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190, HORNBY ROAD

The **MOTION PICTURE MAGAZINE**



VOL. XIII NO. 6 JUNE 1940



RANJIT'S
Spectacular Musical
Extravaganza

NAZARE

Starring

- SHASHIKALA,
- AGA JAN,
- SATISH, SHANTI,
- MADHOK.

Directed by PRAHLAD DUTT


World Distribution Rights controlled by
Film Division,
THE MOTOR & GENERAL FINANCE LTD.
Patel Chambers, French Bridge,
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REGD. No. B 3876



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Patel Chambers, French Bridge,
BOMBAY - 7.

REGD. No. B 3576



ARKHER मारवे

Starring **YAKUB, NALINI JAYWANT, BHARAT BHUSHAN**
YASHODHARA KATJU, BHUDO ADVANI and introducing **SHEKHAR**
 Story—**S. NAZIRUDDIN** music—**WADAN NOHAN** Produced & Directed by **DEVENDRA GOEL**
 Contact—**GOEL CINE CORPORATION** 18 SONARI ROAD, VILE PARLE, BOMBAY. 24.

The **MOTION PICTURE**
MAGAZINE

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OURSELVES

For more than twelve years the Motion Picture Magazine has devoted itself to sober and constructive criticism of all aspects of film production and appreciation. It has also presented its numerous readers with impartial and forthright views and opinions. It is our intention and purpose to promote a healthy attitude to Motion Pictures in our country and believe that Motion Picture Production is an artform through which the whole culture of a nation should express itself.

From March 1949 we increased the size of the magazine and published a Special Number of a hundred pages. We are thankful to our readers for the encouraging response they gave to it. We intended to publish at least sixty-four pages every month but unfortunately, due to paper quota restrictions which should have been removed long ago, we have been unable to do so.

We are passing through difficult times and everyone feels the necessity of curtailing one's expenses on entertainment, recreation and many other things, however much one may desire them. We, however, wish to reach a wider and wider circle of intelligent readers who with their criticism and pressure of opinion can help to improve the quality and content of our pictures.

We are therefore reducing the price of our magazine to eight annas only. Subscribers will get it to the full value of their subscriptions.

We would like to hear from our readers their views on the various features we publish and the new ones we shall introduce in future. Although so far we have not been publishing letters from our readers we shall do so if the letters are brief, to the point, and of general interest.

Editorial

THE GOVERNMENT WAKES UP AT LAST!

At last the Central Government has made up its mind to form a Central Board for Film Censoring after several requests from the Indian Film Producers. The Producers plead that if there must be censorship of pictures in India let there be only one censoring authority for the whole of India. The producers want all provincial and subordinate censoring authorities to be abolished.

The producers have made this demand, with obvious reason that while the product to be exhibited all over India is the same there have been numerous occasions so far when what the Bombay Board of Censors approved, the Madras, U.P. or Bengal Boards objected to. Sometimes it has also been found that the same board objected to in a certain producer's film, what it condemned in other producer's similar product and in similar context.

There is no doubt that there must be one and uniform standard in respect of censoring and the complaints made in this respect are genuine. It is surprising why this should happen, when we have our Censor Boards constituted of conscientious public men in an honorary capacity and others from the ranks of our public servants. In some boards there are ladies also.

Again, there are productions codes also provided by the Central and Provincial Governments for the guidance of these censors and therefore, such difficulties have no reason to raise their head.

The fact, however, remains that these difficulties have arisen and apparently, censors who are hu-

man beings after all, cannot help bringing in their personal prepossessions and prejudices while judging a picture even in spite of the clear words of the production code. Possibly the differences arise over interpretation of the rules under the code.

To minimise these difficulties, the remedy suggested by the producers' organisation is worth consideration and even adoption. It will save much duplication and triplification of work and the same standard will be maintained.

As to the demand for abolition of censorship there is bound to be difference of opinion. Indeed it raises the fundamental question as to whether there should be Government or no Government, there should be law or no law. Anarchy, according to philosophers would be the most perfect form of human society, but it presupposes perfect men and women. It presupposes peace and order on a voluntary basis and plenty of all of human requirements. Till this golden era makes its appearance, there will have to be Government, rule of law and censorship of pictures too as its concomitant. We demand civil liberties but we do imply thereby that we will not attack other people's similar liberties. We are against restriction on the freedom of the press but we tacitly imply that we will exercise restraint of our own volition.

Indian National Pictures
PRESENT
KAMINI KAUSHAL
DILIP KUMAR
COPE SHASHI KALA
and **SEETA BOSE**



Music by:
ANIL BISWAS

Lyrics by:
MAZROO SULTANPURI
AND
PREM DHAWAN

Story by:
ISMAT CHUGHTAI

Arzoo
Directed by **SHAHEED LATIF**
SHANGRI-LA

Particulars from:

INDIAN NATIONAL PICTURES

National House, Tulloch Road, BOMBAY 1.

Notes & News of the Month

Mr. R. R. Diwakar, Minister of Information and Broadcasting was in Bombay during the middle of May when he again took an opportunity to explain the importance of news-reels and documentaries along with the feature films in our Cinema houses.

Mr. Diwakar spoke after the screening of some of the news reels and documentaries produced by the Films Division for the Information Department before a fairly large audience invited to see the films. He said that in the field of spreading knowledge among the teeming millions of India, who are illiterate and ignorant but intelligent human beings, films were of far greater value than books and newspapers.

Mr. Diwakar revealed that Government had taken up the production of short documentaries because no independent producers would do it but they were in great demand both in India and abroad and Government were not in a position to meet the demand. The growth of ambassadorial activities abroad was the principal factor in the growth of this demand, because India needed to be interpreted to foreign countries in her cultural bearings and activities for material progress. Documentaries were very helpful for this purpose to our embassies.

36 Documentaries: 52 News Reels

Mr. Diwakar announced that 36 documentaries and 52 news reels were under production. Defending Government's move to make their exhibition compulsory in our

cinema houses, he said that the moderate charges made by the Government on their documentaries were ultimately in the best interests of the Indian Film Industry. Exhibitors should have no prejudices against the documentaries and producers can develop a fine market for them. He earnestly pleaded for the co-operation of the producers, exhibitors and the general public for the successful working of Government's programme to impart education and information through films and it is up to our producers and exhibitors to respond to that appeal. They have been treating audiences all over the country with any amount of absolute trash in their feature



Nigar Sultana in 'Bikhre Moti' produced by Great India Pictures.

films several of which simply deserve to be scrapped. The public will then get accustomed to these shorts as they already are in the theatres showing foreign films. Incidentally this compulsion will also help to curtail the intolerable length of our average feature films and the unnecessary and stupid songs and dances in them.

And Mr. Morarji Desai

The Films Division of the Ministry of Information and Broadcasting showed on Monday, May 23rd to an invited audience of about 200 people a few documentaries and news shorts. Before they were screened Mr. Morarji Desai, Bombay's Home Minister made a short speech in which he said that Government would be glad to stop producing these shorts if the film industry produced what they wanted and exhibited them of their own free will. As that was



Laila and Zeb Qureishi definitely have something between them in Rajaji's 'Bhoot Bhoelaiyan.'

not the fortunate solution today Government has chalked out their programme and according to it, these shorts will be shown with feature films all over the country. He hoped that ultimately the industry would agree that this is in the best interests of all.

The films shown were *Vigil in the Snows*, which summed up the life of our soldiers in Kashmir guarding the frontier. A documentary of Shantiniketan was very well made as also another about our future sailors which covered a day's life on the training ship "Dufferin." Recent news including Jawaharlal Nehru's homecoming was shown in a number of news reels. All the films were of a good quality and this move on the part of Government is quite commendable indeed.

A Film Industry Leader's View

Mr. Chuni Lall, Managing Director, the Filmistan Limited is now in Europe, enjoying his well-earned holiday. He intends to go to U.S.A. also to see for himself the working of the Hollywood Studios. Mr. Chuni Lall, when back in India will take up his work with renewed vigour and do something of which the Indian film industry may really feel proud.

On the eve of his departure for Europe at the end of April, Mr. Chuni Lall expressed his views regarding the production of shorts by the Film Unit of the India Government. In his opinion it was within the bounds and scope of the bigger producers in this country to fill the need for short films and to supply the demand. He himself had in mind the project of producing about half a dozen such subjects, which would be released with the main features of their own.

If such a move materialised in Filmistan and is followed up by

other similar bigger producers, Government-sponsored production of such subjects would become unnecessary and possibly there will be more variety and freshness in independent productions. Mr. Chuni Lall considers the imposition of Government shorts and that too with a fee as a restriction on freedom. He would rather welcome previous consultations and co-operation with the leaders of the Industry as a better way of doing things. Mr. Chuni Lall sounds quite reasonable here, but is he not aware that there are very few among Indian producers who share his sanity, reasonableness and vision and therefore Government's work becomes difficult?

New Faces Wanted

For the last few days an advertisement inserted by Filmistan Limited has been appearing in the leading dailies of India, appealing to new talent to join the film industry's ranks. Messrs. Chuni Lall and S. Mukherji want fresh blood to swell the ranks not only of artists but technicians also. This is an excellent opportunity for young men and women, provided Filmistan Limited are really sincere and earnest about their demand.

After having rescued his own company from difficult days and pleased all employees, with kind treatment, Filmistan Ltd. well-intentioned and enterprising as it is, is in a mood and can afford to make fresh experiments. Alluding to this and what appeared in these columns last month, a correspondent asks: "Why should Filmistan put their plan of producing Lokmanya Tilak in cold storage?" They are in a position to concentrate on this excellent subject and do a great deal by way of cultural service to the country." We entirely agree and would request Messrs. Chuni Lall and Mukherji to devote



Suraiya and Durga Khote in Haldia Nanda Production 'Singaar.'

some attention to the scheme of producing a series of film biographies, beginning with Tilak, which they had already planned and taking up Dadabhai Navroji, Swami Vivekanand and others. To begin with even shorts covering about 2000 feet will do, although full length features of these biographies would be the right thing.

And Now "Smellies"!

A Swiss Technician, Haines Loyab, is credited with producing a film which takes 35 minutes for showing and simultaneously spreading sweet smell of 35 varieties. This technician went to Hollywood in 1946 and exhibited his film there before leading producers but none took serious notice of him. The Soviet Film Industry is now reported to be taking interest in his work and we may soon have scented films after coloured films. "Enchanted India"

That documentaries about India's culture and charms, both na-

"Chef-d'oeuvre"

or in other words, A MASTERPIECE—
AMONG WORKS OF ART IN RECENT TIMES!

BY THE OLD MASTER
THE ONE AND ONLY
MEHBOOB

Music by:

NAUSHAD

Photography by:

FAREDOON A. IRANI

and unforgettable
Performances by

- * NARGIS
- * DILIP KUMAR
- * CUCKOO
- * V. H. DESAI and
- * RAJ KA' OOR

with MURAD, ANWARI
BAL AMMER BANU, JAM-
SETJI, ABBAS, WASKAR
& OTHERS.



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tural and man-made will be in demand in foreign countries, as remarked by Mr. Diwakar has been proved by a recent news item. Mr. Frances Bawnel, former head of the French Information Mission to New Delhi recently showed a coloured film called *Enchanted India* to a select audience of 1,000 people. Parisians are reported to have appreciated the scenes of Kashmir, the Himalayas, Nepal, New Delhi, and Temples of South India. The film is now being shown in leading French provincial towns as well as in Switzerland, Holland, Belgium and Italy. Such cultural ambassadors of India will be more effective than newspapers or radio propaganda and both Government and Indian producers will do well to bear this in mind.

8mm. Sound Films

A device which makes sound films a possibility for all amateur cine enthusiasts was shown at the British Industries Fair, which opened in London and Birmingham on May 2.

The device consists of a simple attachment for cinema projectors of all sizes which takes a length of thin cellulose tape coated on one side with a powdered iron compound. The tape is run through the projector at the same time as the film. Using a microphone, the amateur can record a sound commentary or dialogue or even introduce music. The sound track can then be played back immediately.

The recording is permanent but the tape can be erased in parts to correct errors. When the sound track has served its purpose it can be washed out and used over again to record the commentary for another film. The inventors of this process claim that it is the first time that sound tracks have been provided for 8 mm. films.

International Festival of Documentary Films

Britain is again this year staging an International Festival of Documentary Films. It will form part of the International Festival of Music and Drama, held in Edinburgh during August and September. This artistic event has already become an outstanding cultural attraction in Europe.

It provides the only international festival devoted entirely to documentary films. The prestige of having work shown there is an honour much coveted by documentary producers throughout the world. A certificate, which is highly prized, is issued for all films selected for screening.

At last year's Festival 100 films of real life, contributed by 26 nations, were shown. International interest in the event will be quite as widespread this season. In addition to those countries represented last year, enquiries have been received from Mexico and Turkey.



Sweethearts of 'Ziddi' are together again in 'Namoona.' They are Dev Anand and Kamini Kaushal.



Story & Dialogue : Azm Bazidpuri.
 Songs : Shakil Balayuni
 Music : Shyam Sunder
 Art : A. A. Majid
 Photography : Ratanlal Nagar.
 Audiography : S. B. Thakar.
 Editing : Moosa Mansoor.



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Annoo Rani
Shyama
Khatana
Ram Autar
Abbas
&
Om Prakash.

DANCES:—
KRISHNA KUMAR

"Approved Films" Supply

Under licences granted to cinemas the exhibition of approved films at every programme is essential. The Films Division of the Ministry of Information and Broadcasting, Bombay, will begin from June 3, the regular supply of these 'approved films' on fixed rentals from its five regional offices located at Bombay, Madras, Calcutta, Lucknow and Nagpur.

Charlie Chaplin as 'Seditionist'

Charlie Chaplin has been known as an idealist and progressive artiste for a long time. On this account he was often suspected to be a communist by many a hair-brained person in the past. The latest accuser of this kind is Senator Kay who called him a sedition-monger in the United States legislature. There was a movement a-foot last year to banish a Hollywood song writer from France because he was suspected of communist leanings and the charge against Chaplin is that he wrote to a certain Paris friend of his to carry on agitation against this move!

MR. VASAN'S DONATION

Mr. Vasan has set an example for all other successful picture producers to copy.



S. S. Vasan
much talked producer of 'Chandralekha.'

OF "PARAMOUNT" IMPORTANCE

A woman particularly outraged by a film, sat down and penned a letter to Warner Brothers telling them in no uncertain terms that pictures of this caliber were an insult to the intelligence of a thinking people. She asked why they persisted in producing such utter trash when so many splendid classics and good stories were on library shelves. In a few days she received a wire from Warner Bros.: "WE AGREE WITH YOU ENTIRELY. TELL THIS TO PARAMOUNT. THEY MADE IT".

is still running at the Opera House in Bombay and numerous other stations. Mr. Vasan is a well-known producer from South India but his Hindi version of *Chandralekha* is the most successful production so far from the financial point of view. He is also the editor and proprietor of *Anandvikatan*, a pictorial weekly offering much entertainment and education to South Indian masses.

Mehboob Bereaved

We sincerely sympathise with Mr. Mehboob who has now lost his younger brother Ahmed soon after his aged mother's demise. Mr. Ahmed was a victim of a serious motor cycle accident near Panvel on the Bombay-Poona Road. Mr. Ahmed was assisting Mehboob Production's Cameraman Fareedoon Irani and a good deal was expected of him as he was only a young man of 27.

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— **BALAM** —

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★ ★ ★ *Starring* ★ ★ ★

SURAIYA, WASTI, NIGAR SULTANA,
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Songs :

Music :

QAMAR JALALABADI. HUSNLAL & BHAGATRAM

Direction :

HOMI WADIA



FOLLOWED BY ANOTHER SOCIAL WITH
 A NOVEL THEME & AN ALL STAR CAST

? ? ?

TO BE ANNOUNCED SHORTLY

Dialogue, Screenplay and Direction :

AGA JANI KASHMIRI

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SHANTARAM SLANDERS STORY-WRITERS

By 'Moon'

In his presidential address to the producers of pictures from Maharashtra who recently met in a conference at Poona, Mr. V. Shantaram spoke about a number of things. We propose to touch here only on two points in that address. Mr. Shantaram complained that there was paucity of good stories and that our literary talent was unable to rise to the requirements of the producers. He said it would be possible to pay even Rs. 25,000 for a really good story but none such was forthcoming.

Such a generalisation was no-
 thing short of slander of the great story writers and novelists of India and to be precise of his own native Maharashtra in which Phadke, Khandekar, Madkholkar, Atre, Apte, Varerkar and a host of others flourished. Mr. Shantaram has either not had time to get himself acquainted with their works or has some inherent prejudice against them. Otherwise, it is difficult to follow the observations made by him about writers in the Marathi language. Perhaps Mr. Shantaram expected that his statements would be strongly contro-



Star-eyed Nigar Sultana and moony Suraiya in Wadia Films 'Balam.'



Love dwells in the innermost recesses of the human heart.

SEE
DILIPKUMAR
solve his problems in the
most delightful romance
of the year.

—Sitaram V. Mungrey—

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verted and he has taken precaution to say that he was unable to follow up the literary productions and keep himself in touch with the latest to find an escape from attacks. But this cannot help. He has shown the temerity to make an obviously objectionable and unacceptable generalisation and he must be ready to quote from his experience to prove his point. The fact would appear to be otherwise viz. he has avoided contact with very capable and imaginative writers, relying on the maxim "once bitten, twice shy."

Another point in his address that we would like to take up is his remarks about film critics. It is amazing to see Mr. Shantaram complain about unfair, ungenerous and uninformed or ill-informed criticism emanating from the pen of reviewers. We have not in

mind a racketeer or a blackmailer from here and there from whom Shantaram may have unjustly suffered. But as a rule, critics are sympathetic, generous, charitable, to judge from what appears in the daily press, the weekly press and the periodicals in English and Indian Languages. Mr. Shantaram says that there are very few critics endowed with a balanced mind and intellectual equipoise. We beg to differ respectfully. We think the majority are of this kind, and that often includes sycophants, flatterers and people in the pay of producers or under the influence of producers. Our feeling here is that "the lady doth protest too much."

But one very sensible suggestion, we endorse wholeheartedly. Mr. Shantaram has suggested in all seriousness that no critic should be allowed to write a review of a picture unless he has seen it at least twice. This is eminently reasonable and should be taken up at once by all his fellow-producers. Critics should be necessarily given a preview of the picture and should be invited again at the time of the public release, so that they can do full justice to a picture. It is true that even for a practised filmgoer, it is difficult to catch its niceties and details in a single view and remarks based on one view are likely to be perfunctory, inaccurate. Every responsible critic will gladly accept this suggestion.



T. A. Rajkumari in Gemini's 'Chandrasekhar' which is drawing full houses everywhere.

REVIEWS OF INDIAN FILMS

LAHORE * OMAR KHAYYAM * ROSHNI * MERI KAHANI
MORUCHI MAVSHI * DILKI DUNIYA

LAHORE — Unfulfilled expectation

One went to see in *Lahore* the post-partition happenings in the Punjab in their raw and full of expectation to be instructed how to rescue the country's unfortunates from their present predicament, but one did not have one's expectations realised. It is difficult to get away from this idea even after an effort to sympathise with the difficulties of the producer Jaimini Dewan. That there would be difficulties in the way of official bans and censorship was not difficult to understand before putting one's hands to an ambitious picture of this character. Having done so, it was no use being timid, half-hearted and faltering. The indelible impression is that this has happened in regard to *Lahore* which was released at Excelsior, Minerva, Kismet and Rivoli in the first week of May.

The picture deals with the problem of abducted women, the unfortunate victims of the passions raised by the partition of India and enters a plea for their rehabilitation so that they might pick up life's threads anew. This educative aspect of the film ought to have been powerfully prepared and screened but it strikes one as rather tame and ordinary. Without this background, the story would have been good enough; but this background demanded that it must be depicted with rare skill and special effort. The opening of the

story which powerfully depicts filial love is quite dramatic but later the tempo falls and in sequences that follow, it even tends to become uninteresting.

Karan Dewan, who goes through a number of ups and downs in order to achieve a reunion with his fiance is hardly the person for such a character. Nargis who has given brilliant performances elsewhere notably in *Andaz*, also is like a wooden or stone statue in this film. The supporting cast consisting of Ram Avatar, Kuldeep, Om Prakash and Pratima Devi does well. The songs are pleasing, but by themselves they cannot do much for the



P. Jairaj the famous actor smiles with satisfaction on launching his own P. J. Film Unit.

picture. The production values, but for defective photography in patches are adequate.

OMAR KHAYYAM — Disappoints the picturegoers

This biographical of Omar Khayyam, Iran's poet-philosopher-physician-philanthropist, produced by Murari Pictures was released on May 15th at Excelsior, Swastik and Taj simultaneously, Saigal having been assigned the role of Khayyam and Suraiya that of the heroine. The villain of the photoplay is played by Wasti and he does succeed in attracting the picturegoer's attention in spite of the unsympathetic role assigned to him. Both Saigal and Suraiya, however, fail to satisfy their fans in that they neither sing nor act well. Saigal is absolutely unimpressive and one cannot help saying that this great subject has been inadequately and unsatisfactorily handled by Murari Pictures. Khayyam is a name that can be conjured with at any time and in any clime, but we see very little of his greatness in this picture. That he was a poet has not even been well established in any important sequence. We see more of him as a philanthropic physician and an astronomer than as a poet, which is very disappointing. We also learn that he was a rebel of his times from this picture which historically may or may not be true. Those who have learnt to associate Khayyam with wine and women according to tradition will learn that far from being a loose character, he was a saint and a man of determination after seeing this picture.

Whatever that may be, had the photography and even more than that the audiography been satisfactory, there was no room for



Husn Bani in a reflective mood in 'Pardeshi Mehman.'

complaint. But the recorded voices of both Saigal and Suraiya can scarcely be recognised as theirs, either in songs or in dialogue—so defective is the recording. Saigal has never been known to be an actor of great merit except in his earlier appearances as in *Chandidas* or *Devadas* but as Khayyam the muscles of his face altogether refuse to move. Suraiya also is not up to the mark in this picture. Shakir is the only other person who in spite of his stogy acting and demeanour gives any evidence of histrionic training. *Omar Khayyam* is disappointing as a motion picture.

ROSHNI — Utter nonsense and criminal waste of celluloid

Standard Pictures Corporation's *Roshni* released at Novelty and Neptune (Bandra) on May 7th is

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ULHAS-SHANTAKUMARI
NIRANJAN SHARMA
YASHODHRA KATJU
S. BABURAO-SHEELANAİK
SANKATHA PRASAD
RAJ ADIB

and a thousand others

—:—

Dialogues: PANDIT ANUJ
Music: SHANKERRAO VYAS
Songs: MOTI B.A. & RAMESH-
SHASTRI

Dances: PREM DHAWAN
Produced at: SUPREME

STUDIOS

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Bijli Cottage - Andheri,
BOMBAY.

described in the advertisements as a musical extravaganza. There is no doubt that dances and songs, duets and choruses abound in the picture and it must be called a musical. But if music is something that must please, ennoble and enrich one's emotional and intellectual nature, this picture woefully fails to do so. Very cheap, childish, puerile tunes are magnified into music. It is indeed a slapstick farce and nothing more. Even comedy is a dignified name for what it is in reality.

Rehana who plays the female lead does shine brightly as an actress of free, unfettered movements and facial expressions and she does convince you as an artiste of great merit. But in a farce of this kind, her talents will only deteriorate. Mumtaz Ali and V. H. Desai are there as comedians and they show their accustomed skill but the story is so thin and full of sequences containing arrant nonsense that it is sickening. No picturegoer of cultivated taste will like to see the picture to the end though a reviewer has no escape.

It seems that Santoshi and C. Ramchandra take great delight in producing such cheap stuff, encouraged by the success of *Shehnaï* and *Khidki*. Those two pictures had some tolerable stories, but *Roshni* can lay no such claim also. The cheap jokes are really nauseating. The childish scenes between Pran and Rehana may amuse schoolboys below the age of ten but for grown up men and women, this picture will be found to be altogether unsuited.

Santoshi should stick to writing songs and dialogues, he is good at that, but not direct or produce such utter trash and waste somebody's money.

MERI KAHANI — An overdose
of pathos.

There is too much of sentimentality and pathos in *Meri Kahani* of the Super Team Federal Productions running at Super, which is the story of love marriage between a couple, which after a brief period is on the rocks because an intriguing third woman conspired to bite the ears of the husband and the mother-in-law. There is nothing very unusual in this, but the well-arranged naturalness of the sequences and the drama that continuously develops them makes it an enjoyable story, in spite of its overdose of pathos and sentimentality. This film is an eminent example of good story-telling in pictures. The separation lasts for a few years, during which period the daughter of the couple grows into a woman and is married too. At this stage, a stolen jewel brings the husband and wife together in a mysterious but eventually believable way. Even the accident which does this is not the usual unconvincing screen accident but it appears apiece with the natural domestic style of the picture.

Munawar Sultana is easily the best artiste in this picture, in which her acting is natural, with its restraint and sympathy. Surendra also is better here than in several of his stogy performances. Another notable point of the film is its music and songs. Bhudo Advani had better not been in this picture because he is only a spoiling influence. *Meri Kahani* is really one of the worthwhile pictures in town and most of its credit must go to Munawar Sultana, who has acted very well and also to Producer Sharaf for the great pains he took in making his maiden effort a grand success.



Suraiya is rather doubtful of her date with Randhir in Rattan Pictures 'Char Din.'

MORUCHI MAVSHI — Fun
at the cost of familiar fads
and foibles of society.

This deliberate farce in Marathi adapted by Mr. P. K. Atre, producer, director and story-writer from Brandon Thomas's *Charlie's Aunt* is so different from the original in development and drapery that had he not mentioned the source of his inspiration, nobody would have made out that Atre owed a debt to another person for its conception. But he has, like an honest and straight-forward man that he is, acknowledged the source. The locale is chiefly the Fergusson College of Poona, the characters are principally drawn from undergraduate life. The purpose is to provide pure fun and Atre has succeeded in doing this in an immense measure.

HALDIA NANDA

Present

SURAIYA
MADHUBALA
JAIRAJ
K.N. SINGH
MADANPURI
RANDHIR
DURGA KHOTE



Singaar

Director: J.K. NANDA *Producer:* R.B. HALDIA
Musical Score: KHURSHID ANWAR

For Particulars:
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Getting Damuanna Malvankar, the leading comedian of the Marathi Stage and Screen, Atre has given the finishing touch. He is called in to impersonate a princess and as the picturegoer has once made his peace with the idea that it is an impersonation the enjoyment of all that follows becomes easy. Vanmala plays the Poona College Girl in a convincing manner, even if she appears slightly overgrown for the purpose. The strength of the film is in the dialogue which is replete with deft shafts of wit and repartees and the laughter they raise, every now and then.

DILKI DUNIYA — Mazhar Khan produces another flop!

The Indian screen world knows Mazhar Khan to be a great charac-

ter actor, an artiste of versatile understanding to whose credit there are not less than two scores of well-presented screen roles. One should do only what one can do well and if one wants to do other jobs too, they should not be exhibited for public benefit (?) without making sure that one has at least done tolerably well. With all sympathy and admiration for Mazhar Khan, this would be our well considered advice to him, whether he minds it or not.

Mazhar Khan has directed this picture *Dilki Duniya*, released at Kamal on May 14th, which is quite high sounding in which it is legitimate to expect captivating drama, psychological unravelling and high moralising. We get none of these things because the story is incoherent, lacking continuity, unity



Pappoon refuses to be dominated by Bahi Tabassum in 'Bari Behen' a Famous Picture.

and even ordinary pictorial narration, the various sequences are not appropriately joined and do not appear to flow as one from the other.

Mazhar Khan's own acting as a father who has lost his talented young girl and has gone out of mind is good indeed. Even later after adopting another girl as his daughter and bestowing upon her his lavish filial affection, he finds that he has to lose her, he acts similarly competently. But for an artiste to do his best the story must have powerful drama, unity and continuity. Any artiste can be turned a failure without this and this is what has happened to him; and Geeta Bali, who sings and dances very well indeed so as to make this picture endurable. The most appreciated part in the picture was playing upon the sitar by Mazhar Khan which obviously is recorded, but it does evoke applause.

Munawar Sultana in the secondary role of an insolent and unsympathetic wife is made to look stupid and stolid, her songs being totally unnecessary. The music is monotonous almost throughout except when Geeta Bali dances. Jaswant fails to make any impression as the hero. Some scenes interpolated to excite fun, as for instance, Mazhar Khan's encounter with the tongawala and the throwing of chillipowder by Geeta Bali and Mazhar Khan at the crowd who came to attack them fail to make any impression and are out of place for the development of the plot. It appears as though, some directors decide beforehand to introduce certain scenes, shoot them and accommodate them in the picture whether suited or ill-suited.

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"She is in everybody's arms."

Stenog: I love to work.
Boss: Yes, in this office, if you don't love, you don't work.

Once we knew a complete nudist. Even his tongue had no coat and his breath never came in pants.

Religion is insurance in this world against fire in the next, for which honesty is the best policy.

"Hear no evil, see no evil, speak no evil," and you'll never be a success at a tea party.

If matches were made in heaven, where did the cigar-lighters come from?

Some physicians direct their patients to lie always on the right side, declaring that it is injurious to health to lie on both sides. Yet, lawyers as a class enjoy good health.

A poet must use his imagination. He must imagine people are going to read his poems.

When a man has a birthday he takes a day off, but when a woman has a birthday she takes a year off.

It usually takes five years for a tree to produce nuts, but this isn't true of a family tree.

Some film men are known by their deeds, others by their mortgages.

God first created the universe and rested; God then created man and rested; He finally created woman, and since then neither God nor Man has rested.

Sherlock Holmes: Ah, my dear Watson, I see you have on your summer underwear.

Watson: Marvellous. Holmes, marvellous. How ever did you deduce that?

Holmes: You have forgotten to put on your trousers.

FILM GOSSIP

By Mikh

Monday evening, Director Anand was on the telephone wanted to know who were present at evening session of Jaddanbai's court. He was told that among others Asif was there, and in his 'usual' form. That was all right. He knew Asif,—Asif would crack jokes at his expense. And Anand decided to call on Nargis, who had just returned from the outdoor shooting of *Barsaat* in Mahabaleshwar.

On this particular evening, however, it was not Anand's leg that was pulled. Asif started, instead, with Anand's picture, *Lahore* on which Clare Mendonca had written an unhappy review in the *Times of India* and proceeded systematically to pull that picture to pieces. He went one better on all the unkind things that Miss Mendonca had said about Anand's first directorial effort and pronounced the judgment *ex-cathedra* that *Lahore* had flopped.

Anand did not take it quite sportingly. Instead of the light banter which enlivens conversation at Jaddanbai's court, a distinctly acrid note crept into the subsequent discussion, which was unfortunate. And Jaddanbai in her role as the mistress of ceremonies, managed with her unflinching tact to lead on the conversation gently to the non-controversial subject of cold drinks and cool air, and the party, consisting of Asif, Anand, Akhtar Hussain, Nargis and Jaddanbai, wended their way to the top of Malabar Hill, Cafe Naaz to wit, in the hope of soothing their

frayed nerves. But even the best laid plans of mice and men sometimes miscarry. Far from assuaging the heat that had been gathering, the open air excursion brought into the open things that should have better remained confined in the innermost recesses of the heart. In short, the finale took up where the June 3 declaration had left off—viz. the advisability of Muslim producers to betake themselves to Pakistan as against the supposed counter attractions of a secular state. Asif with his general exuberance and known proclivity for action in preference to words, did a turn or two in keeping with his part. The proceedings of the evening were wound up without much sense of humour being displayed. Readers need hardly be told what people in the know shrewdly suspect that Jaddanbai never allows anybody else to rule her court, and certainly not the ghost of the late Mr. Mahomedali Jinnah. The *contretemps* that evening was caused by something which had been brewing in Chateau Marine for sometime and it is Nargis who can heal the breach that had been left in the respective hearts of Asif and Anand by the late Mr. Jinnah.

BLUEBEARD!

Bluebeard, they say had eight wives. Though he has not excelled that record yet, handsome film star Al Nasir, who has made more news off the screen than on it, may well do so, if his romantic career

does not meet with unexpected reverses.

Claiming relationship with the ruling family of Bhopal, Al Nasir made his screen debut in Sohrab Modi's *Prithee Vallabh* and married Meena who appeared opposite him. This marriage did not last long, and after the break-up Al Nasir went to Lahore, met Manorama and made her his life partner. But the life of the second partnership also proved short-lived. Just before the partition, Manorama and Al Nasir parted company. Soon after Al Nasir hit the headlines with his hectic romance with Veena, the mystery star who had so far kept aloof from the film people.

He took Veena to Pakistan, and the couple lived happily for over a year without a new contract. When two stars meet, a new star may be born but no stars can survive without contracts, and since none were forthcoming in Pakistan, Al Nasir brought Veena back to Bombay, on a two-year permit about six months ago. But even in Hindustan, contracts were not going abegging—they could bag only two, and rather of the sleepy sort in which work had not started on in right earnest. So both have been rather at loose ends for nearly two years now. One has heard of idle brains being the devil's workshop and one should not be surprised at the rumours of differences between them, which have been rife almost ever since their marriage; of late matters have tended to take a different turn. According to latest reports Al Nasir has cooled of considerably towards Veena and there is a new adventure, on the make. He has been seen giving a lift to a new star from her studio; he has been noticed chaperoning the new star

on the beach of Juhu. Probably, all this is innocent; but Al Nasir has a fatal charm for women and one should not be surprised if Madhubala, that's the new star on Al Nasir's horizon, falls for it, in due course.

IDEAL FRIENDSHIP

While marriages and divorces are quite common, and as such have lost all sacred significance, the film world can still pride on ideal friendships.

One of such ideal friendships is that of Shobhana Samarth and Motilal. These stars are known to each other for the last 15 years. There have been lots of scandals about them, but they have always remained good friends in spite of the diversity of their dispositions. Shobhana counts every pie before spending it; Motilal spends every pie he can lay his hand on. Shobhana has come to the rescue of Moti on a number of occasions, and so whenever Moti is tired of Bombay he rushes to Lonavla where Shobhana has built her beautiful bungalow. There Moti works on his script alone, for he is planning to produce a picture and when he does, Shobhana will act as the production-controller.

Their friendship has passed the romantic stage and reached the real comrade stage. One is reminded of all this after seeing Moti playing with Shobhana's children in the garden of her bungalow.

IS SABU THE FATHER?

Brenda Juliet, the British Ballet Star now in Hollywood, has accused Sabu, the Indian Elephant Boy, as the father of her child. Sabu, however, denied the accusation in court.

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★ STARS OF TOMORROW ★

★

★

★

SHEKHAR

★

★



The world hears of famous names and great artistes but fresh talent and new artistes struggle unknown and unrecognised for years, and the filmgoer rarely hears anything more than their names or sees them for a few minutes on the screen. This feature which appears regularly tells about these little-known film-folk who supply new life to the film world.

Well, Reader, meet Mr. Shekhar, who is the hero of *Ankhen* the coming picture of Goel Cine Corporation and has also been signed up for this Corporation's next production *Siskiyun*.

Shekhar is of course his screen name, Indriya Daman being his name in real life, which is romantic and significant and we wonder why he changed it. Do you know what that jaw-breaking Sanskrit name means? It means one who has full control over his five senses and five limbs.

Born in 1923 at Dehra Dun and educated chiefly at Meerut, Shekhar graduated in the year 1944 and soon secured a job in the A.I.R. as announcer. He worked for 13 months in that capacity and his original urge for the acting career rose supreme. He came to Bombay

in 1946 to meet a brother of his who was in the Navy and was introduced to Motilal and Ashok Kumar. They encouraged him to take up a screen career, though they were unable to get him an entrance to a studio immediately.

As an undergraduate Shekhar was known as a keen sportsman, specialising in Hockey. He also took great interest in the dramatic union, played several parts in school and college dramas and developed a great liking for films. A stage or screen artiste was the right career for him. He was also somewhat of a poet and songster.

He got his chance in Lakhani's Eastern Studio, who were producing *Monika*. He played the hero, opposite Shashikala and has since made good progress. He may be expected to give a good account of himself in Goel's pictures.

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★ STARRY SKIES ★

Allied Art Productions

A great musical is on its way in *Haar Singaar* in as much as music Director Anil Biswas is bent on doing his best for this melody wonder, as it is promised to be. Madhubala and Dilip Kumar will be featured in this picture. *Lehere* starring Suraiya is also on its way to completion, photography and direction being done by R. D. Mathur.

Famous Pictures

While good progress is being made on *Hamari Manzil* and *Galyachi Shapath* in Marathi at the Famous Picture's Cadell Road Studio, preparations are afoot to launch upon the ambitious project of producing the film biography of the Modern Indian saint, Swami Ramateerth, the master of Swami Vivekananda.

Goel Cine Corporation

Producer-Director Goel's first independent undertaking has been named *Ankhen* in which Nalini Jaiwant and Shekhar have been selected for steller roles. S. Nazimuddin has written the story while Madan Mohan is the music Director.

Haldia-Nanda Productions

Singaar starring Suraiya at her best has already become a sensation in distribution circles. It is awaiting release in all important centres. The next picture under production is *Mehfil* starring Madhubala, who is becoming more and more popular every day. Khurshid Anwar is the Music Director.

Jagat Pictures

Rehana, Raj Kapoor and Nigar Sultana appear in Jagat Pictures' *Sunhere Din* which is ready for release. The next effort is named *Shair* in which Suraiya, Kamini Kaushal, and Dev Anand will be starred. Mr. Chawla will direct and the music is in charge of Ghulam Mohamed.

Kardar Studios

Dil-Lagi is booked at the Liberty, and will be released when *Andaz* has finished its run of 25 weeks. *Natak* will be released at the Super Talkies at an early date. Miya Saheb Kardar is busy with the paper work of a new subject which he has not yet announced.



Rehman looks thoughtful in 'Bari Behen'

Mehboob Productions

Andaz has settled for a Silver Jubilee run at the Liberty. They say the crowds flock to see the new Cinema, whatever it is, it is heartening to note that Mehboob has been very lucky to get the opening of this new theatre.

M & T Films

All the important elements that go to make a film an assumed success are present in *Namoona* now under production at the M. & T. Films' studio at Andheri. Among the artistes are such well-known persons as Kishore Sahu, Kamini Kaushal, Dev Anand, Leela Chitnis and in the supporting cast San-

yal, Madan Puri, Gulab, Pratima Devi and Cuckoo. The story is by Dr. J. C. Jain, Lyrics by Santoshi and Nakshab and music by C. Ramchandra. The dialogues of the films are written by Mohanlal Bajpai who did the same work for *Hamra* and *Anjanagarh*.

New Theatres

Chhota Bhai will have its double premier at the Excelsior and Minerva on June 3rd. The picture stars Molina Devi and Shakur and is directed by Mr. Kartik Chatterjee.

Prakash Pictures

This studio is buzzing with activity. *Sawan Badho* is complete and

THIS IS THE PICTURE THAT YOU WILL LOVE MOST THIS YEAR AND LOVE MOST TO REMEMBER IN THE YEARS TO COME?



NEW THEATRES Presents

CHHOTA BHAII

CAST

MOLINA DEVI • SHAKUR
PAULMOHENDRA
RAJLAKSHMI
TULSI CHAKRAVARTY ETC.

Directed by KARTIK CHATTERJEE



From
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★
EXCEL-
SIOR
&
MINERVA
(A Calcutta Film
Ex. Release.)

ADAPTATION FROM SARAT CH. CHATTERJEE NOVEL "RAMER SUMATI"

will be released at the Lamington Talkies. The picture features Munawar Sultana in the leading role, is directed by Ravindra Dave, of Pancholi fame and the music has been entrusted to those two wizards Husanlal and Bhagatram.

Rakhi which is fast nearing completion features Kamini Kaushal, Yeshodra Katju, Gope and is directed by Shanti Kumar. The musical score is once again entrusted to Husanlal and Bhagatram.

A third picture to go on the sets is *Shadi Ki Raat* (a very attractive title) features Rehman, Geeta Bali and Arun and the direction is in the hands of Mr. Pethkar.

Prem Adib Pictures

Having played Ram in a number of mythologicals around the hero of Ramayana, Prem Adib, after turning a producer, has taken up *Ramvivaha* in which he will play the same role again and will also direct the picture.

Ratan Pictures

Char Din was released at the Roxy Talkies and is reported to be doing very good business. Director Sadiq is now busy with *Sabak*.

Rajkamal Kalamandir

Apna Desh is having a successful run at West End, the new find Pushpa Hans having made a complete success. Work has already begun on Shantaram's next mythological *Shivashakti* in which Jai-shree is announced to play the female lead with Prithviraj to play opposite her.

Ramesh Pictures

Chakori under production promises to be a hit in that Nalini Jaiwant, Manorama and Bharat Bhusan have been assigned stellar roles. Ram Narayan Dave is directing, Ravindra Dave is pro-



M. Sadiq producer of 'Char Din' producing and Hansraj Bahel has been in charge of music. Mukraj Bhakri is doing the story, songs and dialogues.

Ranjit Movietone

Director Prahlad Dutt will shortly be completing *Nasare* a spectacular musical extravaganza, starring Shashikala, Aga Jan, Sattish and Shanti Madhol. Arrangements are now being made to release this picture in Bombay.

Bhool Bhoolaiyan, a musical comedy, directed by Taimur Behramshah is now in the Editing Rooms. Its cast is led by Aga Jan, Zeb Kureishi, Bhudo Advani, Pessi Patel and Laila. Director Ramchandra Thakur is busy with the script of his new picture which will have an impressive cast.

Kaun Hamara, starring Roopa, Nihal, Dixit and Bipin Gupta. Directed by Chaturbhuj A. Doshi. *Lakhon Mein Ek*, starring Khurshid (Jr.), Gulam Mohammed, Bipin Gupta and Nirupa Roy. Directed by Taimur Behramshah.

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★	Amar-Mukri	Ramanand Sagar
	Amir Banu-Jeevan	

For Particulars:

UNITED TECHNICIANS

Famous Cine Building, Haines Road, Mahaluxmi, Bombay.

Dunia Ek Sarai, starring Begum Para, Jagirdar and Altaf. Directed by Kidar Sharma. *Pardesi Maheman*, starring Bipin Gupta, Hushna Banu, Gulam Mohammed, Raj Rani and Kamal Kapoor. Directed by Aspi Irani. All the above pictures are awaiting release. Talwar Films

R. C. Talwar has signed up Suraiya to co-star with Ashok Kumar for his forthcoming production *Khilari*. Its songs have been written by Nakshab while the musical score has been composed by Hans Raj Behal.

Khilari is being produced at Bombay Talkies Studio.

United Technicians

Fali Mistry that charming young man, is at the helm of affairs of this newly floated concern. He produces and directs *Jan Pehchan* at the Haines Road Studios. He has chosen a very strong cast, Nargis, Raj Kapoor, Cuckoo, Sankatha Prasad, Shama Dulari, etc. The music is in the hands of Khemchand Prakash.

Wadia Films Ltd

Mela, the Maiden picture of Wadia Films Ltd., produced by Mrs. Hilla Wadia, is still running in several key stations of India. It has celebrated Silver Jubilees and created box-office records all over India and Pakistan. Encouraged by the stupendous success of *Mela*, she has two new productions simultaneously on the sets. One is *Balam* ready for early release. Balam stars Suraiya, Wasti, Nigar, Sultana, Masood, Jayant and others. The music is by the pair of music directors M/s. Husnlal and Bhagatram, set to the lyrics of Qamar Jalalabadi. Mr. Homi Wadia, who directed *Vishwas* and *Shree Ram Bhakta Hanuman*, two of the best money spinners, is handling the direction.



A Majid Art Director of Rattan Picture 'Char Din' and Haldia-Nanda 'Singaar.'

SOUTH INDIA

Gemini Studios

Rajarajeswaris *Navajeevanam* is to be released all over the South in the last week of this month.

Basker Pictures *Natyarani* is nearing completion with a few more sets to take.

It is heard that Gemini's *Chandraleka* is to be dubbed in English also. Sri Vasani is now very busy in making arrangements for his Hindi *Mangamma*.

Newtone Studios

M. K. Thyagaraja Bhagavathar's own picture will go into sets in a couple of weeks. All the preliminaries are over and regular shooting commenced in the last week of May.

Mangayarkarasi is nearing completion. It is directed by F. Nagoor. P. U. Chinnappa appears as father, son and grandson. P. Kanamma as the long suffering queen is said to have given a very moving and emotional rendering of her part.



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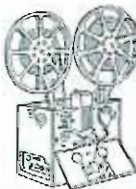
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STARDUST

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Our India is a great land you know! We have great dramatists, writers, etc., etc., but they are simply no use for our godlike producers. It is better to pay Rs. 60,000 to a money-grabbing star than to picture a literary masterpiece from a half-starved story-writer. These half-mad literateurs you know, have the troublesome habit of put-

ting things in their stories which our studios cannot afford. So if we do take a story from one such, it has first to be hacked to pieces and mutilated beyond recognition.

I do not know if its true that thousands of dumb fellows are waiting to queue up at the box-office or buy tickets in the black market when the various vernacular versions of *Johnny Belinda* are released in our theatres. But I know that thousands of normal picturegoers will be struck dumb and many a deaf-mute will burst forth in protest against the murder of histrionics and waste of celluloid.

★ ★ ★



Madhubala is all dressed to kill in Super Pictures 'Sipahaiya' directed and produced by Aspi Irani.

BIGGEST FILM NEWS OF THE DAY

PRODUCER — DIRECTOR

R. C. TALWAR

PRESENTS

ASHOK
KUMAR

SURAIYA

IN

KHILARI

WITH

INDU—SUNDER—ERUCH TARAPORE

AND

KUMAR

A SCINTILLATING LAUGH-LADEN

HIGH STRUNG DRAMA

WITH A BRAND

NEW IDEA

MUSIC

HANS RAJ BEHL

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SONGS

NAKSHAB

DIALOGUE

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★ UNSUNG HEROES ★
OF THE INDIAN FILMS

This is the fourth article in the series "Unsung Heroes of the Indian Films." The first three "The Car Driver" and "The Beauty Maker" and "The Setting Misty" appeared in our previous issues.

FILM EDITOR

Do you know that for every 10,000 feet that you see of an average picture on the screen, no less than 100,000 feet or even more in some cases was actually used and most of it put away as waste?

Who does this work of picking and choosing, of rejecting and accepting from such footage? And why does he do it? How does he secure this privilege?

Replies to these questions explain the work of the Film Editor who is a very important man in this business of producing pictures. Most of the well known directors in India and also in Europe and America have originally been Film Editors.

We hear of editors chiefly in the newspaper and the periodical world. We know that their work often consists of correcting, cutting down, rewriting, expanding and even commenting. Some of them write very little of their own. But they know well how to tell good from the bad of other people's writings.

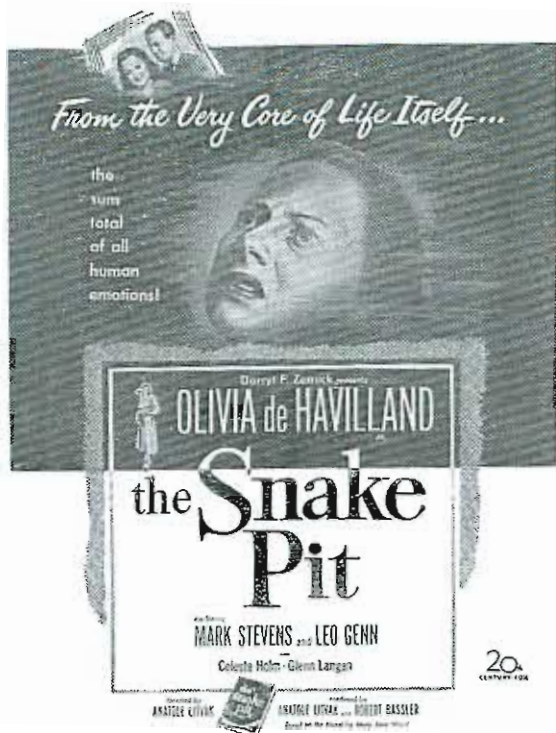
Well, a film editor's job is very similar to this. He is entrusted with a dozen versions of the same scene or sequence from a picture. He has to exercise a keen eye on these takes and retakes and make a final choice of the best from

these. For this he has to cut mercilessly. That is why out of 100,000 feet of film shot, he chooses only 10,000 and makes a connected, consistent, continuous story on celluloid and nobody blames him for doing so. On the other hand his skill is said to be in rejection more than acceptance.

The stars and the directors get most of the publicity and fame but it is entirely in the hands of the film editor to make or mar them, but he gets his name mentioned but once when on the release day all the credits of the films are mentioned in the big advertisements. Producers of pictures, however, make out with their professional acumen, the value of the film editor, from the quality of the film. The film editor can show to advantage the camera-man's work, if he is a practised hand at cutting and has a keen, aesthetic eye.

Always behind the scenes, unnoticed by film fans, away from public gaze and in the cloistered solitude of the cutting room, the film editor does his quiet work of providing amusement and education to the filmgoers. He may be unsung, but he is a hero all the same. He occupies what may be called a key position in the organization of a cinema studio.

Inscribing a brilliant new chapter
in the annals of Screen acclaim!



WINNER OF 53 AWARDS

OLIVIA DE HAVILLAND voted best actress of the year
by New York Film Critics, Circle.

G-A-I-L-A P-E-R-I-P-E-N-I-E-N-T-I-E S-O-O-N.

News From

20th CENTURY FOX

First a Rejected Novel.... Now a Towering Best-Seller

The Snake Pit, 20th Century-Fox's picturization of Mary Jane Ward's widely discussed novel, which has sold more than a million copies was originally rejected by her own agent, the author recently admitted.

She confessed that not only her literary agent but several publishers turned down the daring unorthodox story before she personally sent it to Random House which agreed to publish it for its prestige value, even though expecting to sell only about 5,000 copies.

The screen version of her novel, which stars Olivia de Havilland, Mark Stevens and Len Genn is different from my story only in that it has been lightened, Miss Ward says "but the degree of fidelity is remarkable."

In paying tribute to Darryl F. Zanuck, 20th Century-Fox Production chief for entertainment values of the picture, the author said she is happy to know it has so many elements of suspense, "love, humour and faith." Miss Ward says she thinks that Zanuck and Director Anatole Litvak, who co-produced the film with Robert Bassler, in selecting Olivia de Havilland to portray heroine Virginia Cunningham, "chose an intelligent, wonderfully sensitive actress and that the part was given real meaning by screen writers Millen Brand and Frank Partos."

The Author, who is constantly asked if *The Snake Pit* is her first book, has written two previously

published novels, "The Tree Has Roots" and "Wax Apple", both of which had a combined sale of only 5,000 copies. *The Snake Pit*, however, is still going strong. And although condensed versions of it have appeared in several magazines and two publishers have reprinted it, there is a counting demand for new reprint copies which the publishers promise to meet.

The Aga Khan's Trophy

Rita Hayworth's father-in-law, the H. H. Aga Khan, is expensively represented in 20th Century Fox's forthcoming production *The Bandwagon*.

Not in person, but via a personal trophy.

Part of the props decorating the movie bedroom of Adolph Menjou, who plays the movie producer that unwittingly discovers Betsy Drake, is a silver-mounted, polished pair of ivory elephant tusks. The trophy inscription reads:

"Shot—German East Africa—by Aga Khan 1899".

How did it get on the set? Studio property head Tom Little bought it years ago at an auction. Wags think it would be an idea for Miss Hayworth to purchase it to present to her papa-in-law, but six-foot-four Mr. Little says it is too valuable to sell. "Anytime we have a scene where the props must suggest the inhabitant is a big game hunter, among other high-time occupations, we just get out the Aga Khan's magnificently mounted trophy and we know we're safe."

Hollywood's First Lady—Lovely Loretta Young

Motion pictures are more a part of Loretta Young's life than perhaps any other star in Hollywood. Few actresses have been cast in so many big productions or have been starred opposite to many of the screen's leading gentry. Loretta's name has been linked in lights



Loretta Young with Robert Taylor, Robert Young, Cary Grant, Gene Raymond, Ronald Colman, Charles Boyer, John Boles, Clark Gable, Don Ameche, Tyrone Power and Joseph Cotton. It is probably coincidence, but Loretta has played the title role in 16 of her films. Now she plays the mother in *Mother Is a Freshman* who solves her financial problems in following her daughter, to the college, where she falls in love with the

object of her daughter's affections, the professor enacted in the film by Van Johnson.

Letter to Three Wives — An Unusual Comedy

For a film to grace the screen of world's most famous and biggest theatre—Radio City Music Hall, is in itself an honour and guarantee that it is the best of its kind. *Letter to Three Wives* which was released at the Radio City recently, has one of the most unusual story ideas yet put on film. It's brilliant cast is headed by Jeanne Crain, Linda Darnell and Ann Southern. They play the wives respectively of Jeffrey Lynn, Broadway star Paul Douglas in his first film role and Kirk Douglas. The immediate action of the intricate, yet wholly entertaining story of *Letter to Three Wives* takes place in a single day, when the three girls leave on a picnic excursion with the unsettling news that "Addie" their town's most attractive unattached female, has left town with one of their husbands. Though "Addie"



Jeanne Crain, Ann Southern and Kirk Douglas in 'A Letter to Three Wives' produced by 20th Century Fox Corporation.

is never shown in the picture, her haunting voice rings in the ears of each wife as she searches her marriage, convinced that her own husband has good reason to leave her.

Suspense and sympathy for the romantic problems in marriage builds to the picture's many laugh-packed surprises as the story unfolds. It is not until the last 60 seconds of the picture that the answer is revealed.

Mr. Belvedere—The GENIUS

It is becoming increasingly difficult at times to distinguish between saucy, caustic Clifton Webb and the assured, self-styled genius, Lynn Belvedere he has made famous on the screen (who does not remember the film *Sitting Pretty*).

During the filming of his latest comedy, *Mr. Belvedere Goes to College*, (what he does to the college, should not happen to a college) Webb and 20th Century-Fox director, Elliott Nugent, discussed a scene in which the confessed genius plays a piano concerto.

The dialogue has someone ask Belvedere if the concerto is a Beethoven composition. The star replies: "No, BELVEDERE".

"We could play it true to type," Webb informed Nugent, "simply by using the concerto I wrote."

"Do you write music, too?" the director asked. "Of course," replied Webb with his inimitable "nothing-is-impossible" tone. Nugent admitted he knew Webb was highly versatile but still did not believe the star. So Webb played his concerto, in the presence of the studio's musical director, Alfred Newman and Nugent.

Webb said he wrote the concerto, "Rain", as a tribute to Jeanne Eagles and named it after her greatest stage play of that title.

Since Nugent himself one of the most versatile men in the entertainment field—actor, writer, director and producer—has been telling Webb is nearly as fabulous off the screen as he is on.

Gene Tierney:

Gene Tierney has a strong hunch that her days of anguish and suffering on the screen are now over and with her role as a comedienne in 20th Century-Fox's *That Wonderful Urge* Gene admits



Gene Tierney she may have balked at some of the heavy assignments handed her but her role in *That Wonderful Urge* makes up for everything.

Gene plays a wealthy heiress who owns a chain of grocery stores which she mistakenly believes attracts the men. When Tyrone Power, a newspaper reporter, trails her to Sun Valley to get the latest story of her current romance, Gene turns the tables and lets him get a taste of having his love aired in banner headlines on the front pages of the country's newspapers.

"This is like being reborn," she points out. *That Wonderful Urge* is what I call a robust comedy. It has the sparkle and wit and amusing situations and any actress would like because she can be assured that the audiences will like it."

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News From
WARNER BROS. STUDIOS

Heavy Production Programme Announced By Warner Bros.

Jack L. Warner has announced a record Warner Bros. production programme for 1949 and beyond, which will go into high gear immediately with eight important motion pictures scheduled to start within the next six weeks.

The greatest number of stars in Warner Bros. history will headline the new programme, Mr. Warner stated, with the pictures to be made in the next several months being selected from 46 story properties now in various stages of preparation.

"Under contract to us and long identified with the Warner star family are: Lew Ayres, Lauren Bacall, Humphery Bogart, Jack Carson, Dane Clark, Gary Cooper, Joan Crawford, Bette Davis, Errol Flynn, Danny Kaye, Viveca Lind-

fors, Gordon MacRae, Virginia Mayo, Dennis Morgan, Wayne Morris, Patricia Neal, Edmond O'Brien, Eleanor Parker, Claude Rains, Ronald Reagan, Zachary Scott, Alexis Smith, and Jane Wyman."

Under terms of a contract just negotiated, Marlene Dietrich will join Academy Award winner Jane Wyman in starring cast of *Stage Fright*, to be directed in England by Alfred Hitchcock.

Warner Bros. Film Famed Stage Hit "John Loves Mary"

John Loves Mary, the uproarious romantic farce, that wowed the Broadway for a whole year, has been transferred to the screen by Warner Bros. with Ronald Reagan, Jack Carson, Wayne Morris, Edward Arnold, Virginia Field, and the new star, Patricia Neal. This picture directed by David Butler,



Alexandre De Manziarly, French Consul in Los Angeles, with Jack Warner and Harry Warner of Warner Brothers and Capt. Pierre Lancelot, Naval Attache of the French Embassy at Washington on the occasion of bestowing on Harry Warner the Cross of the French Legion of Honour for outstanding services to France.

one of Hollywood's most versatile directors, with Jerry Wald producing.

Patricia Neal, Warner's newest importation from the Broadway stage, makes her film debut in *John Loves Mary*. She comes to the screen with an imposing array of Broadway awards for her outstanding performance in the Lillian Hellman drama, *Another Part of the Forest*. She was born in Packard Ky., reared in Nashville, Tenn., educated in Chicago at Northwestern University, and has only been in the professional theatre a little over two years. She is considered one of the most important newcomers to hit Hollywood in years.

Reagan plays John, the hapless hero who is confronted with a romantic obstacle in the person of an English war-bride. Carsor



Danny Kaye seen here as a strong man in Warner Bros. comedy "Happy Times."



Glamorous dramatic star Joan Crawford in Warner Bros. "Flamingo Road."

plays his none-too-bright buddy, offering the star a chance for some of his broad comedy characterization. Arnold, of the infectious laugh trademark, is a Washington politician in the sprightly comedy. Honours Memory of Barrymore

In sentimental tribute to the memory of John Barrymore, his friend and companion, Errol Flynn wears in Warner Bros. handsome Technicolour production of *The New Adventures of Don Juan*, the handwrought order chain with emerald pendant worn by the late actor in the *Don Juan* of two decades ago.

It is the only ornament on the forest green velvet costume, most lavish in Flynn's luxurious wardrobe for the Jerry Wald production for Warner Bros., in which he makes his Court appearance.

News From
UNITED ARTISTS
Division Of Western India Theatres.

Hollywood Has Smiled On
Ella Raines

Green-eyed, brown haired Ella Raines, has had one of the most meteoric rises of any girl entering the picture business without an extensive acting background. That was five years ago. Since then she has had roles in twelve pictures and ten of the parts were leads. Her latest picture is *Impact*, a Harry M. Popkin production, in which she co-stars with Brian Donlevy, Helen Walker and Charles Coburn.



Ella Raines

The picture, a stirring drama of conflict between a man and woman who once loved each other deeply, is being released by United Artists. Ella plays the role of the other woman in the film, but in this case the other woman is the good girl who eventually gets her man.

Ella has generally been accepted as the typical American girl—well - educated, well - groomed, healthy, outdoorsy, able to hold her own and stand up for herself. And this is the type of role that she wants to play. If she has her way, there will be no glamour girls for her, and no phoney interpretations.

Anna May Wong Returns To
Screen In "Impact"

Good news to many fans of Anna May Wong is the fact that she is returning to pictures after more than four years of retirement, in Harry M. Popkin's drama *Impact*, United Artists release.

"I am glad to be doing a Movie again," said Miss Wong, "instead of being just a technical advisor as I was during the War years. But I'm only going to go into roles I like. Otherwise I'll continue my lecture tours on Chinese Customs."

Miss Wong has spent several years lecturing at Women's Clubs, telling women about household customs in the Orient, and stressing Oriental beauty habits.

Donlevy Has Forceful Dual Role
In "Impact"

For years one of Hollywood's tops stars, Brian Donlevy is the answer to a movie director's prayer for an actor who can fight a man or make love to a woman with equal skill. He likes the change of pace in his screen life as he does in real life and has welcomed the recent trend in his career which has alternated his earlier "tough guy" characterizations with a more sympathetic type of portrayal.

Impact in which he plays an industrial magnate who temporarily loses his identity and, when he recovers it, finds himself facing trial for a murder he did not commit.

BOGART at his BEST!



**"LIVE FAST, DIE YOUNG
and have a good-
looking corpse!"**

*Sometimes tender,
sometimes shocking,
and at all times completely compelling...
a great novel unfolds
its drama of Big City
crime and passion.*

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MACREADY ROBERTS PERRY**

Screen play by Daniel Taradash and John Monks, Jr.
A SANTANA PRODUCTION OF THE NOVEL BY WILLARD MOTLEY
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A lost girl from anywhere who married for
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Nick Romano, the sensitive boy who dreamed
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News From

COLUMBIA PICTURES

**Bogart 'Find' Is Tough Guy In
Tough Role**

Just how tough does a man have to be to portray the toughest killer in modern literature in a picture starring the screen's most famous "toughie," Humphrey Bogart?

Bogart himself found the answer in young John Derek. Hollywood newcomer introduced in *Knock On Any Door*, the Columbia picture. Based on Willard Motley's best-selling novel of big city crime and passion, *Knock On Any Door* is the brutally honest story of a boy who wanted to live fast, die young and have a good-looking corpse.

Derek is a young ex-paratrooper with service in the Pacific, a graduate of one of the Army's most hardening training programs. A born athlete, he swims, rides horseback, enjoys football, judo and boxing. His first job, at the comparatively youthful age of 15, was as breaker of horses on a California ranch.



John Derek



Cornel Wilde is teamed with his wife, Pat Knight in Columbia's high tension drama 'Shockproof.'

A native of Hollywood, son of early screen personalities, Derek originally was headed for an art career until he came to the conclusion that renown comes to most painters only when they are dead. At the age of 17, he started after Hollywood fame, and spent a year being groomed by David O. Seiznick's drama school staff. The war interrupted Derek's screen career before it even had begun, and when he returned to Hollywood he found there no longer seemed to be room for him. Derek knocked on studio doors with a regularity which became monotonous but never discouraging.

Bogart signed Derek for the *Knock On Any Door* role, that of *Pretty Boy Romano*, a baby-faced Skid Row killer. Only after the contract was signed did Derek remind the star that they once had met before. Derek was training then with the paratroopers, in the Colorado desert where Bogart was filming one of his greatest pictures, *Sahara*. At that time Bogart neither offered Derek a job nor told him to "look me up in Hollywood." They were just people doing their separate jobs, who met and passed on.

Knock On Any Door was made for Columbia release by Bogart's Santana Productions. Robert Lord produced the film, which was

directed by Nicholas Ray from the screen play by Daniel Taradash and John Monks, jr.

Sabu, Gail Russell, Turhan Bey
Co-Starred in 'Song of India'

Sabu, Gail Russell and Turhan Bey are starred in *Song of India*, film, said to balance the rich splendor of exotic India with the wild savagery of its roaring jungles, has been praised by advance audiences for its romance and its realism.



Gail Russell

Sabu is seen in *Song of India* as a loin-clothed "prince of the jungle," ruler of a wild domain in which native superstitions prevent the harming of the wild animals. Miss Russell is a rajah's daughter bent on "hunting" the beasts with her camera. As her fiance, an Indian prince, Turhan Bey is determined on capturing the animals for later exhibition.

The immediate conflict between the two men, over the fate of the jungle animals, grows in intensity with their rivalry for the girl's love. *Song of India* reaches its dramatic climax with a knife fight between the two princes, and the desperate efforts of an injured Bengal tiger towards revenge.

Appearing in featured support of Sabu, Miss Russell and Turhan Bey are Anthony Caruso, as one of Bey's aides; Aminta Dyne, as Miss Russell's companion on the jungle excursion, and Fritz Leiber.

UFAKORI

Produced by **RAVINDRA DAVE**

Music by: **HANSRAJ BAHEL**
Story-Songs and Dialogues: **MULKRAJ BHAKRI**

Directed by **RAMNARAYAN DAVE**

MANORAMA. *Rehmat* BHUSHAN
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