODI'S CLARION CALL

TO MILLIONS OF MINERVA FANS TO LAUGH AWAY "OLD" WORRIES  
AND REJUVENATE FOR SHOULDERING RESPONSIBILITIES OF THE "NEW"  
WORLD



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thus mislead

It is not difficult for the Government to economise expenditure on rented quarters; it is therefore, for the Government to expand its facilities to capacity for fully equipped facilities needed much cheaper facilities on a pay unnecessary

Directed By:

**SOHRAB MODI**

While no LIVE THEATRES be raised as 1ST.

still one or NEW ROSHAN DAILY 2-30, 5, 7-30 & 10. basis, c-30.

ed. V NEPTUNE DAILY 4, 7 & 10.

Sunday 1 p.m.

4 AMORIA AND SON, BOMBAY 4.

# FOR WHOM ARE THE PICTURES MADE?

Ask any man, no matter what position he occupies, and what trade he follows, he has something to say about Motion Pictures—either in the shape of advice, conviction or opinion.

There is a person I know, who is definitely of the opinion that pictures are a colossal waste, full of cheap entertainment . . . he is the class.

Another important person I know, is a well read man (always has many books with him) is of the conviction that pictures should be progressive with many slogans, and revolutionary themes—he is the frustrated 'know all type', who thinks that Moscow is the catchword for the world's liberation.

There is a little man I know who has no opinion . . . he likes music and wants to be entertained. He is a daily-wage-earner who works all day, and puts in real hard work. He says, he liked Devadas, Ram-Rajaya, Pukar, Tansen, Ham Rahi, Shehnai, and a score of other pictures.

There is also a man I know, very important in the film trade, who has a new idea, with a 'must pay theme'—He is the Producer cum Director cum so many combinations.

There is that respectable man, who is prepared to oblige you with his finance. He is very honest, and frankly tells you that he knows nothing about Art, his definition of Art is Box Office, and business means 'interest' Royalty, and a little share in the profits, he is the mortgagee in possession of film tins.

There is that sweet little person, who as a right must have all the publicity. She is the heroine who thinks she is the picture—a talking picture.

There is that charming young man, who desperately tries to look young—you know who. He is the Romeo and honestly thinks that he is being sacrificed for the gentler sex. The other working cast is of no importance, they are like horses who also ran.

A clever man tells me, that if you want to improve the film industry first change the outlook of that important man—the daily wage-earner. Give him the option of 'selection' which today is denied to him as the state has not provided him living facilities not to talk of comforts. His house is a living hell, so he is not anxious to go home, play with his children or plan for the future.

That clever man also tells me that till the wage-earner is not given living conditions, his children free education, his family nursing and hospital facilities, it is not possible to change his outlook. If he has a home to go to, children to play with, he gets a chance to plan for the future, and on that day Motion Pictures will have to take account of themselves and will put another type of entertainment—entertainment for the family with a different outlook. The entertainment trend depends on the outlook of that important man and till then we can talk of many things, promise many more, but in the end it will boil down to what it is or possibly worse than it is today.

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## Mehboob does it again !

SHAKES UP THE ESCAPISTS  
WITH AN INESCAPABLE TRUTH:

The Ways of the West are good  
for the folks of the West;  
For us, Our Own Ways are Best



\* NARGIS

\* DILIP KUMAR

Cuckoo, V. H. Desai &

\* RAJ KAPUR

Music By:

\* NAUSHAD

IN MEHBOOB'S

# "ANDAZ"

Now Writing Screen History

at "THE SHOWPLACE OF THE NATION"

Story by: SHUMS LUCKNAVI

Screenplay & Dialogues:

S. ALI RAZA

Songs: MAJROOH SULTANPURI

Recording: KAUSHIK

Photography: FAREDOON A. IRANI

Produced & Directed by:

**MEHBOOB**



# LIBERTY

(41-42 Marine Line)

DAILY: 3-30, 6-15, and 9-30 P. M.

PLANS OPEN: 10 A.M. to 8-30 P.M.

\* A JAYSINH RELEASE

## Notes & News of the Month

Opening of Liberty, and thereafter...

With the newest in everything that goes to build up a cinema house, the Liberty, opened at Marine Lines, Bombay, during last month. Owned and run by Habib Theatres Ltd., this house is the first of its kind in this country, and can rightly claim the credit that it is the best East of Suez. That a house of this kind should declare itself exclusive for Indian films is a matter of pride and pleasure to the industry. It is now upto the industry in this country to make pictures worthy of a theatre of this standard. The cry that there are no cinemas with modern amenities like those offered in foreign picture houses for Indian films will no more be heard, because the Liberty satisfies all the desires of the hardest to please. The novelty in the theatre, which is not anywhere in India, at present, are the sliding seats which allow others to pass between the rows without any discomfort to those who are sitting. The equipment is the latest, the screen is the whitest and biggest, the lounge is most luxurious, and now the pictures have to be the best. If this house proves a good incentive to the producers to make better pictures, the enterprise of Mr. Habib will be considered a blessing.

The capacity of the house is 1,200 seats, and at this rate we are told it would gross nearly Rs. 40,000 per week if all shows are full house. Judging from the tremendous ovation accorded to Mehboob's ANDAZ which opened at the theatre, we feel that this first film will gross

the capacity figure for a number of weeks, and ere these lines are in print; we shall have known if our guess is correct. If this fact is taken into account, we feel that producers need no longer worry about the release facilities for their good pictures in the City. Because even if a good picture runs 6 weeks on an average the house can take in 8 to 10 pictures every year. And, our experience has been that not even a couple of good pictures are made per year in this country.

While we are on the subject, we

**MARCH OF TIME presents  
FREE INDIA!**

"Asia's New Voice" is the title of the most recently completed March of Time feature, which will be distributed in this country by 20th Century-Fox. The subject deals with the dramatic and inspiring story of the birth of FREE INDIA. The film explores the current situation in an attempt to determine whether the government of Prime Minister Pandit Nehru can hold together the conflicting religious and social elements that so nearly brought national disaster in recent wild riots and mass killings.

March of Time cameramen spent months in India to photograph this timely and exciting subject. Their pictures show the vast panorama of the country, its leaders and its people.



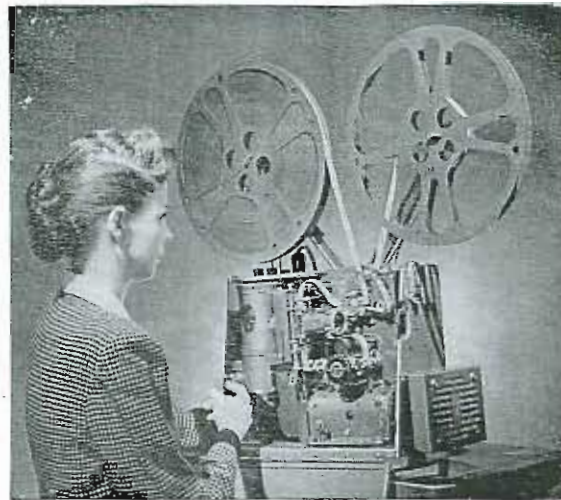
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and

**"LITE-WEIGHT 55"**

now

**Brings the movies to your Home, Offices, Factories,  
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Easy to set-up, thread and operate.  
A host of exclusive patented features,  
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might as well express the views held by some veterans in the industry in Bombay with regard to the Liberty. With a capacity of 1,200 seats, and nearly Rs. 40,000 per week, it will be hard to find pictures which would attract so many people who can afford to spend so much (admission to the house at present is from As. 10/6 to Rs. 3/12), week after week. It will therefore follow that pictures may not run for a long term as they do in first run houses in Bombay in the Lamington Road area, and then it would become difficult to find so many pictures to feed the house. "What then?" ask some people. While we cannot definitely say what will happen, we feel like recording our opinion that the rates of admission

will have to be revised by the theatre management to suit the pockets of Indian film-goers, or else the quality of pictures shown in the house should be so high as to justify the rates of admission. Another difficulty we are told will be about the general low standard of photography and lighting in Indian pictures. Being the biggest and whitest of screens in this country, the arc lamps in the house being of high intensity most of the Indian pictures would appear 'chalky' and there will be so much glare from the screen. For the present we understand that the management of the house is taking special prints of the pictures booked to suit the top class equipment, but soon the general standard of photography will



Photo taken at the opening of Liberty when a special show of "Bambi" in Hindustani was given to the guests. A view of the Dress Circle. Mr. Chandulal Shah, Miss Gohar and Mrs. Mahomed Akbar Fazelbhai can be spotted in the centre.



also have to improve to suit such improved types of equipment.

On the whole, we feel confident that the Liberty is a boon to the film industry, especially in Bombay, and there is a bright future for all concerned.

#### Film Industry Must Be a National Service

R. R. Diwakar, Minister of State for Information and Broadcasting urged representatives of the Indian Motion Picture Producers' Association recently, to look upon the film industry as a national service and not a profit making machinery. "If you do not rise to the occasion and make the profit motive subserve the higher cause of the welfare of the people, a day will come when the nation will make us do so, and then all grace would be lost."

Who ever told Mr. Diwakar that the people in the industry do not look upon it as a national service? In fact ask anyone in the industry you meet why he or she is in it, you will get the answer, "For the service of art, for the service of the nation, and for the service of the people". A full gathering of the industry did declare this intention at a meeting in the Ranjit Studios sometime back when Mr. Morarji Desai was invited to meet the filmfolk. Practically all the actors and actresses in the industry are here for the uplift of art, and for the service of humanity. The producers are there just to serve the nation, just as the politicians and leaders of public opinion are there to serve the people. For, if you come to think of it, who is there who does not say the slogan for 'the service of the nation'? Even men in the professions are in them for the sake of service, and in fact service is the one thing that keeps their respective practices going. If any fee is charged by the solicitor, lawyer, or the doctor, it is just by the way to cover up the expenses,

just like the ministers taking a nominal salary to remain in their respective jobs to keep on serving the nation. If film makers get any money by way of revenue, it is also therefore just to cover up the cost of production maintenance of studios, etc. The profit motive is definitely not there, has not been there, and will never be there!

While during the war, the film was made use of, as a strong weapon of propaganda, after the war, when the country is making strenuous efforts to settle down to normal life, the film is being experimented with. As if the rigid new rules of the censors, and their whimsical application are not enough to curb the progress of the infant industry, our ministers have started talking about, and of the film industry. Anywhere, any place any occasion, our ministers must speak on something. As long as



Nargis—as she appears in Mehboob Production's ANDAZ now on at the Liberty.

such talks do not affect anyone it is alright, but our popular ministers who are learned enough should know that each word they speak when they are in power and in their present positions has some repercussion and reaction affecting sometimes the very structure of the industry. Is it not therefore wiser not to speak merely for the occasion, and if any changes are desired in the interest of the industry, to adopt the right procedure, make statements after due and serious consideration and act accordingly?

#### Tax Evasion Enquiry

The activities of the Income-Tax Evasion Commission have apparently told upon the Indian film industry also. It is being persistently rumoured that a film industry financier-distributor-exhibitor has had to compound his case by paying Rs. 36 lakhs; that a producer-distributor-exhibitor has been called upon to pay Rs. 22 lakhs; that a leading producer-director has already paid Rs. 13 lakhs; that another producer has been asked to pay Rs. 15 lakhs; and that the owner of a laboratory has been assessed for Rs. 20 lakhs. Thus, a sum of Rs. 1.18 lakhs has had, or is about, to be paid out by an industry and its spokesmen who have for long blundered about that the industry is overtaxed and that it abhors black markets. With evasion of taxation on such a large scale, can the industry ever say again that it is composed of people who can be singled out for their honesty of purpose and integrity in business or can it ask for financial assistance through the Central Industry Finance Corporation?

#### The Entertainment Tax

It is too late in this day and age to declaim against the incidence of the entertainments tax which has already reached 50% of the rates of

admission in more than one Province. Faced as most Provinces are with diminishing help from the Centre and loss of revenue from the policy of increased cost of enforcing prohibition, Government find in the entertainment tax a ready and dependable source of revenue which is not an impost in the right sense of the word, on the public at large. The increase has the merit also of mopping up and applying towards the needs of the country the surplus monies that are undoubtedly available with the people, at least in towns and cities. About a year later, when, as India's Finance Minister believes, the process of de-inflation becomes evident, would be the time to ask for reduction in the tax if the collections by then show marked reduction. However, that may be, it is time the tax were converted from a tax on admission to a tax on the box office, at a given percentage of the receipts. This would minimise the large clerical, printing and other work required to be done both by Government and the industry and would still ensure adequate return to Government who already have the power to approve rates of admission or who can take it by suitable amendments to the Entertainment Tax Acts.

#### Lessons in Economy

J. Arthur Rank Organization has "invented", the "independent frame" which, is a British version of the "back projection" method, long practised in Hollywood, for the filming of exterior scenes within the studio. The back projection or the independent frame techniques are very closely guarded secrets and it is rarely that even the most reputed observer is allowed a demonstration of their working. Now that India has come into her own, it is possible for the industry with the



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156, TARDEO ROAD, BOMBAY.

Government assistance, to master the intricacies, secrets and technicalities of the two processes with a view to practicing production economies and improving quality. The quality of Indian films is still far below the international standard, which can be improved, not by wasting millions of feet, but by adopting the new inventions which continue to come from the West.

#### Plagiarization of Foreign Films

When the large scale practice of Indian producers to plagiarize the plots and sequences of foreign films was exposed chapter and verse in 1945 in the American Trade papers, the producers contradicted the statement to a man, which in itself was proof of the widespread practice. Since then no less a journal than "The Times of India" has pointed out more than once how foreign films are copied. And now comes a glaring example of plagiarism of It Happened on Fifth Avenue which has been copied frame by frame in Pugree. The producer of Pugree has not yet secured the permission of Monogram Pictures to use the latter's screenplay for his film. American Films, as soon as the new treaty of commerce and friendship is signed by India and the U.S.A. will be legally copyright even in India. Even today Monogram have a remedy in a suit for infringement and damages. It is true that Indian producers have not yet grasped the technique of screenplays but approach the foreign producers for the Indian language rights which most producers would be prepared to grant if an immediate payment equal to at least 10% of the estimated cost of production is paid and thereafter a share of 50% in the net profit from the picture. In practice the 50% share in the profit would be nullified in view of the fine art

to which the maintenance of producers and distributors accounts has been elevated, unless the foreign producer seeks to uphold his interests by a fool proof contract and by the power to approve every agreement with an exhibitor.

#### Vandalism at Ellora

A correspondent in a local journal has alleged that a film company has besmeared the idols and images in the Ellora Caves with indelible red oil paint. We do not know which producer was responsible for this vandalism. But there are a point or two which must not be overlooked in this connection. The lighting at Ellora is so poor that none of the carving can be filmed unless a producer carries with him the huge electrical lights, and super generating sets are required. This, no Indian producer can afford. Moreover the idols would need to be arti-



Zeb Qureshi in Ranjit's  
BHUL BHULAIYAN.



**NARGIS  
ART  
CONCERN**

PRESENTS

**NARGIS  
JAIRAJ  
MISRA**

with

**Neelam,  
Nisar,  
Rekha**

&

**Rasheed**

IN

# DAROGAJI

(THE BEST SOCIAL PICTURE OF THE YEAR)

Story & Dialogues:  
**BAI JADDAN BAI**  
Literary Secretary:  
**SHAUKAT HASHMI**

Songs:  
**MANOHAR KHANNA**  
Music:  
**BHOLA**

PRODUCED BY: **ANWAR HUSSAIN**  
DIRECTED BY: **AKHTAR HUSSAIN**

**NARGIS ART CONCERN**  
FAMOUS CINE BUILDING, HAINES ROAD, BOMBAY.



fically painted if the film were a colour film which also is beyond the purses of our producers. Then every preserved archological monument is under the active control of a custodian who, or one of whose assistants, eyes the movements of visitors, with a view to preventing this type of vandalism. Moreover the custodian does not allow the carvings to be filmed unless the producer holds the necessary permit from Government or unless he is satisfied that the peregrinations of the producer will not damage the carvings or any part of the caves in his custody. Even assuming a film company has been the cause of this Vandalism which we doubt, the custodian must be charged with negligence and adequately punished if found guilty along with the film producer. The more important point is that custodians are miserably paid. They are therefore tempted by large gratifications which any film producer can hold out. And lastly if the black oil paint with which Queen Victoria statue at Esplanade Road, Bombay was besmeared could be removed by a till then unknown Bombay Chemist after all the reputed ones had failed, there should be no reason why the red paint from the Ellora idols and images cannot be removed.

## Film Footage Restriction

The decision of the Madras Government to restrict the length of feature films to 13,000 though vacillating, ought to be welcomed. The decision, however, does not go far enough. The Government of all the Provinces, or the Government of India themselves, should issue a rule that the films shall not be longer than 10,000 feet and that the educational films to be included in the programme shall not be longer than

1,000 feet, but producers have not yet learnt the art of brevity; they are verbose and mostly without sense. The restriction will tend also to resolve the shortage of raw film in which the black market is still thriving.

## Gevacolor Party.

It will be a piece of good news to those interested in the progress of the film industry in this country to know that a new color process known as Gaevacolor has been perfected here in India. Mr. W. Coninx, Chief Technical Manager of Gaevent Films, Belgium, has been conducting research and experiments for nearly a year and a half, and has now come out successful. It will be a boon to producers when this process is placed on a commercial footing, as the results are very good. Mr. Ambalal Patel recently gave a



Seth Ramnikhl the energetic partner of Mohan Studios.



'showing' of some shots taken by this process, at his Walkeshwar Bungalow, and the result is surprisingly good. During the show, some scenes taken by Mr. Leyden, Managing Director of Allied Photographics and Chemicals Ltd., taken on 35mm. were also shown along with Mr. W. Coninx's shots. Mr. Coninx gave a bird's-eye-view of the Gaever Factory in Belgium, its start, rise to prominence, and present activities. Another piece of 'Gaevacolor' film that was shown, was one taken by Mr. Kumarsen Samarth at the Shree Sound Studios. These shots were taken from ordinary make-up and still the results were quite good. It seems there should be a special kind of make up for color photography, and if this is done, we feel that 'Gaevacolor' will give better results. Judging from these, it appears that 'Gaevacolor' is best suited to this country.

#### Films Do Not Influence Delinquency!

Motion Pictures are not guilty of contributing toward juvenile delinquency, the Magistrates' Association of Great Britain declared recently in an annual report which the Motion Picture Association of America released in New York. The British group which has a membership of 6,693 jurists, had been requested by the British Home Office to study and report on children and the cinema. The Jurists found that seldom if ever do films influence delinquency; that the young are not more wicked than they were in the days before motion pictures, but films are a convenient scapegoat, and both delinquency and over-devotion to the cinema are an exaggerated craving for excitement, and due to the lack of encouragement to take up more creative hobbies.

#### Funeral of Mrs. Naidu Filmed

The funeral procession of Shrimati Sarojini Naidu—the poetess-politician of India has been picturized in the latest Indian News Review produced by the Films Division.

Thousands flocked to the Government House, Lucknow, to pay their homage and accompany her on her last journey.

This reel also shows the Inauguration of the Begum Azad Wing of the Kamla Nehru Hospital, the All-India Cattle Show at Delhi, the Universities Commission in Bombay, the arrival of the Reuters Goodwill Mission in India, the Celebration of the Shivratri Festival at Benares, etc.

#### No Footage control in England

Mr. S. S. Vasan entertained the Reuter delegation at tea at Gemini Studios last week and showed them some select portions of Hindi "Chandralekha". The delegates are reported to have expressed their admiration for the picture. It is gathered that members of the delegation were surprised at the restriction of film footage by the Madras Government and urged Mr. Vasan to agitate against the move. They are reported to have said that in Britain they had cinema houses which showed pictures almost continuously and their Government had not chosen to interfere with the length of the film on the grounds of safeguarding the health of the public!

#### Pukar in Tamil

This famous Hindi picture is being dubbed in Tamil in the Navajothi Studios, Mysore under the supervision of Sri. Raju.

## WALKESHWER OR MAHALAKSHMI?

The Government of India has been criticised for taking up Mr. Ambalal Patel's premises on a rental of Rs. 7,000 per mensem on lease for the use of the Ministry of Information. A contributor has produced some facts and figures which throw much light on the subject of this controversy—Ed.

When it comes to the question of acquiring space in the crowded city of Bombay for any purpose whatsoever, unless the Government resorts to requisition in exercise of its special powers, there is no distinction between Government and private individual. The price for anything these days for anyone is the same, and such price is determined by supply and demand. The Government of India had been looking for space to house the Information Films and its other production departments, and has acquired the best that was available, and at the lower rates obtainable. Here are some of the figures which speak for themselves.

The rental being paid for the premises at Walkeshwar taken over for the Films Division is Rs. 7,000 per month. Within this amount the Government has got a building occupying 17,000 square feet of ground with the addition of the following:—

- 8 Editing rooms measuring 12' x 10' each
- 1 Canteen
- 1 Music Hall
- 1 Projection Theatre.
- 1 Studio (to be completed within two months)

These are more than sufficient for the present activities of the Government Department concerned. The only other place that was adequate for the purpose of the Films Division and also available for rent, was the Famous Cine Laboratories and studios, Haines Road, Mahalakshmi. For this accommodation, the proprietors quoted a rental of Rs.

2,00,000 per annum.

It is wrong to suggest that the Famous Cine Laboratories and Studios were built specially for the use of the Government. It was not at all so. The venture came into existence as a result of the enterprise of Mr. Shiraz Ali Hakim, who is no longer in India, and the buildings and assets were taken over by the mortgages who are the present proprietors in order to recover the monies which they had advanced to Mr. Shiraz. If it be true that the Laboratories were built with the Government assistance in the shape of priorities and permits granted for



Pushpa Hans in Rajkumar's "Apna Desh". Directed by V. Shantaram.



securing the materials for the express purpose of housing the Information Films, the Government would be perfectly justified, in taking over these premises from the present owners, by paying to the latter what they had actually advanced to Mr. Shiraz Ali Hakim, against its mortgage, and not at a valuation based on current market rates.

So far as the requirements of the Films Division are concerned Haines Road is not at all a convenient location, being far removed from the business centres of the City. Neither are the surroundings quite congenial for the production of educational films.

Mr. Ambalal Patel's premises on Walkeshwar Road are much more conveniently located being nearer to the business centres of the City. Walkeshwar itself is a busy locality. Both their situation and their healthy surroundings, offering as they do a fine view of the whole of Bombay on the Chowpatty side, make these premises an ideal place for film production. Besides, on the financial side, the Government is saving as much as Rs. 2,16,000, a year by taking on lease these premises. Any one who has any idea of the prevailing rentals for accommodation in Bombay, would be surprised that the rent is so moderate—on the basis of the municipal valuation of the properties, the rental fixed by the Government falls fully 25% below the rates for Municipal assessment.

Far from the contract being beneficial to Mr. Ambalal on the monetary side, it is the Government which has been saving a lot of money. The Government should be thankful to Mr. Ambalal for placing his premises with all these facilities at its disposal instead of allowing an opportunity for uninformed criticism by not publishing the correct information regarding the facts in time.

## BOMBAY TALKIES

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WITH  
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KAMAL AMAROH

Featuring:

ASHOK KUMAR \* MADHUBALA  
KANU ROY \* VIJAYLAXMI  
& KUMAR.

Music:

KHEMCHAND PRAKASH

Dances:

LACHITU MAHARAJ

Lyrics:

NAQSHAB

Producers:

ASHOK KUMAR &  
SAVAK VACHA

Remember They Come From:

THE  
BOMBAY TALKIES, LTD.

## UNSUNG HEROES

"This is the second article in our series." *Unsung Heroes of the Indian Films*. A Make-up man, who wants himself to be called 'The Beauty Maker' says "he can make a monkey out of a man."....

### THE BEAUTY MAKER

There is a legend about the film studios that except the canteenwalla who finds his job more paying and less bothersome, practically everybody from the boss down to the humblest lightsman yearns to be a director. Our friend the assistant make-up man or 'Beauty Maker' as he described himself, was not an exception to these dreamers. "Technique" he snorted, "I can give them all the technique they want—plus some more, things that they never thought of, stuff that will wake them up. For instance, they have taken top shots, looking from the girders, but did it ever occur to them to take bottom shots looking up straight from the floor level? Then they have used the 'flash back' in narration, what about 'wind back' or 'reverse', turning the film the wrong way round, thus going back into the past from the present. "But" we put in timidly, "would it not show people walking backwards and talking gibberish?" "Perhaps it would", he conceded "but still it would be modern wouldn't it?"

He would have gone on indefinitely into his scheme of phantasy had we not firmly but gently steered him towards the practical, the things on his hands so to speak. Yes, he said absently, twisting some crepe hair in his fingers, his present job is to make-up the artistes. The stars either put on their own make-up or the head make-up man attends

to them, but the supporting cast got their faces entirely from him. His name is Hiralal and he comes into the movies via the legitimate stage and the silents. He started as a handyman in the make-up department, running around with soap, water, and towel. Then he was promoted to the duty of touch-up on the sets for minor actors and actresses. Finally he graduated to independent make-up man number two.

Did he get a kick out of his job? Sometimes; once a picture is on its way, the novelty wears off. Then the work amounts to just putting on



Madhubala looks alarmed in Super Pictures 'SIPAHIVA'.



the same face to the same man or woman day after day and night after night. When new faces come with new pictures there is interest in fixing final make-up. There were some faces no make-up could do anything about, you had to plaster them up with grease paint, blacken the eyebrows and the lashes, paint the lips brightly and leave them to the cameraman. The character artistes however had to be handled more carefully, a picture of their finally fixed face had to be kept always in view, otherwise complications sometimes arose, especially if the assistant director was not helpful with the make-up continuity. Hiralal remembered how a villain's eyebrows, whiskers and moustaches appeared to perform lightning tricks during the trial of a picture, when it transpired that nobody remembered what his initial make-up was like. The producer was so impressed with

the effect that he kept it, it was a stunt picture anyway.

Among the big things in his career, we induced Hiralal to remember, he recounted the fact of making up two hundred extras in two hours by the simple expedient of daubing them with body water-paint by a house painter's brush out of a barrel. He also recalled how in the absence of the head make-up man he had experimented with four shades of grease paint on the second heroine with startling results. The camera showed her with a speckled face and the seth rather than retake her shots had the story changed to suit her appearance: she was described to have been afflicted by a mysterious ailment of which a handy miracle subsequently cured her. Asked about his philosophy Hiralal said, "You can make a monkey out of a man, but not a man out of a monkey".



An Actress has a feeling  
throbbing heart just as any  
other Human being

MADHUKAR PICTURES  
MUSICAL ROMANCE

## BAZAR

Nigar - Shyam - Gope and Yakub.

Director:  
K. AMARNATH

Producer:  
M. R. NAVALKAR

11th Musical WEEK **KAMAL**

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HIND FILM EXCHANGE RELEASE

## FUN & FROLICS

An inebriated man walking along the street regarded the moon with great contempt. "You needn't be so proud, old fellow," said he, "you're full only once a month, while I am full every night."

Solomon advised the sluggard to go to the ant; these days he is oftener compelled to go to his *nucle*.

A man said his house would have been blown down, in the recent cyclone, but it had a heavy mortgage on it.

A Landlord said: "Sir, I am going to raise your rent." The tenant replied: "Sir, I am much obliged to you, for I cannot raise it myself."

"Ram, you young scamp, if you had your due, you'd get a good whipping"—said a Film Producer to his son. "I know it, father, but bills are not always paid when due."

A well-known star possesses a time piece so small she could wear it as her ring, perhaps to show people that time does not hang heavy on her hands.

One actor said to another: "I'll show you something you never could have guessed," at the same time drawing from his mouth a complete set of false teeth. "Why," said the other, "I took it for granted they were false, for I never knew anything true to come out of your mouth."

A comedian, looking over his physician's bill, said he had no objection to paying for his medicines, but his *visits* he would return.

"I shall be indebted to you for life", said a Film Producer, when he ran away from his creditors."

CORK-SCREWS have sunk more people than cork-jackets will ever save.

The more a woman's waist is shaped like an hour-glass, the sooner will the sands of life run out.

If you are in doubt whether to kiss a pretty girl or not, give her the benefit of the doubt."

A Doctor detained in court as a witness, complained to the judge, that if he was kept from his patients much longer, they would all recover in his absence.

News comes of the meanest man in the world. He stole his wife's false teeth and then got a divorce on account of her physical defects.



# GEVACOLOR



Mr. Chandrasekhar (right) of Shree Sound Studios, with friends.



Mr. Ambalal Patel introducing Mr. W. Coninx the Technical Manager, Gevaert Films Belgium, to the guests.

# PARTY



From left to right: Mr. W. Coninx and Mr. Poekhanawala of Kodak, Mr. Cornet our Editor, Mr. A. R. Leyden of Photographic Ltd. and Mr. Evelyn of Kodak.



Mr. Reinkant (seated 2nd from left) of Shree Sound Studios talking to Mr. Ambalal Patel (standing).



A group of Technicians drawn from the major studios intently watch the new Gevacolor film.



Another group of Technicians enjoying their refreshments.



## SHE SOARS TO NEW HEIGHTS

*This glorious girl*

★ "Queen Suraiya  
of Melodyland"

IN ANOTHER "FAMOUS" ACE

SUPERB SUCCESSOR TO

"PYAR KI JEET"!

A TENDER TALE OF AFFECTION  
& DEVOTION

Starring—SURAIYA • REHMAN

• ULHAS • GEETA BALI

Produced & Directed by:

D. D. KASHYAP



# Bar Behen

A FAMOUS PICTURE — means Entertainment for Everybody!

AT IMPERIAL FROM FRI. APRIL 9th



## ★ STARS OF TOMORROW ★

★  
SHAMA DULARI

★



Shama Dulari had an ambition to join the films from her childhood. She used to see pictures—mostly Indian, and it was by seeing these pictures frequently that the idea of working in films came to her mind. She also used to take a prominent part in College dramas always enacting the leading roles therein.

She had the first thrill of her life when she faced the camera at Filmistan for a test. Imagine the state of her mind at that time. For years together she had been aspiring to work in Films and here was an opportunity for the realisation of her ambitions. She got nervous in the beginning but she did her job well. And when she came to know that her test was a success, she heaved a sigh of relief.

But as the remuneration offered by Filmistan was not encouraging, she went straight to Poona to try her luck there without knowing that fortune was already smiling on her. At Poona she saw Producer W. Z. Ahmed of Shalimar Pictures and signed with him a long term contract (3 years) on very lucrative terms. During this period she worked in three Pictures namely, MEERA BAI, RANGEELA RAJHASTAN and SHAHZADI—playing the chief feminine role in the last named picture.

Towards the end of 1947, she came down to Bombay and signed with Director Jayant Desai to play the lead in the picture LAKHPATI.

But unfortunately she had to leave Bombay due to some domestic troubles. This she did with the permission of Director Jayant Desai who was kind enough to relieve her of the agreement after knowing her difficulties.

Again, towards the end of 1948 she returned to Bombay and signed with United Technicians. She is also playing one of the leading roles in Sunny Art Production's BABUL.

Shama Dulari is very much fond of indoor games such as Chess, Cards, Draughts and is also very well versed in embroidery work. She also takes a keen interest in books and papers.

She knows riding, cycling, and swimming.

She has travelled all over India and has a great desire to go abroad provided time and her purse permit.





**SO DARING  
SO AMAZING  
SO DIFFERENT**

THAT IT'S BOUND TO BE ONE  
OF THE MOST TALKED-ABOUT  
FILM EVER MADE

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Songs:—SHAKIL BADAYUNI

Story & Dialogue:—AZM BAZIDPURI

Art:—A. A. MAJID.

Editing:—MOOSA MANSOOR

*Directed by*  
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Reviews Of Indian Films

★ **USHA HARAN** ★ **SANWARIYA**  
★ **BAZAR** ★ **NANAND BHOJAI**

**USHA HARAN**

—A Tame Affair

Prakash Pictures, reputed in the country as makers of best mythologicals, have produced and released another mythological picture USHA HARAN. This film, which was released at the Super cinema, Bombay, is not as impressive as Prakash's previous presentations. There is a gulf of difference between the quality of this film, and RAM RAJYA and RAM BAAN.

The story of Ushaharan is part of Hindu mythology. Banasur a great devotee of God Shiva once pleased him with his Mridang. Lord Shankar gave him four boons out of which, Banasur acquired the strength of a thousand elephants, conquered all the Asuras, Suras, Yakshas, and all, and even made Shankar keep guard at the gates of his city. Powermad, Banasur always itched to fight someone, and once suggested to his benefactor Siva that he consent to a duel with him. Shankar however suggested that he would give him someone of equal strength, and the day for such a fight was determined to be the day on which the flag which he hoisted above the palace of Banasur fell of its own accord. That is the background of the story. What we see on the screen follows there after.

The film opens with a dance by Lord Shankar to the accompaniment of Bana's Mridang. This dance is unimpressive. Lord Shankar who is supposed to be the diety of dance should dance better than the person who plays Shankar's role. We feel

that there were better artistes to take up this role, and wonder why the producers have merely cast someone who was handy.

We are then shown the romance of Vishala, a demon girl with a human being. Banasur resents this, as he considers all human beings low and contemptible, and hence orders her to be thrown into an abyss. Shankar however saves her and gives her power to do anything, and appear in any form. This is done so that Bana's power be curbed, and he learns a lesson.



Pushpa Hans & Umesh Sharma in Raj-kamal's "Apna Desh"—directed by V. Shantaram.



Usha, daughter of Bana goes on a ride, meets Aniruddh grand son of Lord Krishna and falls in love with him. Lord Shiva encourages the romance through Vishala who has become the 'sakhi' of Usha under the name of Chitrarekha. With the aid of Chitrarekha, Usha abducts Aniruddh from his chambers, and marries him according to Gandharv rites. Not knowing what had happened Bana calls for a 'swayamvar' of his daughter, and all demons, Gods and Yakshas assemble. Aniruddh is there at the invitation of Usha, and he succeeds in winning her. But just when the marriage is to take place Bana discovers that Aniruddh is a mortal being, and despises him. He locks up both Usha and Aniruddh in prison, and thereafter follows a battle between Lord Krishna and his Dwarka people against Banasur. Powermad Banasur is eventually curbed, realises his folly, and the romance ends in blissful matrimony.

In acting, except Ulhas who gives an inspired performance, all are wooden. Ratnamala has not got even her usual lustre, and Arun looks a dummy throughout. Jeevan makes some attempt at comedy, but fails miserably because most of the words he speaks are cheap. Yesodara Katju in a small role is quite interesting. Indu as Chitrarekha looks more attractive at times than the heroine. Dances are all of average standard. Music is boring throughout, and not a single tune appeals.

The photography of the film is quite upto mark. The art conception by Kanu Desai is as usual, there being nothing extraordinary. Direction by Shaantikumar is good but not enterprising. The sound recording is average. Except that it is a Prakash Picture, there is nothing extraordinary about the whole film.

**SANWARIYA is shoddy entertainment.**

With the chief character turning villainous in the end, Filmistan picture SANWARIYA, makes a bold attempt to be different from other motion pictures. The heroine of the film, played by Veera turns hostile to the other girl in the story, and attempts to murder by a novel concoction which eventually turns against her. The moral is there, but the film has not got anything else besides this, which is either enterprising, or befitting the Filmistan standard.

SANWARIYA was released at the Roxy cinema, and was billed as a musical. We however regret to observe that its music did not appeal to us much. The film presents Veera, Rehman, and the usual Filmistan supporting cast and introduces a newcomer Hafeez Jehan, who despite her modest features tries her best to be attractive and impressive. This girl has the gift of two big eyes, of which she makes good use throughout. Despite limitations of good looks, the girl seems talented enough, and may shine in future on the screen.

Seeing C. Ramachandra's name in the credits for Music, we expected to hear some outstanding tunes in the film. We do not know why, but we missed C. Ramachandra of SHEHNAI in this one. The story is not at all enterprising nor is it entertaining. We do not think that it serves any purpose either. Production values being of average standard, SANWARIYA becomes just another Filmistan Production, and nothing more than that. Story, dialogue and direction are all by N. A. Mansuri, and we do not know much about this gentleman. The name is new to us, and we thought

that he would be giving something different, so that he establishes his name in the very first attempt. This also is not so.

Rehman looks more like a buffoon throughout the film, rather than the hero. His dress also looks unnatural, and we really do not know whether zamindar's sons in small towns and villages dress like this. On the whole nothing much in the film appealed to us, while some of the features were definitely repulsive. We tolerated the film because it is Filmistan's and having done so, we express our opinion, that this company should give us films like SINDHOOR, and SHAHID if they are anxious to retain the esteem we have for them.

The theme is hackneyed, and the sequences of the film are all common in all films. The story is the same old type, two girls falling in love with the same boy. It is high time producers, and film directors stopped this wishful thinking, because in real life we find very few girls really falling in love. As if there is a shortage of boys, we find in almost all India films, two or more girls hitching their wagons to the same boy, and this becomes disgusting, when we see it in almost all films. We mention all this here, though it is not part of our criticism of the film SANWARIYA, just because this is a Filmistan picture, and it is to such concerns that we wish to address our general criticism of Indian films, so that we get something better in future.

**BAZAR, Quite an Enterprising Effort:**

If we make allowances for the wild imagination of the director of the film, BAZAR appears to be quite an enterprising film. Three fourths

of the film is impressive, and kept us interested in it. The last quarter however deteriorated both in quality and imagination, and the climax did not impress us. But from the first "leading in" till the climax scenes the film kept us entertained, and interested, and we feel like congratulating M. R. Navalkar for the freshness of the film material presented in the picture.

'Madhukar Pictures' BAZAR was released at the Excelsior during the month, and we feel that had the film been released in some first run house on the Lamington Road, in Bombay, it would have had at least 8 weeks decent run. However the film appealed to anyone who went and saw it and being the second production of the company which made MIRZA SAHIBAN we had every sympathy for its drawbacks. One thing in the film was unusual to Indian films, that



Madhubala is fast heading for stardom. She appears in Minerva's DAWLAT directed by Sohrab Modi.



was its fast tempo. The scenes followed in such quick succession that we did not have much time to think, and all the scenes were quite interesting.

In the cast of the film everyone fitted well except Shyam who looked too bulky on the screen. However, as we have regard for Shyam's acting talents, we appreciated some of the frivolous scenes in which he cuts jokes with Gope. Nigar and Mangala (sounds like the names of new girls) both gave good performances, and we liked Nigar in pathos and Mangala in comic scenes. The producers have made use of Cuckoo in right earnest, by casting her as Cuckoo the dancer! Yakub gives the best performance in the picture, as a showman who always copies out others but maintains successful shows by hook or crook.

Being a story of the show world, the film may not have much family appeal. To the average filmgoer, BAZAAR is quite attractive as it helps anyone to spend a couple of hours in the realm of imagination. As we said in the first para, if we take it for granted that all that happens on the screen is make-belief, this film is quite enterprising. That is why the attempt at being natural towards the concluding scenes of the film does not compare so favourably with the earlier light sequences of the film. If the whole film is taken in a frivolous light it is a hit.

The story and scenario of the film is by K. Amarnath who has let loose imagination. The songs and dialogue by Qamar Jalalabadi are intelligent and witty. The music by Shyam Sunder is for the first time enterprising and different. Some of the tunes are quite attractive, and we felt that we had not heard such melodies from this music director. Vasant Borker the film editor has

done quite a good job, and we think his editing has something to do with the quick tempo of the film. There is not much of a story in the film, so we need not narrate it here. But on the whole BAZAAR is quite a good picture, and worth seeing for the entertainment it offers. The producers could have totally avoided the heavy scenes in the film. If they had made it out and out comedy or even farcical, the film would have more appeal.

#### NANAND BHOJAI— An ideal family picture

The problem of unequal marriages, and the position of widows in Hindu society is of prime importance at any time in our country. No amount of persuasion and inducement would succeed in eradicating this evil. So, a powerful film devoted to this subject is an asset to society, and we congratulate the makers of NANAND BHOJAI for tackling the subject in its entirety. The film presentation is at once an argument and a revelation. The whole film is useful to society, and at the same time entertaining enough. Our present censors might as well feel that this is an ideal picture.

NANAND BHOJAI was produced by Ajit Pictures the same concern which made that hit GUNSUNDARI, and presented at the New West End Cinema. It presents popular stars like Nirupa Roy, Manhar Desai, Dulari, Chhagan Romeo and others in chief roles. The dialogue by Ramachandra Thakur is full of meaning, and the direction by Ratilal Punatar is the life of the film, while the scenario by Chaturbhuj Doshi forms its soul. Thus the film has everything that the average filmgoer desires in a

film, plus something for the big guns of our society. Realism seems to be the keynote of the success of this film, as most of the scenes of the story reflect contemporary life as we see around us.

Manhar Desai's performance will stand for a long time in our memory, because he succeeds in showing real sympathy for others' cause. It is one thing to feel for one's own troubles, and quite a different thing to show feeling for others' troubles. This is what exactly Manhar Desai does in this film, and he gets lot of sympathy from the audience for his role. This is Manhar Desai's first role in which he creates such a good impression. Nirupa Roy and Dulari get lot of sympathy from the audience and Dulari sings a few good songs while Chhagan keeps us laughing through-

out. Chhagan's entire role is a satire on the so called "mood" of talented artistes, and we feel a thing like this was needed to bring some of the top notch artists to their senses. The scenes in which the son faces the father's anger by obstructing the marriage procession, the collapse of the bridegroom in the middle of the rites, the concerted efforts of the young people to set right the wrongs of society to young widows, the attitude of the characters to each other are all highlights of the film.

There is a high moral behind some of the scenes of the film. Especially when Manhar Desai leaves his home, father and mother, just to protect his protegee, whom he treats as a sister. Here we get to know the high standard of Hindu morals and get a glimpse into our own culture.

YET ANOTHER SMASHING HIT

From **FILMISTAN**

THE PICTURE THAT IS NOW CREATING  
BOX OFFICE HISTORY IN CALCUTTA,  
KARACHI AND LAHORE.



Directed by:  
NAJAM NAQVI

Music:  
SHYAM SUNDER

A LAVISH FEAST OF SONGS, DANCES, MUSIC

Starring:— RAVISHUNG REHANA

IN THE MOST MAGNIFICENT ROLE OF HER CAREER

with PREM ADIB & MEENA.

ENDEARING SONGS!

DELIGHTFUL DANCES!

LOVELY MUSIC!

3rd MONTH AT NOVELTY

A PICTURE THAT MUST BE SEEN BY ALL FILM LOVERS



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## WHAT IS WRONG WITH OUR PICTURES ?

The complaint is now fairly general in the Indian film world that the standard of story, acting and direction has been going lower and lower, steadily but surely. Even when the producing company, the director, the story-writer, the technicians and the actors are the same, the film produced is a very different creation altogether, showing few marks of its parentage.

Why is this so? There may be a number of explanations, the directors may have become lazier, the story-writers may have lost their original inspiration, the technicians may have deteriorated. These easily suggest themselves to one as probable causes, but those who can speak with authority and inside information of our studios do not subscribe to them.

In their opinion, they received better stories, directors had gleaned more experience and gained in knowledge as years passed by and technicians too had become more skilled, the mechanical means having considerably improved.

What is wrong then with the recent film products? Is it because, expenses of producing an average film have increased and financing has become difficult that the film product has deteriorated in quality? No, that may be the proprietor's worry and it need not interfere with production once it is set afoot.

Is it because, the film-goers have increased in their lakhs and their standard of intelligence is low that producers and directors are making films of a low standard? May be this is one of the reasons why there

should be degeneration in the standard of stories.

Why is there a falling standard in acting too? Why don't we see Chandramohan at his best as we saw him in AMRIT MANTHAN or AMAR JYOTI? Why can't we have the same Jamuna that we saw in DEVDAS? Where is the Kanan Bala of VIDYAPATI? Also the Kamallesh Kumari of PRESIDENT? Where have the Sardar Akhtar of WOMAN and Devika Rani of ACHHOT KANYA disappeared? Did you ever see any performance of Ashok Kumar that equalled his own performance in NAYA SAN-SAR? All this has become history, with little prospect of its repetition. This standard of acting looks almost legendary.

The reason for this may not be far to seek. Nowadays the same artiste works under contract with a number of studios, not necessarily in the same city. He has to play roles in which he has to adopt different, varying and sometimes even contradictory moods. However talented or accomplished an actor may be he cannot readily adjust himself to such moods and the performances in the various roles should be normally expected to suffer in quality. Concentration on one role will surely produce a better result.

In the opinion of one very conscientious producer and director, who is one of the most leading personages in the Indian Film World, all other causes are secondary and subsidiary. They may be valid to a certain extent. But the incubus



sitting on the neck of Indian pictures today is the songs, they are spoiling every good story and every factor that goes to make a good film. Even earlier there were songs in almost every Indian Picture but they did not tyrannise over the story, the technique and the direction. The emphasis on songs instead of story, that nowadays has become irresistible in any studio is altogether wrong and lop-sided. Songs can come in only in appropriate situations, as accessories, as decorations and they should not dominate the character of every film. If the production is deliberately designed as a musical, it is a different matter.

What happens now is that the director becomes subordinate to the

music director. He keeps a number of songs ready and demands that a story be woven round the content of those songs. Story, acting, direction have become only incidental and secondary. The concentration is on the production of those songs and however powerful a story a director may have chosen it becomes thin, gets watered down because he must accommodate the songs.

If the standard of the pictures is to be improved, the songs must have their proper place; they may even be eliminated altogether, if the story so demands. The actors and actresses must concentrate on a single role only and we shall have pictures of quality again.

From the—

## STARRY SKY

### Ajit Pictures

This sister concern of Ranjit, which started with the jubilee hit GUNSUNDARI has now made and presented another Gujarati social hit entitled NANAND BHOJAL. A review of this film appears elsewhere in this issue. Their next is KAJORA.

### Akash Chitra

The first production of the company LAL DUPATTA with Madhubala and Ullhas in the main cast has been received well all over the country. Producer K. B. Lall is now busy shooting ANGRAI the second picture which also stars Madhubala.

### Bombay Talkies Ltd.

This studio which was burnt by fire in September last has been rebuilt. With the release of ZIDDI at at Roxy, through Kapurchands, this famous production concern once

again bids fair to recapture the old glamour which once reached the very top in the screen entertainment world.

Production No. 33 which is being produced in Hindi and Bengali is based on Sarat Chandra Chatterjee's novel RAJAN and is directed by the well known director Nitin Bose. The lyrics are by Pradeep and music by S. C. Varman. Those taking part are Ashok Kumar, Kamalika a new find, with Kanu Roy and Jal Merchant.

### NOTICE TO ADVERTISERS

Advertisers are hereby informed that, in accordance with the recent Government notification, a tax at the rate of one anna in the rupee will be payable on all advertisements in the Motion Picture Magazine as from April 1, 1949, and will be included in our bills.

The Motion Picture Magazine

### Famous Pictures Ltd.

Hits after hits seems to be the slogan with Baburao Pai's Famous Pictures, Cadell Road, Studios. In the wake of the thundering success of PYAR KI JEET, the company has completed two more pictures entitled BARI BAHEN and HAMARI MANZIL. BARI BAHEN again stars Suraiya and Rehman with Ullhas and Gita Bali. It is directed and produced by D. D. Kashyap, and will be released shortly in Bombay. HAMARI MANZIL stars Prem Adib and Nirupa Roy with Gope and Yeshodara Katju. This one will be produced by D. D. Kashyap, and directed by O. P. Dutt whose maiden directorial attempt PYAR KI JEET was a thundering success.

### Filmistan Ltd.

Two pictures of this company were



Sulochana Chatterjee in Indian Productions "AEEYE" produced and directed by Yakub.

released almost simultaneously in Bombay. They were ACTRESS at the Novelty, and SANWARIYA at the Roxy Cinema. ACTRESS is still running, while SANWARIYA is being replaced by another picture. A review of this film appears elsewhere in this issue. Three more pictures are making good progress at the Studios. They are SAMADHI an I.N.A. story starring Ashok Kumar, SARGAM directed by Ramesh Saigal, and SHABNUM by Bhibuti Mitra.

### Indian Productions

This is the name of a company started by Yakub, the polished villain of the Indian screen, who has now gained a name as one of the most seasoned comedians and villains of the screen. He is now at the height of his popularity, and pictures are drawing at the box office with the mention of his name. The name of the first film which Yakub is producing for his own concern is AEE-YE. It will be directed by him, and the cast is headed by Sulochana Chatterji, Masood, Nigar Sultana, Sheela Nayak, Ashraf-khan, Indian Charlie, Vali, and Yakub himself.

### Gemini Studios (Madras)

This concern which recently conquered the all India market with the Hindi Version of their most successful CHANDRALEKHA is now the talk in the industry circles everywhere. They are now contemplating to produce another of their successful pictures MANGAMMA, in Hindi. Looking to the name achieved by the first, we may safely predict the success of the others. It augurs well for the industry that persons like Mr. Vasani take up all-India subjects.

### Himalaya Pictures

With music by C. Ramachandra,



the first production of this company entitled NAZRANA, is very much in demand. The cast of the film is headed by Kamini Kaushal, Kanu Roy, and Geeta Bali. The supporting cast consists of tried artistes like Ansari, Dixit, Shyama, Sushila and others. The film is being directed by Jagdish Pant, from a story by Gopal Singh Nepali. The dialogue and songs of the film are also from Gopal Singh. Lt.-Col. Drona Shumshere Jung Bahadur Rana, and Gopal Singh Nepali are the producers of this film. Two more pictures are announced by this company. They are NAAZ and NAZAQAT.

#### Jagat Pictures

Started by Lala Jagatnarin of Delhi, one of the largest distributors of successful pictures in the North, this concern is pledged to the policy of giving the people what they want. The first picture that is now

being made in Bombay is SUN-HERE DIN, meaning GOLDEN DAYS. We do not know to which days this refers but the title is good enough to attract. The main roles in the film are allotted to Raj Kapoor, Rehana, Nigar Sultana, and Roop Kamal. Satish Nigam is directing the film, with songs by Madhok. Music is by Jnan Dutt. Their next under production is SHAIR featuring Suraiya.

#### Kardar Productions

This concern which is consistently making successful pictures has now got two pictures ready for release in Bombay. It is reported that NATAK starring Suraiya, which had a successful run in North India, is scheduled for release as the next attraction at the Novelty Cinema, while DILLAGI, another musical comedy is scheduled to be released at the Liberty Cinema, Bombay.



Suraiya, Rehman and Gulab in "Bari Bahen" produced by Famous Pictures.

#### K. T. Films

This is the name of a new film company started by the well known actor Trilok Kapur. Trilok is now busy recruiting staff and artistes for the first production, which will most probably be directed by himself. Whether Trilok, who is popular as a hero on the screen will play the chief male role himself, or will choose someone else for it, is yet to be seen. The first picture of the company will be a social, musical comedy.

#### Khatri Chitra

JEEVAN SATHI is the name of the first film of this company. Sudha Rao, Sulochana Chatterjee, Jivan, Hamid and others are in the cast of this film. Mumtaz Ali gives a couple of good dances. The music of the film is by S. Mohindar.

#### Liberty Art Productions

Suraiya, Motilal and Sitara, three of the most popular stars of our screen are coming in a picture together for the first time in Liberty Art Productions' maiden hit LEKH. The film is being directed by G. Rakesh and produced by Mehta and Raghupatroy. One thing extraordinary about this production is that before it is completed its territorial rights have been sold outright for many territories.

#### Madhukar Pictures

Their second picture BAZAR was released at the Excelsior and Kamal Talkies, Bombay. A detailed review of the film appears in this issue. K. Amarnath has shown his mettle in directing this picture while M. R. Navalkar deserves praise for tackling a new type of picture altogether.

#### Mehboob Productions

The latest production of this company ANDAZ had the distinction of

being the opening picture at Liberty. Bombay's newest and most up-to-date show palace exclusively devoted for Indian films. A review of the film will appear in our next issue. The picture presents Nargis, Dilip Kumar, and Raj Kapoor in typical roles, and has a theme which is bold in conception and execution. The music of the film is by Naushad. Faredoon Irani is responsible for the photography and Kaushik for sound recording.

#### Metropolitan Pictures

Mr. Jainani Dewan and his brother the well known actor Karan Dewan have completed LAHORE. In the star roles of this film are Karan Dewan, Nargis, Kuldip and others. Coming from Lahore themselves, the brothers are no doubt best suited to make a picture on the subject.

#### Minerva Movietone

With the impending release of a comedy from Sohrab Modi, Minerva Movietone is very much in the news. From historicals to humorous comedies is a big jump and Sohrab Modi we are told has given one of the most humorous skits of all ages from an Aitre Story. DAWLAT is the name of the picture, and ere these lines are in print the film will have been released in five cinemas in the city.

#### Nargis Art Concern

Director Akhtar Husein has almost completed his latest gypsy story starring Nargis, Anwar and others. The name of the film is NADIRA, and it will be remembered that once the same subject achieved tremendous popularity all over the country. DAROGAJI another Hindi social picture is also ready for release. ROMEO And JULIET, the first picture of the concern has



been drawing well all over the country wherever released.

#### Ranjit Movietone

Ranjit's next release in Bombay will be **BHOOL BHOOLAIYAN**, a musical comedy. Arrangements are now being made for its release in Bombay. The film presents Aga, Zeb Qureshi, Laila, Bhudo, Pessi Patel and others in chief roles. Directed by Taimur Behramshah, the film will offer good music as one of the highlights. At the studios, Director Prahlad Dutt is busy with **NAZARE** a social film starring Shashikala, Aga and Satish. An educational picture for children, starring only children will shortly go on the sets at Ranjit, when Ramachandra Thakur is ready with his script for the same. Other films ready for release are **KAUN HAMARA**, **LAkho ME EK**, **DUNIA EK SARAI** and **PARDESI MEHMAN**.

#### Rajkamal Kalamandir

Service to the nation seems to be the slogan of Shantaram who has presented to the country a picture of patriotism, and national spirit. The picture is entitled **APNA DESH**, and was released at West End on March 30. New girl find, Pushpa Hans has been groomed for stardom in this film, which is directed by Shantaram himself. The story of the film is about an inspector of the Anti-Corruption Branch of the Bombay Police, who gets caught in the web of a beautiful girl, who leads a gang of smugglers. A review of this picture will appear in our next issue.

#### R. K. Films

The first picture of the company AAG has proved successful everywhere, and Raj Kapoor is now a full-pledged producer. His second venture is **BARSAAT**, and it will present Nargis and Raj Kapoor in the

stellar roles. Raj Kapoor is directing and producing the film as well.

#### Super Pictures

The well known director Aspi is now making a picture under a new banner Super Pictures. **SIPAHYA** is the name of the film, and it is reported to have a strong story set against the background of war. The stars in the film are Madhubala, Yakub, Cuckoo, Aga, Husbanoo and Altaf. C. Ramachandra's music will be the highlight of this film. Aspi himself wields the megaphone.

#### Sadiq Productions

A rare combination of talent is what awaits film-goers in **SABAK** Sadiq Productions' first picture, which is being directed by M. Sadiq himself. Munawar Sultana, Chandramohan, G. Jagirdar are the stars whom Sadiq will present in an unforgettable love story that will linger in your memory forever. The music is by Shyam Sunder with songs by Shakil Badayuni. The story and dialogue are by Azam Bazidpuri.

#### Varma Films

On the morning of 17th March, the muhurat of Varma films' first production **PATANGA** was performed at Famous Pictures Studio, by Director Rawali. Nigar, Shyam, Yakub, Gope and Purnima are the stars. Rajendra Krishna has written the screenplay and songs.

#### Wadia Films Ltd.

Hilla Wadia, who produced for this company that successful picture **MELA** which is still having its successful run all over the country is now busy making the second one entitled **BALAM**. This one is being directed by Homi Wadia, who returns to the social field after a long absence. The cast is headed by Suraiya and Munawar Sultana with Dilip Kumar and others. The music of the film will be by Husanlal and Bhagatram.

## NEWS FROM

# 20th CENTURY-FOX News

"Y-E-L-L-O-W S-K-Y" IS FULL OF EXCITEMENT AND TERROR!

**YELLOW SKY** is a tense and gripping story of elemental emotions played out against a rugged outdoor setting, as primitive as life itself. Pairing Gregory Peck and Anne Baxter for the first time on the screen, presenting Richard Widmark in another role calculated to advance his standing as Hollywood's most provocative new star, **YELLOW SKY**, one of the great hits of 20th Century-Fox, unfolds the story of seven desperate outlaws who, forced to take refuge in a ghost town, stumble across a treasure horde of gold and a pretty girl whom they each mark as their personal prize. Tension mounts as Gregory Peck finds himself matched against Widmark for the girl and the gold. Out of this situation arises a welter of antagonisms and hatreds involving all of the men and resulting in a climatic, dramatic showdown between Peck and Widmark.

Marking his first screen appearance since the Academy Award-winning **GENTLEMAN'S AGREEMENT**, Gregory Peck plays the role of "stretch" the daring leader of the desperadoes. Miss Baxter adds to her wide range of roles with the part of "Mike", the desert hardened girl who fought and struck a line of terror in the outlaw. Richard Widmark is "Duke", the sly and treacherous gunman who attempts to provoke a revolt against Peck's leadership. Others in the cast include Robert Arthur, John Russell, Henry Morgan, James Barton and Charles Kemper.

Director William Wellman and Producer Lamar Trotti, the team which gave **THE OXBOW INCIDENT**, considered by many critics as one of the finest pictures of the last decade, took the stars and a company of 200 actors and technicians to Death Valley and Lone Pine, California where they worked in temperatures ranging from 120 to 132 to achieve complete realism and maintain the savage and intense



Gregory Peck and Anne Baxter in 20th Century Fox action drama "Yellow Sky".



## 2 GREAT STAR-STUDDED

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with  
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**GEORGE BERANGER • IAN MACDONALD**  
**GRANDON RHODES**  
Directed by **JEAN NEGULESCO**  
Produced by **EDWARD CHODOROV**

WATCH FOR THESE AT YOUR FAVOURITE THEATRE

THE MOTION PICTURE MAGAZINE

April 1940

mood of the taut, suspenseful and action-packed drama.

**"CANADIAN PACIFIC"**—Terrific Adventure Hit!

The rousing and exciting saga of the forging of the life-line of a great nation against overwhelming odds is brought to the screen in **CANADIAN PACIFIC** 20th Century-Fox's production in colour starring Randolph Scott, Jane Wyatt, J. Carroll Nash, Victor Jory and newcomer Nancy Olson.

Packed with fierce drama, tense excitement and stunning spectacle, the story of how the rugged and scenic Canadian Rockies were first spanned by steel rails is said to make for one of the most thrilling film entertainments of the year. The picture was filmed in natural colour at the actual Canadian mountain locales amid the rugged panoramas offered by Banff, Lake Louise, the Yoho Valley, Morency Indian Reserve and other spots of spectacular natural beauty. The Canadian location expedition represents one of the most ambitious post-war film projects yet attempted.

The story is centered about Tom Andrews, a surveyor, who becomes a trouble shooter in the battle to span the Rockies with chains of steel. Highlighted is an unusual romance between Andrews and Cecille, a tempestuous mountain girl, who risks her life to help his dream come true. Randolph Scott plays the role of Andrews while Nancy Olson makes her screen debut in the role of Cecille. Jane Wyatt plays a pioneer lady doctor; J. Carroll Nash is the indomitable "powder monkey"; and Victor Jory appears as a villainous fur trader.

Scenes of blazing action are unfolded as the implacable fur-

traders, fearful that the railway would despoil their wilderness and end their monopoly, array themselves against the railroaders. They are joined by embittered Indians who are incited to rise up in savage war against the railway **INVADERS**. The Indian ambush at a vital point in the rail construction and the arrival of a rescue trail that brings armed reinforcements up the mountains from Calgary to turn a threatened massacre into victory is said to provide some of the most exciting moments of the film year. Authenticity was the keynote of the making of the film, with the Canadian Pacific Railroad co-operating to the point of hauling its crack trains when it suited the movie-makers.

Past Hits Revived By 20th Century Fox

Moviegoers will be more than thankful to 20TH CENTURY-FOX for making it possible for them to view during the coming months, some of great hits of the past years. They are: 1. **PRISONER OF SHARK ISLAND**—the unforgettable drama of a stark truth more powerful than fiction's strangest creations, in the great tradition of **LES MISERABLES** and **THE COUNT OF MONTE CRISTO**. Starring Warner Baxter, winner of an Academy Award and famous for his portrayals as the **CISCO KID** and the **CRIME DOCTOR**, and directed by John Ford, who made recently **MY DARLING CLEMENTINE** and **FORT APEACHE**, "THE PRISONER OF SHARK ISLAND" has outstanding star power, directorial prestige and production values. 2. **IN OLD CHICAGO**—is a triumph of drama and spectacle. One of the most important cinema attractions ever made, **IN OLD CHICAGO**



has three big stars—TYRONE POWER, ALICE FAYE, DON AMECHE—and a large, impressive supporting cast. In addition to the star-studded cast, this great motion picture has other tremendous entertainment assets—the action and spectacle of the Chicago fire, the romantic and gripping love story enacted by the three principal players and a meticulous and lavish production personally supervised by Darryl F. Zanuck. 3. CAVALCADE is one of the most touching, most stirring, most magnificent dramas ever filmed. Written by a master of stage and screen writing, Noel Coward, and enacted by a superb cast headed by Diana Wynward, Clive Brook, Margaret Lindsay and Ursula Jeans—CAVALCADE, recording the emotions of a group of people through the turbu-

lent events of three decades—a rare motion picture. It is not only wonderful entertainment—it is also an unforgettable experience. 4. CARDINAL RICHELIEU—seeing this is to re-live one of the most exciting periods in history—to know the life story of a man who defied an empire that a girl might marry the man she loved. The film stars George Arliss, Maureen O'Sullivan—recently seen in THE BIC CLOCK and remembered by millions of fans as JANE in the Tarzon pictures, Cesar Romero and Edward Arnold. 5. BLOOD AND SAND—filmed in Technicolor stars Tyrone Power, Linda Darnell and Rita Hayworth. One of the great hits of the past, BLOOD AND SAND was personally produced by Darryl F. Zanuck and directed by Rouben Mamoulian.



Another magnificent Picture of the 20th Century Fox is "Prince of Foxes" featuring Tyrone Power in the lead.

## NEWS FROM

## WARNER BROS.

## Famous Director Joins Warners:

Indicating Jack L. Warner's plan to build his studio's directorial ranks for 1949 with important industry talent, was the signing this week of King Vidor to a term contract deal.

Vidor has been a prominent member of the industry for more than 30 years as writer, actor, producer, and director. He directed his first picture, THE TURN OF THE ROAD, exactly 30 years ago, and recently completed THE FOUNTAINHEAD for Warners.

## Incomparably Beautiful

Virginia Mayo has been named "The Most Beautiful Girl in the World" by members of the famous Los Angeles Art Directors Club, who said, "She personifies an incomparable combination of physical perfection, feminine beauty and personal charm". Oddly enough, Miss Mayo plays a naughty, wench in her next Warner Bros. release, FLAXY MARTIN.

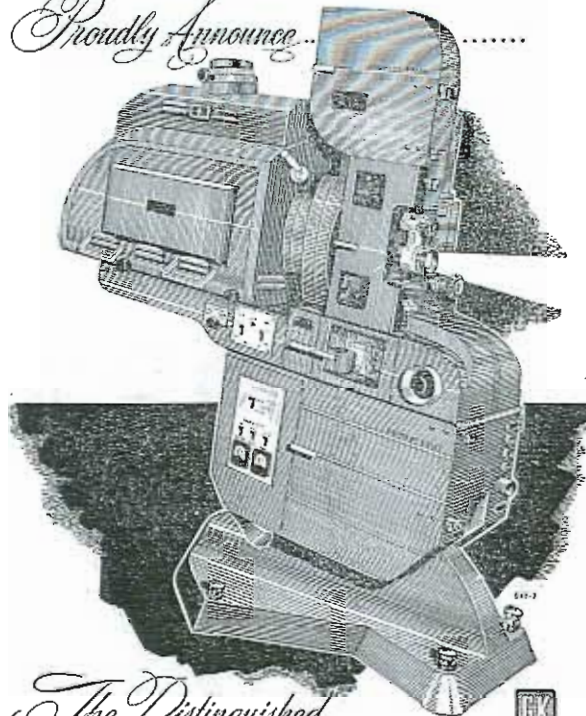
Miss Mayo was quoted as remarking recently that the best way for an actress to learn dramatics was to



Zachary Scott and Virginia Mayo in "Flaxy Martin" a Warner Bros. release.



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play foil for comedians. Having been pushed around by such comedy characters as Danny Kaye and Bob Hope for the better part of her screen career, she must know what she's talking about.

Further evidence of the wisdom of her theory is the fact that when Miss Mayo moved her trappings out of Warner Bros. in May 1948, she was immediately given a dramatic role in *FLAXY MARTIN*, and she has had a very dramatic time of it ever since.

Three out of her four latest picture roles have been on the sob-and-shoot side, and it's beginning to look as though this young woman is bidding for a very important spot among the cinema ladies who can act in addition to looking pretty.

For the record, Miss Mayo's dramatic roles have been in *SMART GIRLS DON'T TALK*, *SOMEWHERE IN THE CITY*, and the aforementioned *FLAXY MARTIN*. She did a comedy fling in *THE GIRL FROM JONES BEACH*.

**A NEW STAR ARRIVES.**

Nothing arouses as much excitement in a Motion picture studio as the arrival of an arresting new personality.

Patricia Neal brought one such to the Warner Bros. studio when she arrived from New York to play in *JOHN LOVES MARY*.

Sleek, sophisticated, beautiful in a langorous feline fashion, Miss Neal had the big studio buzzing before she had been within its confines two hours.

Miss Neal had known excitement in her professional life before. She had been named by New York stage critics, and others, as the winner of five separate awards for her work on Broadway in *ANOTHER PART OF THE FOREST*.

Miss Neal was immediately surrounded by no less than three lead-



Patricia Neal—the Broadway sensation, has been assigned her first film role in "John Loves Mary" a Warner Bros. picture.

ing men, each a star in his own right, who appeared with her in *JOHN LOVES MARY*. They were Ronald Reagan, who plays her sweetheart; Jack Carson, who plays dumb to involve her in many difficulties, and Wayne Morris, who forsook his wide grin to play the heavy in her first cinematic venture.

Patricia Neal, who reminds many not a little of Tallulah Bankhead, whom she secretly admires, was fresh and new enough in Hollywood to enjoy the sensation she obviously made those first few days in picture work.

Even Edward Arnold, playing Patricia's father, seemed impressed. When asked if he would like a daughter like her in real life he wasn't, apparently, sure of his answer.



## NEWS FROM Universal-International Studios

When it came to filming the many flying sequences for the Joan Fontaine Jimmy Stewart comedy, "You Gotta Stay Happy", Universal-International found itself in the enviable position of not having to call in a technical adviser.

With 5,500 hours in the air to his credit, part of it in cargo planes such as used in the film, Director H. C. Potter was well qualified to make all of the flying sequences technically correct. During the war the director spent a year and a half flying cargo planes to various army camps for a large airline.

Of course if Potter ever did feel the need for a little assistance, all he had to do was turn to Jimmy Stewart, who after his wartime experiences as captain of an army bomber, was able to give Potter any advice that he might require.

Joan Fontaine is one of the few blonde beauties still left on the screen in this era of brunette dominance.

Yet the star suppressed her gorgeous assets to don shabby clothes, muss up her hair, and submit to unflattering shadow photography, all to play the bewildered little nurse in "Kiss the Blood Off My Hands."

She did all this because she liked the role and because she wanted to do a picture teamed with Burt Lancaster, the rugged he-man who is so totally unlike her other leading men.

Miss Fontaine is thoroughly un-beautified in "Kiss the Blood" which is a Harold Hecht-Norma Production for Universal-International release. In the story, she works in a clinic

for the poor, waterfront area of London's East End, haven of law-breakers played by Lancaster and Robert Newton.

The role is the most unglamorous the star has ever portrayed and is a long jump from the fancy costumes she wears in "Emperor Waltz," "Ivy" and "Letter From An Unknown Woman."

Such a change of pace is lots harder than following the familiar paths. But this Spartan attitude is what makes and keeps an actress at the top of the ladder in Hollywood today.



Joan Fontaine, James Stewart and Eddi Albert in "You Gotta Stay Happy" a Universal-International picture.

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