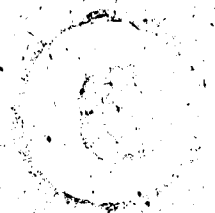


Talk a Toone

VST. VIII.

No. 12

Feb, 1945



JL
NW 2, N38
N45.8.12
162188

आम्रपाली



ARITA DEVI, PREM ADIB
ROON...JEEVAN...JAGDISH
GULAB... IN

TALKATONE
INLAND 12 (ESTD 1935) FOREIGN 11/9
FEB '45.

AMRAPALI

A MURLI MOVIE TONE PICTURE

DIRECTED BY
NANDALAL JASHWANTLAL
PRODUCED BY
LAXMI PRODUCTIONS
WHO GAVE YOU
KADAMBARA

FEBRUARY 1945

TALK-A-TONE

*She will bewitch you to love her
more than ever*

IN

VALMIKI



BAMA'S
STAR STUDED
PRODUCTION!

Produced by
R. S. MANI

AT
Newton Studios

Directed by
ELLIS R. DUNGAN
&
M. L. TANDON

DISTRIBUTORS

For Andhra: RAM NARAYAN PICTURES
For Bombay: LIM. A. BILLIMORIA
For Nizam: DECCAN FILM DISTRIBUTORS

FOR OTHER TERRITORIES

BAMA FILMS
Langs Garden Road
Mount Road, P. O., MADRAS

FEBRUARY, 1945

TALK-A-TONE

*A story that lays bare the chivalry and the
heroic stand of a Rajput lady—MAYA—as against
the evil designs of a scheming prince !!
vividly brought to the Screen*

in

JUPITER'S *Mammoth Production*

MAHA MAYA



STARRING

P. U. CHINNAPPA R. BALASUBRAHMANIYAM M. S. SAROJA
P. KANNAMBA N. S. KRISHNAN T. A. MADHURAM
and a host of talented artistes

★
Direction:—ELANGO VAN & T. RAGHUNATH

Grand Gala Opening—at **PARAGON, Madras**
on Friday the 16th February 1945

CITY RIGHTS CONTROLLED BY

MAYA FILMS, 43, Bunder Street, G. T., MADRAS

LOOK OUT

For the picture with a new Message!

The unforgettable story of a saint that
NAGIAH - - - immortalised Carnatic Music!

in **THYAGIAH**

*Supported by:*

JAYAMMA
 SARITA DEVI
 JAYAVANTI
 HEMALATA
 LINGAMURTHY
 ROYAPROLU
 NYAPATHY
 RAGHAVAN
 Etc., Etc.

*Director:*

V. NAGIAH

Associate Director:

P. RAMAKRISHNA



PRODUCERS:

SRI RENUKA FILMS LTD., 16, Dr. Nair Rd., T'Nagar, Madras

"Breathes there the man with soul so dead
 Who never to himself hath said:
 This is my own, my NATIVE LAND?"



PRABHAKAR PICTURES'

SUVARNA - BHOOMI

Brings a glorious creation
 throbbing with the
 ideals of
FREEDOM
 and
PATRIOTISM

Starring:

LEELA BAI—SUARNALATA
 NANDREKAR—CHANDRAKANT
 and others

*Producer & Director:***BHALJI PENDHARKAR***World rights with*

M/s. Maneeklal Chunilal & Sons Ltd.
 Chowpathy Chambers, BOMBAY 7



289, ESPLANADE, G. T., MADRAS.

Editors:

P. D. THAMBI

P. K. THAMBI

Vol. VIII

February 1945

No. 12

Stop this Aping

*"This tardy apish nation**Which limps after base imitation"*

..... were the immortal lines written by the great poet Shakespeare of his own countrymen, not in anger but out of anguish. Nothing is more true of our film folks than the import of these two lines. If the poet found it imperative to label his own countrymen with these lines, we are pained to observe this reprehensible mentality much too pronounced among the people in every branch of the Indian Motion Picture Industry; starting with the producers down to the extras.

Borrowing is, of course, not a crime but it would be sensible if the good qualities and aspects are picked, and intelligently applied in their respective spheres. But quite the reverse seems to be the order of the day with our film Moghuls. The film producers have made it a policy to imitate things that help them to gain quick and easy money, no matter how low they had to descend and at what moral sacrifice. The short cut method adopted by these adventurers to pile up money by aping the Hollywood method of 'Surface Glitter' and 'Sex Sophistication' throwing to the winds the realities of the day-to-day life, and subjects of national importance, is a sufficient indication of our contention.

This experiment is like one blind leading the other.

This quality of aping has found a warm welcome even among the stars. They have now the counterpart of the STAR-SYSTEM in vogue in Hollywood. But the demarkation between the two is far and wide: whereas the one in Hollywood is built on solid ground and conducted on healthy lines, our country product has had an abnormal growth with a suddenness that spells disaster to its very foundation. Moreover, while the Hollywood stars are far advanced both culturally & artistically and every one of them knows full well his or her own limitation

FEBRUARY, 1945

TALK-A-TONE

Beauty and / *Landslide of*
Romance Galore  *Songs and Laughter*

IN

PRAFULLA PICTURES'

BARIMA

Produced & Directed by:
WINAYAK

★

Starring:

The Indian Screen's Brightest Luminaries

NOORJEHAN

MEENAXI

BABY ALKA

BABY LATA

LEELA MISRA

ISHWARLAL

YAKUB

SALVI, JOG

GIRISH

DAMUJANNA

AND SITARA

Story:

V. S. KHANDEKAR

Screenplay:

ZIA SARHADI & P. DINAKAR

Dialogues:

ZIA SARHADI & M. NAWAB

Songs:

ZIA SARHADI
& ANJUM PILIBHITI

Music:

K. DUTTA

Photography:

MADHAV BULBULE

Sound Recording:

DINSHAW BILLIMORIA &
V. CHAVAN

For Territorial Rights Enquire:

MANZOOR PRODUCTIONS

163, CADELL ROAD, SHIVAJI PARK, BOMBAY 28

FEBRUARY, 1945

TALK-A-TONE



Mehtab gives a stirring account of herself in the poignant role assigned to her in "PARAKH"

and are running it as an organised institution, this system has been built in India on a fragile foundation and developed on a racket-fostering basis with no star knowing his or her own worth.

This system has been given a start by an unscrupulous few and has been unwittingly encouraged by the dunder-head Producers, that to-day even an average star demands four to five times the amount he or she previously did, with the result that the payment to the artistes alone exceeds 50% of the production cost. But the irony of it is that these so called stars do not seem to base their demand on their supposed knowledge of film acting, but on their face values.

The cumulative effect of this aping business has only fructified in bringing forth the meanest pictures at staggering cost.

But how long are we to permit this anomalous state of things to continue? Will the Indian producers have sufficient courage

to discard the present type of pictures and base their appeal on simple decencies and heroics of every day life? And is it not high time these stars are made to realise their exact worth?

These are queries that deserve a careful consideration and solution by every well-wisher of the industry. Indications are not wanting to show that the present day cine-goer is more critical and discriminative than his predecessor. Now he has started to pick and choose his entertainment. The reception accorded to an average picture now when compared to the over-enthusiastic welcome accorded to 'All and Sundry' a year back should convince the film producer of the changing Psychology of his new clientele. This should open his eyes to the fact that the present is different, and if he desires to keep pace with the times, his product should also change.

Turning our attention to the stars we feel that all exorbitant demands of the stars should be discouraged, and the stars can be shown their real status only by putting a stop to

1. The unhealthy competition now in existence among the producers themselves.

2. By introducing 'the stand-ins' whenever the presence of the leading male or female star is inconsequential.

3. By every producer making it a point to bring in atleast one fresher in every one of his pictures, if not in the steller role, atleast by allotting him or her an important and conspicuous role.

WILL THEY DO IT?



Malathi, one of the talented artistes of the Telugu screen appears again in Famous Cine and Star Combines joint production MAYA MACHINDRA.

Await!Releasing Shortly!

A Show
full of Laughs
with the
best Comedians
Heading the Cast
3 Pieces of
Rollicking
Fun and Jokes

You will never forget

IN

MODERN THEATRES'

CHOW-CHOW

Comprising of

SURA PULI SCHOOL DRAMA KALI-KALA MINOR

Starring

N. S. KRISHNAN

KALI N. RATNAM

T. R. RAMACHANDRAN

T. S. DORAIRAJ

T. A. MADHURAM

C. T. RAJAKANTHAM

T. S. JAYA

P. R. MANGALAM

FOR PARTICULARS

The Modern Theatres Ltd.

SALEM

MADURA

MEN & MATTERS

BY

P. N. GHOSH, B.A.,

(Chief. Rep., Bombay)

The I. M. P. P. A. and The Independents may combine

It is learnt from an authoritative source that the I. M. P. P. A. and the Independents whose relations in the past have not been very cordial will shortly join hands with each other with a view to making a united stand against the disruptive forces, and working in amity for the common good. They have already made a good joint start in that the recent Government order demanding of the producers among other things, the submission of the names of their respective financiers, along with those of the leading artistes, and also the synopsis of the story to be picturised, has met with an emphatic and unanimous protest from them. They have refused to take things lying down particularly when they find that encroachments on their personal liberties as it were, are, being made by the Government. Obviously this Government fiat, as I would call it, amounts to high-handedness or an arbitrary use of power pure and undiluted; and one cannot but feel shocked when its promulgators stand for Democracy. But if the aggressors contend that the proposed measure virtually aims at furthering the cause of the industry by making short work of unscrupulous producers, they must make a categorical statement to that effect, so that the public may be convinced of their *bona fides* and give them their unstinted support. All that is required is that the Government's action should be open and aboveboard.

Strange Phenomenon

It is often said by our producers that really good critics are few and far between, and what is more they care very little for the criticisms their pictures evoke. That the statement is born of undue personal vanity need not be emphasised. But that as it may, my readers will be amused if not surprised to

mark that one of our front-rank producers—of Filmistans (CHAL CHAL RE NAUJAWAN) was so very over-powered by public opinion, that he made an ungraceful attempt to ingratiate himself with the public and their accredited spokesmen, the critics, by replacing the melancholy fervour of the concluding portion of his picture with something more bright and happy after no less than five weeks' run of the same. I have only to say that in my long experience of a decade and a half, it is for the first time that I have fortunately or otherwise found a producer trying to pacify the public, in such a queer fashion. The tragic irony of the whole business is that the after-thought even, has not improved matters much.

K. B. Lall Hits a Hat-trick?

K. B. Lall was the guest of honour at brilliant parties given by Seth Jagatnarayan and Mr. Shamim of "CHINGARI" on the occasion of the silver jubilee celebration of LAL-HAVELI in Delhi, which, incidentally it may be mentioned, represents Mr. Lall's initial venture: this alone speaks volumes for his skill and ability.

I am also immensely gratified to report that the producer-director K. B. Lall, who is also the managing director of the Bombay Cinetone Ltd. has just awarded a handsome bonus to his employees on his own responsibility. This generous gesture on his part is not only an indication of his innate goodness but also brings credit to him for his business acumen and administrative abilities which have gone a long way to stabilise an almost newly started limited concern.

Mr. Lall is bound for Poona with his production unit with a view to taking the floor of an exclusive stage at Prabhatnagar made available to him by the Prabhat Chief, the ever obliging



Navin Yagnik in Rohini Pictures' "Justice"

Mr. Baburao Pai. With the preparations already made, and an exclusive well-equipped stage at his disposal we may now well expect of him to bring his mighty and spectacular production SAMRAT ASHOK to a happy termination much more quickly than he could have otherwise done if he had been compelled to work on a stage usually accommodating more than one producer at a time.

Ashok Kumar and R. B. Chunila in Delhi

I was immensely glad to meet the distinguished star Ashok Kumar and Rai Bahadur Chunilal in Delhi only the other day. The purpose of their visit, I was told, was purely for pleasure but on closer enquiry I came to know that it had something to do with Ashok Kumar's contemplated production of his own, as has already been reported by me in these columns. I have nothing more to add at the moment on that score save and except that Ashok looked very cheerful, presumably on account of the hopes that might have been held out to him by the authorities. I must now take this opportunity of offering my heartfelt thanks both to Ashok Kumar and Rai Bahadur Chunilal for the courtesy with which they received me and also for having allowed me to trespass upon their valuable time more than once. They have already left for Lahore whence they

HIS SISTER WAS HIS WORLD

The all-absorbing and self-effacing Love of a Brother for his sweet Sister brought to the SCREEN!

Almost realistic Scenes of an enemy Air Raid



MY SISTER

Rich in Emotional Appeal



Now in 5th Houseful Week at Bombay

Direction: **HEM CHUNDER**
Story: **BENOY CHATTERJEE**
Music: **PANKAJ MULLICK**

★

Spontaneous praise of critics and fans for well balanced performance of Players.

With

★ SAIGAL
★ SUMITRA DEVI
★ NAWAB
★ CHANDRAVATI
★ DEBI MUKERJEE
★ AKHTAR JEHAN
★ SUKHTIDHARA

A PICTURE WORTH SEEING MANY TIMES

Gala Opening at **'STAR' MADRAS**,
on Friday 9th February 1945

★ ★
★

RELEASING ORGANISATION

CALCUTTA FILM EXCHANGE
BOMBAY MADRAS CALCUTTA

will proceed to Peshawar and then return to Bombay.

Director Hemchunder in Delhi.

My business trip to the imperial city has been fruitful in more than one respect. It was a joyous surprise for me when the well-known distributor Seth Jagatnarayan introduced me in his office to the Director Hem Chunder of NEW THEATRES, who has been here for the last few days in connection with the local release of his picture MY SISTER. I was immensely flattered to hear Mr. Chunder speak that hitherto he knew me by name only, and that he was really glad to make my acquaintance. In reply I told him that I was equally if not more, glad to meet him. A simple, unostentatious and obliging gentleman that he is, he took great pains to convince me of his illuminating views on the direction of a picture. I must admit in this connection that Mr. Chunder has been the most favourite director of mine particularly because of his possessing the true sense of comedy of which instances are not wanting. I have also to say that I have profited much by my informal discussions with him and that I am thankful to him for the patience he bore me with while I tried to make my humble suggestions on film production. Mr. Chunder was profuse in his praise for Benoy Chatterji his collaborator. This was a revelation to me, inasmuch as I have come across very few directors who would like to share their credit with someone else.

Idiotic Pictures on Purpose

The caption applies to Hollywood as revealed by Soviet memorists Ilya and Eugene Petrow in a chapter of their 'Little Golden America' which has since been translated from the Russian by Charles Malmuth and published by Routledge, London. It virtually shows Hollywood and film making from a refreshingly fresh angle shedding much of the glamour of the celluloid city and partially reads....."It is terrible to say it right out, but Hollywood is dull and hellishly dull. And if a yawn continues several seconds in any small American town here it stretches into a full minute. And there are times when one simply

cannot muster enough strength to close his mouth."

"Christmas in America is a great and bright holiday of commerce which has no connection whatever with religion. It is a grandiose clearance sale of all the old merchandise so that with all our lack of love for God we cannot indict them for participating in this unsavoury business."

It also gives an interesting account of what they heard from none else than an American Motion Picture man. "American Motion Pictures are perhaps the only industry into which capitalists have come not for profit alone. It is no accident that we make idiotic films. They are made on purpose. Hollywood systematically stuffs the heads of Americans and befores them with its films. Not one serious problem of life will be touched in a Hollywood film.....I'll guarantee you that our bosses will not allow it. This work of many years has already yielded a frightful harvest..... American spectators have completely unlearned to think. To-day any motion picture-goer stands on an unusually low level. It is very hard for him to sit through something more significant than a tap-dancing film or a pseudo-historical play. Therefore European films, in which after all there is more sense than in the American, enjoy a pitiful distribution here. I am telling you horrible things but such is the actual state of affairs."

"We have not a single independent man than Chaplin. We serve our bosses and do everything that they tell us to do. You will ask me how is it then that occasionally there appears a few good pictures made in Hollywood? They appear against the will of the boss. They are an accident, a concession by the boss to a servant whom he values highly. Occasionally it is necessary to hide a good film from the bosses so that they will not have an opportunity to spoil them. Do you know Lewis Milestone? When he was making, *All Quiet on the Western Front*, being afraid of his bosses who have the habit of coming in during the filming to offer their advice he spread the

rumour that there were constant explosions during filming that were a menace to life and limb. The bosses were frightened and left the wily Milestone in peace. But even then he could not succeed in hiding everything to the end."

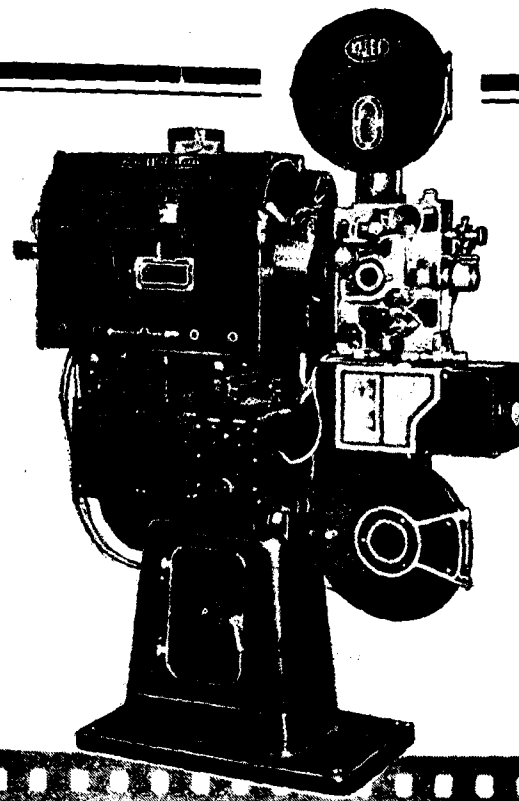
Thus we find how our American friends are making an unfair and improper use of film-making which is said to be allied to the most valuable means of visual education. I shall however feel amply compensated if our producers do not try to emulate their American brethren.

New Releases.

The period under review has been remarkable the other way round. It has seen the release of some of the worst pictures ever seen. They are Ranjit's VISH KANYA, N. R. Desai productions' GAALI, Amar pictures' ADAB ARZ. The only picture which can be, and has been, accorded a deservedly warm reception is, *New Theatres'* MY SISTER. The last two weeks have gone without a single new release. This state of torpor will continue for sometime more till it is relieved by Prabhakar Pictures' MAHARATHI KARNA, and Fazli Brothers' ISMAT. Now I take up the abovementioned pictures for short comments.



Mehtab in Kardar's SANJOG



THE DUOSONIC SOUND SYSTEM

and THE KALEE No. 12 PROJECTOR are both products of the world famed G. B-KALEE organization. Complete equipments will be available in India in about 2 months' time. Enquiries from exhibitors are cordially invited.

GB-KALEE

FORBES FORBES CAMPBELL & CO. LTD. HOME STREET BOMBAY

Vish Kanya.

You will please appreciate my feelings which prompt me to decline to write a review of the type I have just seen in Ranjit Movietone's VISH KANYA. To make myself clear I must say that the picture is an apology for one that can be called as such. The director Kedar Sharma has bungled at every step. Butchery of art and artistes, and a noble theme, and a sheer waste of valuable raw materials in these days of scarcity, should complete the descriptive poverty of the picture. The pity of it is that it comes from a leading concern known as Ranjit Movietone whose official head Sardar Chandulal Shah is never tired of pressing his claim for more licences on the ground of owning a studio.

Gaali

The English equivalent of which is "abuse" has very appropriately been chosen to be the title of a picture which by itself is an abuse or a GAALI of our motion pictures. The pretty old director Chowdhry, who is also the author of the story and the screen play has tried to lay bare the sufferings of our child-widows on the one hand, and has extolled the virtues of chastity on the other, by suggesting to these unfortunate victims of the vagaries of our law-makers, the better path of remaining true to the memory of their deceased husbands. The whole thing looks a bit anomalous. A crudely conceived story is the basis of a cumbrous scenario which is nothing more than a hotch-potch of ideas with a lot of pretensions about them. Chowdhry has evidently taken great pains to make a liberal use of epigrams and homilies; but these in no way establishes his claim to superior intelligence and wisdom, on account of their pedantry, and also because of the unoppositeness of the situations in which they are said. The most shameful part of the picture is yet to be told. My old friend evidently took leave of his senses when he thought fit to make a girl recite something in the nature of Byron's BRIDE'S CONFESSION presumably with a view to entertaining the on-lookers. It is not understood how this piece of rank vulgarity

could be allowed to stay in the picture by our ever watchful Board of Censors!

None of the artistes have done anything remarkable. The heroine, Nirmala has an unsympathetic role, but even then she is not bad. The young and sprightly Manjula looked precious chiefly because of the director's mishandling her. Kanhaiyalal is wasted, while Yakub is nothing more than his usual self. Karan Diwan is more like a shy school master than a screen hero. Songs and music are tolerable on the whole. Audiography is not up to the mark. Photography is however fairly satisfactory.

Adab Arz

Is another picture based on a story by the same old Chowdhry, who is also the author of its Scenario. The discredit of direction goes to him. To start with I may say that as the picture unfolds itself on the screen, one detects painful attempts of its maker to drive home to the audience the evils of the practice of making invidious distinction between man and man. This has been so crudely done through disconnected and illogical sequences that it seems that the director lost himself in the labyrinth of lofty ideals and tall talks which are nothing more than a confused heap of matter leading no one anywhere. As I would not like to waste my energy and space I close with the observation that at the most this is a picture by courtesy. There are a good lot of artistes headed by Nalini Jayavant who, however, has not disappointed. Songs, music, and the technical qualities of the picture are disappointing.

My Sister

Is a well rounded tuneful picture based upon a gripping yet simple story in which the director Hem Chunder and the story writer Benoy Chatterji have made the best of a bad job by deftly introducing so many items of propaganda that it in no way looks spurious, and deprive the picture of its intrinsic value. The lively but insinuating satire coupled with the humorous punches which have a jest of their own on account of their subtlety, adds no little to the favourable impression



Mumtaz Ali in his usual role appears again in B. T's. JWAR BHATA.

it makes on the audience. The main defect of the picture is its uneven tempo which is unusually brisk in the first half, and just the reverse in the second. Personally I do not like much the stage-locale which has even an animated song to recommend. Unfortunately this has assumed the form of stunt, as it were on account of its repeated use. All these defects are ignored without an effort when one considers that the picture has presented the public with three new faces their freshness alone will tend to make a critic lenient. Out of these the little Akhtar Jehan has given the best performance. The heroine Sumitra Devi looks a little stiff and shy while the pretty Suktidhara has not much to do. Saigal has acquitted himself well, and of course no performance will be too much for a seasoned artiste like Chandravati and Nawab. The songs and the music of the picture are a delight to the ears and it is small wonder when they are sung by Saigal and set to tune by Punkaj Mullik. The technical qualities of the picture are fairly satisfactory as they do not reach that height of efficiency which could be found in New Theatres' earlier productions.

In short MY SISTER is a sensible picture which combines plenty of entertainment and right type of comedy to boot.



a TAJ MAHAL PICTURE
Under production at Filmistan, Bombay Studios, Goregaon

FOR PARTICULARS APPLY:

TAJ MAHAL PICTURES
94, GHODBUNDER ROAD, MALAD

Film Fans' Forum

(Readers' Mail is answered here in a sportive tone, with personal satire to none. Only letters bearing full signatures and addresses will be considered. Address all queries about your favourite stars and films, to Editor, Film FANS' FORUM, TALK-A-TONE, MADRAS.)

G. B. N. Raj, Mysore.

What is the reason of Y. V. Rao's sudden visit to Mysore?

Why get groggy about Y. V. Rao moving about! He has the basic right as any individual to do so, and he is in a business which sometimes finds him scope to pay a visit to his Bangalore home as occasion demands. Even if he did meander into Mysore, he is a film man. Isn't he?

K. Sreenivasa Rao, Samalkot.

Give me a short life history of Sobhana Samrath?

Space restrictions allow scope only to tell you that, Sobhana Samrath is a leading artiste of the Hindi screen who made her debut in "Orphans of Society" of Kolhapur Cinetone. At present she is working for Janak Pictures "Nala Damayanti"

R. G. Swamy, Mysore.

Who is the best Director of the Tamil screen?

K. Subrahmaniam might lead but doesn't. The 'Also-rans' seem to be clamouring for him, if he would climb down.

Jayaram, Madras.

Please let me know whether anybody has produced **Ramadass** in Telugu or in any other language so far?

Oh, Yes! This subject has been hashed thread bare in all languages. **Ramadass** has graced Telugu screen twice in 1933: one through Imperial Studios, Bombay, and the other through East India, Calcutta. **Ramadass**, after his Tamil venture, ought to be feeling tired and weary.

A. P. Abdul Kadar, Negombo.

Has the beautiful Naseem maintained the reputation for beauty in "Chal Chal Re Naw Jawan"?

Our staff is too much overworked, and the space much too constricted to answer improvisations from other journals. These would be just chestnuts. So, would you coin your own queries, exclusively for us, rather than send in "Culled Gems"? Naseem's physical charms as contrived on the screen are the product of Cine-technicians and her publicity man. Maintaining that appeal is not essentially her lookout, obviously. However, if Naseem is not so fetching in "Chal Chal Re Naw Jawan" as she was in "Pukar" some screw had remained loose. Naseem is an intelligent artiste and knows her values. Her next work will surely set things right

What has happened to our friend Thyagaraja Bhagavathar, the copper-voiced shouting musician?

This when Mr. Bhagavathar is in duress, is just as inopportune as it is *Subjudice*. We shall let him bide his time, and hark back to our favourite symposium later.

Leela Pathirana, Ceylon.

Is T. R. Rajakumari a virgin and does she know English?

She is virgin, in the sense, she is not yet committed to another for ever. This is a Jack-in-the-box popping of an eccentric introvert. As for her knowledge of English, please be consoled by the information that Rajakumari understands the implications of your first query.

C. V. Dharmasena, Ratnapura.

Are there any stamp collectors among the film stars?

Yes, there are. But they collect current stamps of Indian origin for posting their daily communications. Philatelists, none.

A. M. M. Reyal, Colombo.

Ministers of States, and principals of colleges appealed to the boys and girls to give up seeing pictures. Will these harm the film industry?

If you mean by *these*, their appeal, our answer is definitely No. The film industry, as any other potent industry has come to stay.

Do you think that a cry in the wilderness can stop over 50 million people spread throughout the world who are attending the 'cinema' every day? It will stay, whatever anybody may say or do to it.

Further more, the present generation of boys and girls does not subscribe to the old school of thought, nor do they like the idea of taking things lying down. The present set has so developed the faculty of discrimination to a degree, that they have more confidence in their own judgments than be merely dancers to the whimsicalities of the orthodox set.

What makes actresses avoid marriage; are they prohibited to marry?

Of course not. But a girl or a woman, before she could be acknowledged publicly as an actress is put through the mill innumerable times that, by the time she becomes an accredited actress she develops a

FILMS FOR THE PEOPLE

Short Films on India's Art and Culture, her War effort, her Industrial, Agricultural and Economic problems have proved by far the most popular means of conveying effective pictorial information to the masses.

In 1945 Information Films of India will be presenting more short subjects dealing with the daily life of the country, the problems of the moment and the equally important ones of Post-war Planning and Development—Films that **inform, instruct and inspire.**

INFORMATION FILMS OF INDIA



BEGUM PARA—PREM ADIB
HAVE SEIZED

ALL THE NATION'S HEART

It's New in Every Part



PRABHAT'S

CHAND

IS NOW THE FIRST CHOICE OF EVERY CINE-FAN

Distributors:

FAMOUS PICTURES, Bangalore City.



sort of contempt for this institution of "Marriage". Both consciously and unconsciously, she thinks it beneath herself to enter into matrimony with an honest man.

V. Lakshmanaswamy, Erode.

Can you tell me what happened to the campaign for 'Simplifide Speling' and Speech?

Yes, with a little bit of guess work. Obviously they have joined forces and started running PICTUR-POST.

C. S. L. Narasimhan, Madras.

Herewith, the query sent by me to Filmindia and the answer thereon. Could you give me your opinion in the matter?

"Pictures of Draupadi on your cover unnecessarily expose the artiste too much. Draupadi was an ideal of Hindu womanhood, then how do you explain such a pictorial representation of her?"

"Tell me, was Draupadi wrapped in blankets? What do you think was Draupadi—a piece of cheese to be wrapped in a wax-paper? She was a beautiful woman and not in a veil. How else should she be dressed within the limitations of decency and art? In the South, I have seen in the streets thousands of woman without the upper garments. How do you explain this phenomenon? Or do you label them merely as 'untouchables' and leave them at it? There must be some history behind their present costume."

You are indeed an impossible person. Mr. Baburao Patel of FILMINDIA has given you a characteristically straight answer to your straight question. You ought to have shown greater consideration to your connoisseur of Mr. Patel's stature. You are lucky to have fetched a reasonable answer, instead of his usual volley of 'Billings-gate'.

Patel is an inspired writer, poet and artist. His versatile brain harked him back to the days of India's pristine glory, in search of Draupadi's costume and deposited in South India to those ancient time—Sushila Rani, a South Indian, you know—and her Draupadi costume is the consequence.

In his peregrination, in and around the South, he came on herds of females, prowling around in Eve's apparel, grassy edibles dancing from their molars. Patel's screen Draupadi is the living half of that dream.

You can measure his sense of decency in apparel even otherwise for Draupadi or Sushila Rani, to wit, in his selection of wax-paper, wall-paper, or toilet-paper, to wrapper with.

We have no means of contesting his conception of art. This art business is really a very simple business. Patel presents it that new way because he wanted to do it that new way. That is his

business. Some people see it and enjoy it, and go poetical over it, pleads Patel. It is their business. It is nux vomica to those of us, accustomed to another form of art. We hate it and feel like spitting at it. That is our business.

There is a story behind this Patel's 'South Business'.

A large number of producer-fans of Patel waited upon him to sanctify our land by treading upon it. This was three years ago. Mr. K. Subrahmaniyam, and the South Indian Film Chamber of sleeping beauties led the pilgrimage. His personal appearance was treated with a *Fete Champetry* of South Indian eves assembled for his benefit by the sponsors of this grand premiere. This touching spectacle has stuck to him since.

Above all you must remember Mr. Patel is a grand person whose gratitude and honesty transcend individual relationship, and human susceptibilities of those who had idealized him over here.

A. M. Khalid, Colombo.

Why do the film producers send old pictures over and over again to Ceylon? Are there no new pictures?

My dear friend, it is not the fault of the producers, but it is the monopolistic tendency and greed of the film distributors at your end. So long as there are Gardiners and Roches to share between them the spoils of South Indian picture distribution for Ceylon this cocoanut-shy will go on. Since they virtually control almost all the theatres spread throughout Ceylon, there is little scope for a new entrant to get accommodation. So, securely placed, as they are, they do not mind exploiting you to the last cent with good, bad or indifferent stuff. And as long as you people are content with even the umpteenth-run pictures, there is no salvation.

If you are really keen in averting the continuance of this kind of exploitation, protest, boycott such pictures and tell your friends not to see such rotten pictures. It is only then that you can bring these demi-gods to their senses. Make them feel that you are their patrons. The choice is yours, not theirs.

Are there any pictures with religious pull produced in India?

Your query is surprising. Seeing that India is full of religious fanatics, do you think the shrewd sharks of the film industry have let slip the opportunity! Mind you, not one producer has left untouched this fertile soil, of course not with any far-fetching motive or ideal nor with any ennobling thought, but with one aim and one purpose in view: to exploit the sentiments of the unwary mass for selfish, commercial ends. There are innumerable pictures in every language dealing with devotional subjects. If they have not been screened at your end it is again the folly of your distributors.

Bharat Pictures Ltd.

Presents

A brilliant array of topping entertainers

IN KALIYAN

A powerful social

Featuring :

**Ramola, Motilal
Leela Desai, Ram Dulari
and others.**

Produced & Directed by :
KEDAR SHARMA

KOSHISH

A remarkable story depicting
all that is human and aiming at
Hindu-Muslim unity.

Starring :

**Husan Banu, Trilok Kapur
Yakub, Mirza Mushraff
Sunitra and others.**

Directed by :
RAFIQ RIZVI



SHALIMAR'S GULAMI

A pathetic true to life tale of
India's woes !

Featuring :

**Renuka Devi of 'Naya Sansar' fame
David, Rajkumari Shukla
and others.**

Produced & Directed by :
W. Z. AHMAD

Shalimar Production

No. 6

STILL UNTITLED

For Particulars :

BHARAT PICTURES LTD.,

BOMBAY-7

KARACHI

LAHORE

AKOLA

Gemini-A Rope of Sand

By PAZHI

Some time back, a journalist from Colombo had a go at bally-hooing Gemini's cinematic antics as 'gigantic', 'superb', 'colossal' and everything superlative and clinched the issue by dubbing its chief as a 'brainy genius', working sixteen hours a day. This stampede of unreasoned adjectives stumped us who knew the stuff, the whole racket is made up of.

If Gemini is a genius of the brain, I am Primo Carnera of the brawn. Well, my friends think I am a shrimp !

My contention to Gemini's claim for intellectual supremacy, or cinematic achievement, is broad-based on a few elementary tests and principles. They may be controversial and debatable. I advance them subject to correction but with profound conviction.

You and I, who have been working hard on the Tamil talkie and film-journalism for over a decade, know by experience what is a studio-organisation and how desirable and important it is to establish pleasant relations with the press and the public. In addition, we have been irrevocably wedded to the task of bringing up the cinema from its twaddling infancy to a cheery adolescence.

When we went into making pictures, we had our wits and only a specified roll of bank-notes to do the thing, and we did our best by the whole job. There was no teasing, no wire-pulling nor Kanchanamala incidents to pock-mark our faces.

Now, cinema is being run by a pack of black-marketeers and half-wits posing as producers, their only assets being the banks and bankers who advance money like water. Heaven only knows on what backing.

And Gemini's process of getting into unproductive expenditure endlessly, without any seeming determination of contracting no more of this free largesse, is that of one walking the plank.

In all its six weary years of existence, the producers who had entered its floor for hiring it can be counted on one's fingers, and the frequent litigations, which have marked its meandering in the firmament, must have enlightened the rest.

That is probably the reason why Gemini was obliged to wangle a comparative stranger, to both our land and Tamil cinema to discover for the hungering 'Gemini Cinema addict', so many grand things in it.

Any intelligent effort, even though it is not crowned with success, can be given a deserved measure of praise. But to assert, like the village Schoolmaster, 'who, though vanquished, could argue still', that the hypothetical foes of this mammon have either been vanquished or obliterated by its success, is overstepping a visitor's privileges. This had to be exposed forth rightly, and forthwith, irrespective of our traditional respect for the guest in our midst.

A Gemini bloomer may not arouse national concern but if it is allowed to become a pattern for the future,

it is certainly dangerous. So, we will tell this friend a thing or two for information sake.

The arrogant attitude of the Gemini circle which propitiated its inauguration found an echo in the profession and left it cold and indifferent, if not hostile, to what happened inside. No one cared either, for the fabulous money bags behind that outfit, or for the power which, some whispered, would put down its detractors ruthlessly. To us, this meant nothing. We are still living in a progressive minded country, and no individual, however mighty he might take himself to be, could force down our unwilling throats his pet stars, theories, practices and pictures. We detest fascism, and despise its methods. No gratuitous insults would be taken, lying down.

Because that was what actually happened during the mock-party of the Gemini armageddon to the public.

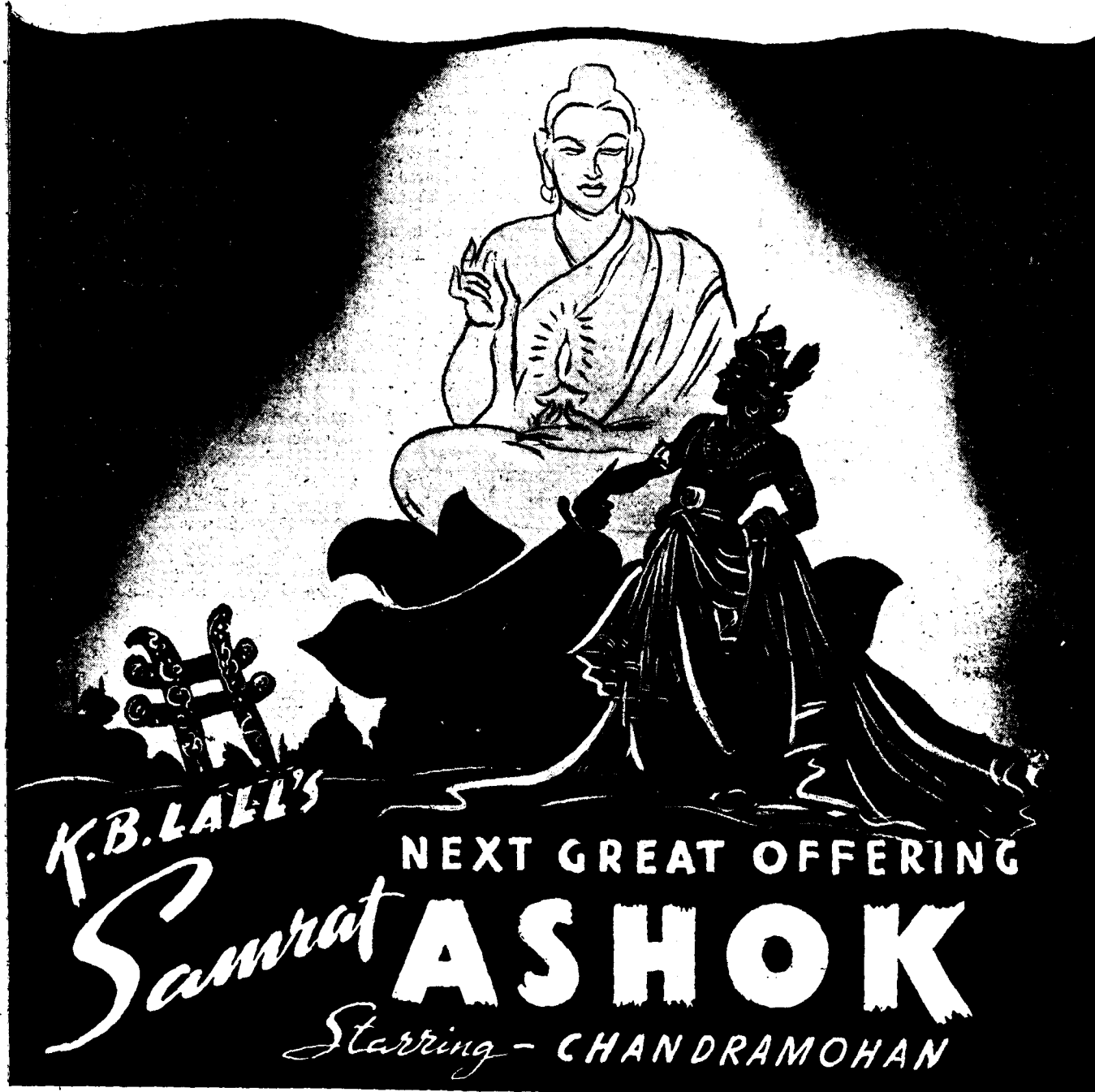
A producer, desiring the co-operation, goodwill and support of the public, had no business to tell them, across the tea-table, that 'They had taken leave of their senses in criticising Gemini and that Gemini was a demi-God, his utterances Gospel. The public would not swallow that stuff. Gemini found his match when he



Navin Yagnik and Arabinda Sen in an intriguing situation in Rohini Pictures "JUSTICE".

Twenty-three

HIS SWORD GAVE HIM AN EMPIRE BUT LORD BUDHA GAVE HIM PEACE



AWAIT!
PARCHHAEEN
(A forward step in social pictures)

with ULLHAS, SURAIYA and JAGIRDHAR of "Ramshastri" fame

PARTICULARS:

BOMBAY CINETONE LTD., Meher Villa, Grant Road, Bombay

FEBRUARY, 1945

was told in unambiguous terms that, 'One sparrow did not make a summer' and that the Tamil Cinema and Journalism did not depend on Gemini doles.

For a studio-owner doing a solitary film, on three units, for a whole year, the bluff of publicity boycott didn't pay. So Gemini with all the effrontery behind it, was condemned to live on its own.

The Party was a frame-up, got up with a view to boost the overlord and to burst rival opinions. Someone, who had jolly little to do with the talkies, called Gemini the 'Captain' of the Tamil cinema, wound up the proceedings for the day, and the establishment a year later.

The one ruling trait of our profession is its inexhaustible tolerance. Even that was piqued. We were all hit where it hurts. When our pride was publicly wounded by this juggernaut: 'We'll put these rags where they belong', we understood our duty. Gemini, sans his "Ananda Vikatan," might have had a distinguished career, not in journalism nor in films, but somewhere in Guindy and other turfs.

Then started questions, as to the Gemini *bona fides*, which led to its landslide. Kanchanamala in *Balanaganma* stopped the rot, and the press spared the rod for a while. Again, the child became spoiled.

The entry of Sekhar and Ramnoth of Vauhini marked a change in the Gemini outlook, *Mangamma* was born. This should have learned the chief but it apparently hadn't.

One is bound to ask the credentials of this Colombo celebrity to don the role of the prophet and, proclaim to the world at large, that after the war many astounding things will happen in Gemini. So many other things might happen as well, in Gemini and elsewhere, and no one would care what happened to or in Gemini so long as it did not come back to normal—an off spring of War-time!

Gemini's procrastination in production is a sin which is just as intolerable as it is reprehensible.

By his own admission, probably accredited to the boss of the show, Gemini is doling out a lakh per month and two millions are already sunk in its outlay. This, coupled with the interest and incidentals, must have reached a round colossus of a Crore.

The most liberal calculation on Gemini products cannot take the asset side of Gemini to a third of its investment, judging from the average box-office value of most of its six year work.

On all this data, Mr. Colombo has not set his brain-pan functioning. He calls it Colossal. Colossal, what?

Making friends with journalists is a good thing, but using them to



Evidently Damayanti (in centre) has something up her sleeves!
Sobhana-Samrat plays the role of Damayanti in Janak Pictures' "Nala - Damayanti"

TALK-A-TONE



This is not a portrait of a GEISHA! but that of K. L. V. Vasantha as she appears in Modern Theatres! BURMA RANI.

suit one's nefarious ends, is quite another matter, and looks suspicious.

Mr. Colombo must get this straight and make public the audited sheets showing Gemini's working, year by year. The public is concerned to learn where this money comes from. Gemini may have a lot of money-bags to back him. But he has been consistently losing and he has always been paying with a protective smile. He has been losing on a scale which makes smiling difficult.

It is our duty to invite public attention to this matter. Six years is a fair period to find out the usefulness of a studio-plant of such 'Colossal' dimensions. One asks whether Gemini is productive in the aggregate, in proportion to its capital outlay and how about the heavy deficit balances, piling up year after year?

There is no other way of cleaning up the industry save by stepping in and washing the faces of the moghuls.

Twenty-five

FEBRUARY, 1945

TALK-A-TONE

Galvanising the Nations Youth to action : : :



FILMISTAN LIMITED

Present

The Leaders of Youth

NASEEM

&

ASHOK KUMAR

IN

CHAL CHAL RE NAUJAVAN

With this Bright Array of Talents

V. H. DESAI, JAGDISH SETHI, MOTI BAI, RAFIQ,
GHAZNAVI & NAVIN YAGNIK

Directed by:
GYAN MUKERJI

Songs by:
POET PRADEEP

Produced by:
S. MUKERJI

★ ★ ★

Drawing Crowded Houses at
JUBILEE—DELHI & NISHAT—LUCKNOW

Wait for the early release in your town

Distributors:

THE GENERAL TALKIES LTD., DELHI & LAHORE

Short Films an Outstanding Achievement of 1944 !!

No review of the film events of 1944 can be complete without a mention of the really remarkable progress made by the Information Films of India in short film productions during the last twelve months. Our readers will recall that only a year back public opinion about the quality and usefulness of the short films being produced at that time was unfavourable, to say the least. The public had been fed with a number of very amateurishly produced films on war propaganda and the short films produced by the Department of Information & Broadcasting had become a synonym for ineffective propaganda in celluloid. Exhibitors as well as audiences were loud in their complaints against the quality of these films and the press, particularly cinema papers, was severely castigating these early short films. It is really astonishing to note the remarkable change that has taken place within the brief space of twelve months. To-day public opinion is certainly very greatly appreciative of the usefulness of short films and both variety of subjects on which I.F.I. have produced instructive and informative shorts in 1944 and excellent

technique that they have evolved have been responsible for this change of attitude.

Looking back on the past year one finds that I.F.I. produced excellent films like "Our Heritage", "Dances of India", "Musical Instruments of India", "Handicrafts" on the cultural side, and a host of practical short films connected with Indian Industry, Agriculture, Economics, Public Health and other vital aspects of national life. Over 45 first rate shorts, informative and entertaining, has been I.F.I.'s achievement in 1944 and Producer Ezra Mir may well look back with satisfaction on this record which is concrete evidence of what untiring energy, perseverance and craftsmanship can achieve.

I.F.I. have branched out into many new subjects and have latterly made increasing use of the diagrammatic technique as a result of which statistics, facts and figures can be graphically visualised by audiences. The value of maps, diagrams and sketches particularly to explain the significance of a difficult subject cannot be over-estimated and it is worth noting that I.F.I. even went to the length of producing two-



Rajkumari Shukla, the most reputed artiste of the Indian Screen and who has given many a poignant portrayal of character roles is now featured in Shalimar's GULAMI.

minute cartoons on Inflation, Price Control and Scarcity for explaining these intricate developments to Indian masses. This was a fine innovation almost as good as the introduction of the comedy element in their "Travel Less" Quickies which became instantaneously popular due to the presence of Bholaram—the I.F.I. Quickie character.

So as are these achievements lid the most significant feat which will remain to the credit of I.F.I. in 1944 is that by the successful production of interesting short subjects on a rich variety of topics they have demonstrated that good short films can be made in India and that Indian audiences can appreciate such subjects. Too many of our producers are prone to think that the masses will not appreciate anything except cheap romance and cheaper comedy. The success which came the way of I.F.I.'s "Dances of India" and other cultural, industrial and agricultural short films has proved positively that Indian audiences know a good thing when it is offered to them and will not necessarily extend their acclaim to muck alone.



Scene from N. T.'S My SISTER

Twenty-seven

OUR SERIAL STORY

KULADIPAKI

[By D. S. R.]

[For production rights, correspond with the Editor, TALK-A-TONE, Esplanade, Madras.]

Rupavati a medical student overwhelmed by the inspired speech of Dr. Madhusudan on the famine stricken people, sacrifices her studies and career, her entire worldly possession Rs. 2,000/- to the famine relief fund. This act of her's has disastrous effect on her aged mother who succumbs, unable to bear the shock of the poverty stricken future. Rupavati left alone, finding the world cruel and corrupt, decides to immolate herself, but she is saved by Dr. Madhusudan at the last moment, and taken to the latter's home, where before long she finds disruptive elements working against her. Rupavati runs away from the Doctor's house, and on her way detects a plot against her protector. She rushes to inform the Doctor about the plot.....Now.....read on.....Ed.

Rupavathi walked very briskly towards the market place and boarded a bus passing via Athipakkam village, and arrived at her destination in less than an hour. She saw a huge signboard announcing "Nandanar," in the local theatre; enquiring the way for the location of the Theatre she wended towards the place. The Theatre was a corrugated construction, and men, women and children were wending their way inside.

Rupavathi peeped through the window of the Booking Office and asked for Dr. Madhusudan.

"You will find him in the make-up room beyond the Theatre" came a voice.

Rupavathi squeezed herself inside, as directed, and came to a room full of people with odd make-ups. She saw Dr. Madhusudan giving directions to the artistes.

"Are you looking for any one" asked some one.

"I wish to talk to the Doctor please" said Rupavathi. The man entered and whispered something into the ears of the Doctor.

Dr. Madhusudan came out. "Rupavathi!" he exclaimed in surprise after taking a look at her, "you here, how the devil did

you manage to come." "I am sorry I could not tell you about this mess," you know I did not turn up to the house since yesterday," went on Dr. Madhusudan.

"There is something very important I wish to say, could you come down" Rupavathi replied; and both of them walked a little distance to a quiet corner and there Rupavathi related to him the Maniakar's plot to disrupt the Drama and to attack him.

"Don't worry" Rupavathi "there is plenty of time and I will make arrangements to stop this goon-daim." You know I have managed to stop the Festival, and have saved lot of lives. The Commandant was convinced about my arguments and offered to help me, he could not risk his men with cholera raging all around." After allaying Rupavathi's fear about the disturbance, Dr. Madhusudan left abruptly to the District Magistrate's place.

Within an hour the Theatre was packed to capacity sprinkled with lots of policemen in plain clothes; even the Stage entrance was strongly guarded. The show began punctually at 10 p. m. and while Dr. Madhusudan as VEDHIAR was on the stage speaking his lines a missile

shot from the audience evidently aimed at the Doctor, but it MISSED the mark and crashed the petromax light, and the policeman in plain clothes immediately seized the culprit and marched him off. Thereafter followed some commotion but the situation was cleverly managed and the show resumed after an interval of half an hour. A section of the audience went out and wanted to force their entrance into the Stage, but the plain clothed policemen rounded them off to the Police Station. Some started pelting stones and others tried to gain entrance to create more trouble. After one hour, complete calm was restored and the drama proceeded without any further mishap.

Next morning Dr. Madhusudan and Rupavathi took a train for Madras.

(At Madhusudan's residence).

Dr. Madhusudan was busy packing. "What's the idea" queried Rupavathi

"I am leaving for Calcutta and on a mission, into the interiors of famine-struck Bengal, replied Dr. Madhusudan. "I will go with you" put in Rupavathi "But what about your studies for which I have planned and arranged: No! Its good bye to my education" said Rupavathi to the surprise of Dr. Madhusudan. "I have had enough of education, and have seen life in the raw" I will go to the village and serve and save my sisters and brothers from disease and starvation; there cannot be a better service than this.

Dr. Madhusudan was electrified with the sudden but impromptuous reply of Rupavathi "That's the spirit my dear." If half of the student world could see through your eyes the misery all around, and follow your example, I am sure we would have solved all our problems.

The number one platform train (The Calcutta Mail) at the Central Station Madras was crowded with Students. Dr. Madhusudan and Rupavathi were the cynosure of all eyes, they were wreathed with flower garlands, and photographers were busy taking snaps. After handshakes and cheers the Calcutta Mail whistled, and moved away amidst, thunderous 'jais.'

Twenty-eight

THIS, THAT & THE OTHER

By WANDERER

Crowding out Kanchanamala :

Picturpost called for a straight-from-the-shoulder answer to a certain question, seeking an honest solution to the Gemini-Kanchanamala conundrum, knowing full well the actual details of how Gemini, and the men he had picked, directed a skilfully planned, sinister campaign with a celluloid beginning, a 'Sound-Negative' middle, and a picturesque end, carefully timed to clinch the reactions of the artiste and her public. The whole thing cliqued and the artiste is now outfocussed.

It is patent that *Picturpost* has tried to shove the responsibility of telling the truth on somebody else, so that, if need be, it might find an excuse for it afterwards. And, pat has come the silencer from one Mr. Seshachari, who poses himself as the friend, philosopher and guide of Kanchanamala, a professional story-teller, probably, who has a good memory and hopes other

people have not. This is silly, circumambient and facetious. Mr. Seshachari knows the facts, as we also know them, and it is no good trying to hide an elephant behind a bushel. This reminds us of the story of two soldiers who discussed girls and their attractions eternal.

Said the First Private: 'A girl's greatest attraction is her hair.'

The Other: 'No, I think it's her teeth. Sergeant, what do you think?'

Sergeant: 'The same as you, boys, but I don't lie about it! This corked further discussion.'

Mr. Seshachari has side-tracked the frank expression of truth and has gone for the Gemini detractors. His specious plea for the grand Gemini's humanity and all that is tommy-rot and tall-talk on the beanpole. In this instance, both the *Picturpost* and their contributor have muddled the bat in their belfry, unless of course, they have yet to



Sarita Devi in the role of Chapala, Chief Dancer in the Court of Sarabhoji, King of Tanjore, as she appears in a dance sequence in "Thyagiah."

Twenty-nine



An interesting dancing scene from Ramnik Productions' VILLAGE GIRL

reach the age when they can appreciate the difference between an elephant and an acrobat. Else, the legal education of the one has been sketchy and the acquaintance of the other with the English language purely platonic. We feel they are deliberately trying to talk down truth and manoeuvring under camouflage. Anyway, this proves that somebody's goose has been cooked.

Both the friends are apparently anxious to 'Bury Caesar and not praise him'. This anxiety has led them to keep the truth behind. It will ultimately eke out and put to shame its vilifiers. Therefore, we will just give them a chance to help themselves before it is too late.

Mr. Seshachari's attempt to glorify Gemini and *Picturpost's* bland complaisance is like that of the soldier who went to his Colonel and asked for leave to go home, and help his wife with her spring-cleaning.

'I don't like to refuse you' said the Colonel, 'but I've just got a letter from your wife saying that you are no use around the house.'

The soldier saluted and turned to go. At the door he stopped, turned and remarked, 'There are two persons in this regiment

A Gold Mine for Film Exhibitors!

Open for booking the best hits of 1945

PRADEEP PICTURES'

Historical hit

PANNADAI

— Starring : —

DURGA KHOTE
CHANDRA MOHAN
MEENAKSHI
AND MANY OTHERS.

Direction :

RAM DARYANI

Music :

GYANDUTT

ARATI

Featuring :

SURENDRA, VANMALA
HARISH, HUNSA WADEKAR
SEIKH MUKHTAR
and others.

Direction :

Ramachandra Thakore

Music :

Ashok Ghosh

FAZLI BROS'

Social fete

ISMAT

with

MEHTAB, NARGIS
NANDREKAR, GHORI
BHUDO ADVANI
& SHARIF (a new find)

CHAND TARA

— Starring : —

CHARLIE
SWARNALATHA
JAGDISH and others.

Direction :

Manibhai Vyas

Music :

Gyan Dutt

Await! Fazli Bros' "DIL"

FOR PARTICULARS :

JUBILEE FILM CIRCUIT

HYDERABAD (Deccan).

Branch Office : GANDHI NAGAR

BANGALORE.

who handle truth loosely, and I'm one of them. I'm not married.'

Taking shelter under diplomatic immunity is no salve for a racketeer's crouch and will lead to the washing of dirty linen in public.

But one thing. We are no milk-sop and blinking babies who could be put to bed by singing lullabies. Mr. Vasani, we feel sure, is feeling very grateful to the lawyer for the effusive panegyric. Mr. Seshachari, incidentally, forgets his profession and that it behoves him as such to tackle the legal aspect of the matter rather than indulge in heaping encomium on the qualities of the head and the heart of Mr. Vasani. It is our duty to remind him that we are no strangers either to Mr. Vasani or his qualities and qualifications. It is a futile attempt for him to carry coals to Newcastle or to sell ice to Eskimos. His diatribe is no illuminating answer to the point at issue.

Mr. Seshachari, to be fair to his profession and his legal acumen, has to come to the brass-tacks of the Kanchanamala-Vasani contract, before he flourishes the big stick in the face of Mr. Vasani's traducers. He may be overflowing with sympathy for Mr. Vasani. We are not concerned with it; we want truth, remembering Mr. Seshachari is a lawyer.

- (a) What are the operative clauses in the written Contract defining the mutual obligations and duties of the contracting parties?
- (b) Is there or is there not a clause in the Contract stipulating that, during its currency, most probably defined as the Period taken by Kanchanamala to act in so many pictures, she shall not enter into any interim contracts?
- (c) Is there any specific duty cast upon and assured by Mr. Vasani that the interval between two consecutive pictures shall not exceed a specified time-limit?

- (d) Is it anywhere stipulated that Kanchanamala shall have the right to adjudge the suitability of the role assigned to her?
- (e) What are the Penal clauses in the Contract?
- (f) What happened after Kanchanamala first walked out on Mr. Vasani (retailing the incidents that led up to it and followed the incident of Kanchanamala's voice projection &c., &c.)

Will Mr. Seshachari oblige by giving matter-of-fact replies to these questions?

And, we would remind Mr. Seshachari that equity is a very material ingredient in all contracts—that mere payment to the artiste by the Producer doesn't *ipso facto* absolve him of his other duties and obligations. An agreement which in effect implies restraint of trade or profession does furnish subject-matter for instituting a suit for specific performance and a contract is to be performed within reasonable time.

Legal ingenuity, inclusive of omnibus clauses, has yet to devise a cloak against conditions of equity.

We do not want panegyrics—we want facts and disclosures as to whether there has been correspondence between the parties on the subject or not? And Mr. Seshachari will do well to remember that the 'Oral contract' has BEEN reduced to nothingness by the written contract, and it would be fatuous to plead oral understandings *pari passu* with the written contract.

Mr. Seshachari and Mr. Vasani can successfully vindicate themselves if they would publish the text of the contract and ancillary contracts in full, in any, while releasing the entire correspondence. We believe the editor of PICTURE POST will not grudge the hospitality of his columns for the purpose.

We have thrown the gauntlet. Will Mr. Seshachari touch it, knowing that it is live-wire unless he be backed by the truth, the whole truth, and nothing but the truth?



Saigal gives a new kind of melody in "MY SISTER"

NEW RELEASES

New Theatres latest sensation MY SISTER will have its gala release on 9th February at Star, Madras.

Jupiters' long awaited MAHA MAYA will be released through Maya Films at Paragon, Madras on 16th February.

NOTIFICATIONS.

We have pleasure to inform our readers that TALK-A-TONE will be published in 40 pages instead of 32 pages as hitherto. This has been made possible in view of the relaxation in the provisions of the Paper Control (Economy) Order 1944, vide, Govt. notification in Gazette extraordinary issued on 24th January 1945.

The new feature introduced in the January '45 issue of Talk-A-Tone (MEET YOUR FAVORITE STARS) could not be continued in this issue owing to the loss of the matter in transit.

Readers of TALK-A-TONE will meet Miss CHANDRA PRABHA in the March 1945 issue.

Modern Theatres' RAJA RAJESWARI is a far fetching Comedy of Errors!

Good direction and intelligent 'editing'
enrich the picture.

Modern Theatres' 'Comedy of Errors' is definitely different from its western counterpart in theme, conception, dramatics and ideals. But the pre-requisite for both the concoctions is the same; the existence of doubles for their two human entities around whom the whole show revolves. Whereas in the one Shakespeare has built his yarn on the 'errors' committed by his characters, Modern Theatres has based its story on the ingenuity of the scheming crooks who try to make use of the existence of the doubles to gain selfish ends.

The story by itself looks spurious as it is based on certain hypothesis which should be acceptable by the discerning audience, which is very unlikely. Granted this, the story looks well on the screen.



DOCUMENTARY WIZARD.

Ezra Mir, I. P. I.'s Production Chief whose remarkable success at Documentary Films has made the Indian Short Film a real success.

The screen version of RAJA RAJESWARI in fact comprises two different major sequences and an auxiliary one, welded into a composite whole for screen entertainment. But the main plot revolves round Rajeswari the only daughter of Viryavarman, the ruling prince of Magada. The villain is Vookramavarman the scheming prime minister who covets the kingdom. To gain his ends he contrives the marriage of his idiotic son, suffering from periodic fits (on every full moon day) with Rajeswari. Unfortunately, the marriage is fixed on a full-moon day, but Vookravarmarman overcomes this difficulty with the help of the God-sent Athiroopan who resembles his son in every limb, though not in character. Athiroopan is coaxed to substitute his son in the marriage ceremony. As fate would have it, Athiroopan is dragged inside the bridal chamber where he falls in love with Rajeswari. The next day morning, the minister arranges with his men to kill Athiroopan while going down the cliff. But Athiroopan survives the fall with serious injuries. Rajeswari learns of the fraud played on her by the prime minister from Kama Rajan, who behaves like a fool and maniac with her the next day. With the blessings of SAKTHI whose help Rajeswari invokes, the latter regains Athiroopan.

What impresses one is not the story but the manner in which the directors have handled the script and exploited of the host of talented artistes within the constricted footage of eleven thousand. The whole screen-play bristles with innumerable sequences that one does not feel bored even a single minute. As a matter of fact the screen version is so full of sequences that

Thirty-two



Mr. Vinayak the well-known screen celebrity is now directing 'Prafulla Pictures' BARI MA.

it has left the directors hardly any chance to adulate on any particular starlet or sequence. And intelligent editing has helped the picture to run smoothly with fast tempo.

In spite of the presence of so many so called reputed artistes, the acting quality of the film borders on the average.

Honnappa Baghavathar as Kama Rajan acts quite creditably in such of those scenes where he gets the fits. If this could be called creditable acting, we have no objection in sharing the view. Two of his songs are good.

K. L. V. Vasantha looks short and stunted with her cumbrous make-up, and her gait throughout the show is unpoised. Her rendition of songs are unimpressive.

Mathuram as the lunatic Mohana is splendid and here it is that the actress has exhibited her histrionic talents.

But we could not for the life of us conceive how T. R. Sundaram thought fit to introduce such a vulgar comic like the one portrayed by Kali N. Rathnam who becomes repulsive to a degree on account of his reprehensible gymnastics.

Technical side of the picture is in keeping with the Modern Theatres standard, with improvements here and there.

On the whole the picture is entertaining.

FEBRUARY, 1945

CEYLON CALLING

From Five to Fifty

The Ceylon distribution rights of an average South Indian Tamil picture has risen, during the last four years; from five thousand to fifty thousand rupees. And with the issue of every fresh licence it is shooting up. Not all the money is accounted for in the contract. Only a portion of it is shown, the rest is collected on the "Black Market." You feel it is high time somebody put a "Price Control" on Tamil pictures meant for distribution in Ceylon.

Well, it is coming to that. As it is, the producers are now making hay when the Sun is shining bright but little do they realise that the cut-throat competition, which they encouraged so subtly by supplying the parties with razor blades is now nearly coming to a close. The parties have cut their throats, and now they are in search of a Doctor who would stitch-up and that too, with only one, saving further stitches...the slit gullets. Already there is a strong rumour to the effect that, there is going to be a merger and that the parties are pooling their pictures for joint exploitation and profit.

If that happens in the near future, Heaven help the South Indian Producers. They will have to treat the Ceylon Market as virtually closed, like the Burma and F. M. S. ones. Though not by enemy action but by their own greed and folly. The combination, which ever it is, will be a powerful one that will have on hand enough pictures for exhibition for another six or seven years, and the question of Ceylon rights for Tamil pictures may never arise, leave alone the prices sliding down to five hundred rupees!

Between you and me

It was rumoured that during the function given by A. GARDINER in honour of Sir Layton on the eve of the latter's departure, at the Silver Faun Night Club, an interested party enquired of another grand old

Knight Commander, when Gardiner's Knighthood was coming, and just as the venerable knight bachelor was getting into his car, late that night, he was reported to have casually whispered to look up the next birthday Honours' list.

Gardiner is getting fed up, with the film business, as he found it very unstable, flickering, and "movable" property. That accounts why he bought outright a property, immovable and unshakable, to be sure, to the tune of eight and a half lakhs.

At a time, when India's Sartorial and Tonsorial consultants, Coffee and Snuff magnates, are interesting themselves in film activities, an Income-tax advisory consultant from Colombo is busying himself in South India contacting film producers and distributors.

One aspect of his business will be advising film magnates, on the very vexed and intricate question of E. P. T. on "BLACK MONEY".

You Will Hardly Believe

That N. C. Vasanthakokilam observed the 'Purdha' while she was travelling in Ceylon.

That her first concert in Colombo was a grand success in spite of the fact that the seating arrangements were topsy turvy, that the mike was so badly poised that it was mimicking her voice too often, and when a disappointed patron yelled to have the offending mike removed, she was completely unnerved.

That Mr. Sachi who accompanied her, had an S. O. S. call to attend an important meeting in S. I. F. Commerce, Madras.

That Sachi had no other alternative but to leave, and requested his old friend W. M. S. Tampoe to look after the needs of Vasanthakokilam—who had gone to Jaffna—till he returned in a week's time.

Thirty-three

TALK-A-TONE

That, when Sachi spent restless nights on an arduous journey, wracking himself about the motion of censure and no confidence in the agenda of the meeting to which he was going, Tampoe was keeping himself awake to the needs of the distinguished guest, and charge, putting everything in his possession, car, house, etc. at her disposal.

That G. C. Roche spent over a month—possibly his longest stay at a stretch—in South India but could not clinch any deal, or transact much business, as half of the film folks were at the paddock in Guindy, watching the animals, and the other half were eagerly "awaiting further development" in a case which is expected to be "sensational" like a Tamil Picture itself.

That Angamuthu, the fore-runner of Mathuram, Rajakantam, Gnanam. Mangalam and others, has covered thousands of miles, sometimes performing in mosquito infested jungle clearings, doing her little bit for the war effort. She is some sort of E. N. S. A. and is a rage with dough-boys because of her rickety gait, her flashy tongue, and the way she blows kisses.

That P. R. Mangalam, the screen lady who had the *Thali* tied round her waist in *Raja Suyam*, is somewhere in Ceylon, and not withstanding the meagre rice rationing of one measure a week, she is hale and hearty, playing, of all parts, heroine roles!

That M. R. Santhanalakshmi found Ceylon more too conducive for her *Thani Thamzhi* expression, as the idea was poo-pooed by the stage fans who hail from a place where Tamil is spoken at the purest.

That the Reception clerk at the Gemini Studios is having his hands full chasing and scaring away the visitors from Ceylon, and in spite of his vigilance many have managed to have privileged peeps, "into the sanctum sanctorum."

That, not one of the numerous applicants from Ceylon who applied for roles in Gemini's forthcoming productions will be called up for interviews, as none of them have had previous practical experience in film acting, and Gemini is not the place, and it is not the time also, for costly experiments.

TIT BITS

By Tall Talk

Do you know that

Sadhona Bose the reputed actress and the dancing debutante has managed to secure a licence for a cultural film to be christened as AJANTA, the script of which will be written by Bagavathi Charan Varma. This act on the part of the Government has sent the entire film folks go fetish. The producers who could not bear to see a woman outwit them, have jointly recorded a protest under the auspices of the IMPPA and threaten to sue the Government for this gross insultif not what!

Shanta Apte after attending the Allahabad music conference, where she gave feats of her vocal music, rushed back to Calcutta to attend the Bengal music conference. Pity there was no other Conference to which she could honour with her fragile personality.

K. B. Dhaibar, the one time partner of Prabhat, and the producer on NAND KUMAR has been made partner of prabhat once again, through the efforts of Mr. Baburao Pai.

Sushila Rani has been able to succeed in weeding out the antagonistic attitude of Baburao towards the South Indian star whom he called sometime back as the ugly looking girl with her nose pierced on both sides. As a token of eating the humble pie he has offered M. S. Subbalakshmi—the singing idol of the South the steller role in his MATWALI MEERA. (Good Lord! What is there a woman cannot accomplish?)

Kamala Kotnis, the eye-full of the South Indian screen, has been engaged by Acharya Art Productions, Bombay.

Consequent to the resignation of Y. V. Rao from the Film Advisory Committee, and from the S.I.F. C.C. due to the unconstitutional methods adopted by the latter, S. S. Vasan.

the proprietor of the Gemini Studios is being pressed to take his place.

Saigal has been offered Rs. 45,000 for a period of 45 shooting days to play a role in Bengali picture. (It is not a surprising figure when compared with Thyagaraja Bhagavathar's demand. Isn't it?)

New Theatres' sentimental jewel MY SISTER when released at NISHAT, Lahore, broke all the records of the past 25 years and piled up a big booty.

There was such a rush at the booking office of the theatre where CHAL CHAL RE NAWJAWAN was released that a lad of fourteen in his over enthusiasm lost his life.

Four film producers are now competing for CLEOPATRA...not for the woman.....she is dead long ago, but to produce the picture. The four champions are Jayant Desai, Asiff, Shaukat Hussein and Zuhur Raja: while the former three are merely competitors. Zuhur Raja claims the priority label by purchasing the screen play from Zabak, Editor of SOUND, and by contracting Begum Para to play the main role.

Baburao Patel is going to write his autobiography and the preface will be done by no less a personage than his redoubtable secretary Sushila Rani.

All preparations for Rajkamal's AND ONE DID NOT COME BACK or Dr. KOTNIS are speedily going on. Shantaram will play the role of Dr. Kotnis, whether Filmindia likes it or not, and Jayashree will play the role of the Chinese wife. Dewan saheb will also do some acting business in the picture. Baburao, Vinayak, Salvi. Prof. Hindlikar will also be in the show.

Is it true

That G. Ramabrahmam Garu knows neither to conduct himself nor the 'Chamber' meetings.

Thirty-four

That he acts like a milksop put in charge of an unruly cowboys.

That he tenders resignation whenever threatened, not with lathis, but with intricate matters, and resumes the seat the next moment he is cajoled.

That C. V. Raman who tabled a string of allegations against Y. V. Rao withdrew it unconditionally at the very next meeting.

That MAYALOKAM is produced on the licence of SARADA FILMS, but the accounts are maintained in the name of Sarathi Films Ltd.

That the Government got suspicious about Kalaivani Umashankar combination and Sachi's licence that it has called for a report from the Film Advisory Committee member of this province, in the matter.

That copies of agreements of both the parties have been forwarded to New Delhi for inspection and final decision by the member in charge.

Would you believe

That Ahmed the proprietor of Shalimar Pictures, Bombay, who paid a mysterious visit to Mysore with his mystery girl NEENA, is now virtually the owner of Mysore Movietone Ltd., as he has purchased it lock-stock and barrel for a consideration of over two lakhs.

That the long advertised film KRISHNA BHAGWAN will be produced at this studio which commands a plethora of natural surroundings.

That it has been decided to do the 'cranking' business at Mysore and the recording at Poona.

That Mumtaz Shanti was sometime back a stage dancer, and when she desired to offer her services to the New Theatres, the latter in response to her application offered to pay her Rs. 75/- a month!

That Mumtaz Shanti now sells her photographs to her crazy fans and interviewers for Rs. 5/4/-

That Mridulla the latest find of Bombay Talkies has recently married one Mr. Ghulal of Delhi.

That Kashyap, the Director of Prabhat's "CHAND" has married the widow of one Mr. Nicholson (Mrs. Cecelia Nicholson)



Vauhini Pictures

Many have expressed their wonder as to what has come over this institution which had a reputation for its characteristic quickness in producing quality pictures. It is also natural for the on-looker to think so, for, the Muhoort of their SWARGA SEEMA was performed in November '43, and we are in 1945, yet the picture is on the anvil.

But a peep inside, reveals that despite their sincere efforts, Vauhini has been obliged to follow the fate of other Independents, for want of sufficient co-operation from the studio people. Though nearly two years have rolled by they have had the opportunity of getting a few 'Shooting Dates' only. This will be enough reason to set aside the apprehension, many have developed by now, of Vauhini.

It is reliably understood that SWARGA SEEMA requires only a few more shooting days to be completed. And from the stills that were exhibited before us recently, it can be predicted that SWARGA SEEMA will amply compensate them for their pains and labour. It may be added that this picture will maintain the torch of Vauhini on the same pedestal, if not, higher.

The cast is headed by Nagiah and Jayamma, supported by Bhanumathi, Narayana Rao and others. Director B. N. Reddy assured us that Bhanumathi as the sophisticate takes the cake in the picture. Let us see!

Star Combines Ltd.

You would have heard the adage "MAN PROPOSES, GOD DIS-

POSES", but it would be funny to know that in the case of Star Combines it is a woman instead of God. Producer Ramiah has been trying his best to finish MAYA MACHINDRA before the Telugu New Year's Day. Every time he tried to take Kannamba with him for finishing her portion of the picture, she has been postponing the journey for one reason or another. So the proposal of Producer Ramiah to release the picture on Telugu New Year's Day stands on the Cross roads with Kannamba to wit. However we trust that this demi-god of an artiste would have obliged the producer at least now, and hope she will be facing headlights at Kolhapur by the time these lines are in print. MAYA MACHINDRA is a well-known story and has graced the Tamil screen.

Besides Kannamba, many talented artists are featured in this screen play including Gowrinatha Sastry, Addanki, Krishnamoorthy and Malati.

Renuka Films

Producer-Director Nagiah is busy now a days with the outdoor shootings. Their unit returned recently from Tiruvadi, where from Thyagiah's immortal Kritis emanated, with a lot of rich material for inclusion in the picture. Their unit will once again be moving to Tada for outdoors early in February.

News of importance comes from Renuka to the effect that short lengths of musical film records by some of the living exponents of Thyagiah's music will be incorporated in the main feature pro-

duction. This is a highly commendable idea and Nagiah deserves to be felicitated on this score.

South India Pictures

Contradicting opinions are circulated in the film circle on MANA-SAMRAKSHANAM. One cannot say which is correct and which is not, till he sees the product himself. From reports received by the above office one feels convinced that the picture should be receiving very good reception at all centres-released.

Modern Theatres, Salem.

Their RAJARAJESWARI is still running to packed houses at Prabhat, Madras. The chief attraction of this picture is the way in which the director has piled one sequence after another, keeping the audience in suspense to the bitter end.

BURMA RANI awaits release shortly. CHOW CHOW is now occupying the floors of the studio at Salem. It is a full length



The original residence of Thyagiah at Tiruvadi as it appears to-day. The house from which so many Immortal Kritis emanated.

Thirty-five

FEBRUARY, 1945

comedy, comprised of three bits. It will be light entertainment for which the audience have been clamouring so long.

Jagdish Films

Producer-Director Y. V. Rao's latest offering **TAHSILDAR** is reported to be doing thumping business at Paragon, Madras and many stations in Andhra. Now he is busy with the script of his next film **JAGANNATHI**. This is a story of a Saint of Godavari who rose to all India fame, and was recognised by the great moghul king Shahjehan as his court poet. The actual shooting of this picture will commence early in April.

Bama Films

Producer R. S. Mani is hopeful of releasing his **VALMIKI** early in March. Starred in it are Thavamani Devi, Kumari, C. S. R., Ramakrishna Sastry and others.

Mehboob Productions, Bombay

In '**HUMAYUN**' Director Mehboob is fully engrossed in bringing

on to the silver screen the glorious events that took place while the foundations of the mighty Moghul Empire were being laid. The magnificence and splendour for which India was famed in those days finds its exact prototype on the celluloid.

It is learnt that shooting of the indoor scenes will be completed by the end of this month, and more than three-fourths of the picture would be ready by then.

The cast is headed by Ashok-Kumar and Veena, and supported by Nargis, Chandra Mohan, Shah Nawaz, K. N. Singh, Majid, Himalayawala, Yusuf Effandi, etc.

Manzoor Productions, Bombay

Mr. Manzoor Nazar Hashri, a young charming personality, is a pupil of late Agha Hashar Kashmiri. He has acquired great fame as an author of several dramas, and has now floated a distribution concern of his own under the above name. He has decided not to go in for cheap or third rate pictures but

to acquire good pictures for his distribution office. We are pleased to know that the young adventurer has succeeded in bringing his ambition within sight with a flying start by purchasing the world rights of Prafulla Pictures '**BARIMA**', produced and directed by the prince of comedians Mr. Winayak and played by that sweet-faced nightingale, Noorjehan, with Meenaxi Sitara, Ishwarlal and Yakub in the leading roles.

We wish every success to Messrs. Manzoor Productions and good luck to Mr. Manzoor.

National Artists, Bombay

Producer C. R. Bajaj who brought to the screen a burnished leaf from ancient history in **UMAR MARVEE** or **MAKE DUNIYA**, which was produced under his personal supervision, is now engrossed in making elaborate preparations for his second gilt-edged offering ? ? ? which will have in the cast a huge cavalcade of front rank stars. Paper

TALK-A-TONE

FEBRUARY, 1945

work of the script is already in the making.

Standard Pictures Corporation, Bombay

Producer Havewalla who is bent on making **BAIRAM KHAN** one of the best hits of 1945, has secured the services of the front rank Director-Actor Jagirdar of Ramshastri fame, and other two equally famous men for Dialogues and Music.

The Dialogues are written by Kamal Amrohi, and Gulam Hyder will resound the musical melody that lived in the grand Moghul Court.

Sunrise Pictures, Bombay.

Director V. M. Vyas adds one more feather to his cap as the most successful producer of social subjects with the celebration of the Silver Jubilee week of MA BAP, at the Kamal Talkies, Bombay.

Now he is busy with his latest Social '**CHAR**'. Jamuna the most loved and respected actress of the Indian screen is appearing along with Molina, Yakub and others in this picture, which is now occupying the floors of the Indrapuri Studios, Calcutta.

Robini Pictures, Bombay.

The high speed of progress of '**JUSTICE**' came down due to the sudden illness of Director-Producer Phani Mujamdar. But the speed seem to have been regained, and the loss compensated by the continuous day and night shooting that has been in progress for the last fifteen days.

Lakshmi Productions, Bombay

If you have seen **KADAMBARI** it is not possible that you could forget its director Shree Nandalal Jaswantalal.

In spite of the great potentialities of this great artise, he has always passed unnoticed by the innumerable film fans, because he happens to be simple, unassuming, coy and reserved. Even if he were to stand beside you, you could not pick him up as he is never ostentatious about his personal appearance nor has he pamperers around him to blow his greatness through their noses, as many film directors employ them to do. In his own quite way he has directed a number of pictures both for Hindi and

Tamil markets, most of which have proved successful.

Lately he has been working for Lakshmi Productions, and his last finished product is **KADAMBARI** which created sensation wherever it was screened.

Now he is busy with **AMARPALI** a historical subject which will take you to the golden days of India, when kings renounced the throne to help the suffering millions, and court dancers were more honest to their profession and could claim more divinity than the highest caste-Hindu.

AMARPALI is the story of a court dancer who was honoured by Lord Buddha for her honesty, integrity and religious devotion by accepting to be her guest, to that of the ruling prince. The subject matter of this film story itself is very interesting and appealing, and the selection of character artistes like Sabita Devi, Prem Adib, Aroon Jeewan, Jagdish and Gulab, to play the important roles in it, will, we hope, help to enliven the picture.

Taj Mahal Pictures

Producer Eshan has well-nigh progressed in his own quiet way with his picture **BEGUM** starring the sensational Indian screen idols, Naseem and Ashok Kumar. The picture is gaining shape on the sets at the Filmistan Studios, Bombay.

Bharat Pictures

This is a progressive film distributing concern that has been built upon an enviable reputation by its honest business dealings. They control a number of pictures of outstanding merit. The rousing reception that was accorded to Shalimar's **MUNKI JEET** at Lahore, grossing a little over than Rs. 8,000 in three days is a sufficient indication of their keen business acumen in selecting pictures. **MUNKI JEET** happens to be an happy escape from the time worn and flimsy mere entertainment formulas. At present three pictures are ready for booking with them. They are **KALIYAN** featuring Ramola and Motilal **KOSHISH** with Husun Banu and Trilok Kapur and Shalimar's **GULAMI** a pathetic true to life story.

Maneklal Chunilal & Sons

This enterprising financiers cum film distributors are now earnestly

Thirty-seven

TALK-A-TONE



Nandalal Jaswanthlal is now engaged in directing Laxmi Productions' **AMAR PALI**

engaged in the production of **SWARNA BHOOMI** a national anthem in celluloid. It features reputed talents like Swarnalata, Nandreakar, Chandrakant and others, and the megaphone is wielded by Balji Pendharker.

Jubilee Film Circuit

The energetic proprietor of this new concern has bagged a number of outstanding hits of 1945 for distribution purposes. To cite a few of his acquisitions are Pradeep Pictures' mighty historical hit **PANNADI** featuring reputed artists like Durga Khote, Chandra Mohan, Meenakshi and others, and Fazli Bros' stirring social **ISMAT** starring Mehtab, Nargis, Nandreakar, Ghori and others. They also control the rights for **ARATI** and **CHAND TARA**; the latter is now under production at Lakshmi Studios, Bombay.

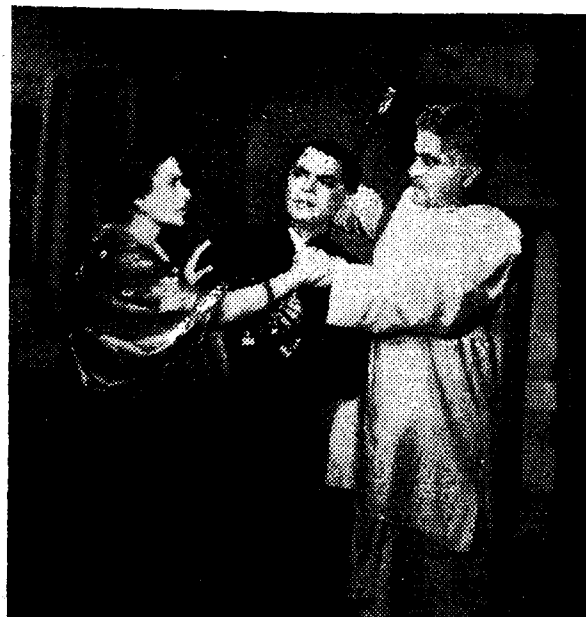
Famous Pictures, Bangalore.

Prabhat's musical comedy **CHANDI** will be released at Prabhat Talkies, Madras shortly. Begum Para who makes her screen debut in **CHAND** has given an exceptionally good performance.

Prem Adib and Begum Para lead the show and D. D. Kashyap directs it.

Central Studios **PARAKH** unfolds a dramatic and moving story of

No Sacrifice is too much of the Mother if it's for her Child



**THAT'S THE ESSENCE
OF CENTRAL STUDIOS'**



PARAKH

WITH
**MEHTAB
BALWANT SINGH
SHAH NAWAZ**

Direction: **SOHRAB MODI**

DISTRIBUTORS: **FAMOUS PICTURES, BANGALORE CITY.**

162188
FEBRUARY, 1945

motherly love. Featured in it are notable screen personalities like Mehtab, Yakub, Shaw Nawaz and others. Directed by the veteran Soharab Modi.

Calcutta Film Exchange, Madras.

The long awaited New Theatres' musical extravaganza MY SISTER will be gracing the screen on the 9th February at Star, Madras. Reports from all parts of the country are uniformly encouraging and the public, we understand, were much impressed by the emotional appeal created by the melodious songs of Saigal, and the gripping

twists so effectively designed in the story. Director Hem Chunder should be felicitated for having brought to the screen new faces like Sumitra Devi, and Akthar Jehan who have given good performances even in their maiden attempt. It is a picture which will receive second and third time visits from the discriminative audiences.

Maya Films, Madras.

This newly started concern has acquired the city rights of MAHA MAYA a Jupiter Production. Kannamba's thrilling acting and Elangovan's superb dialogues are

TALK-A-TONE

the highlights of the picture. It will be released at Paragon on 16th February.

Genaral Talkies Ltd., Delhi.

They are one of the leading film distributors and exhibitors as well enjoying the confidence of the trade, having built up an eviable reputation for their honest business dealings.

They have lately acquired the distribution rights of Filmistan's Chal-Chal Re-Navjawan for exploitation purposes in the North.

Scholarships to the Film Industry!

In response to the request made by the Independent Film Producers' Association to the Government of India for allotment of some Scholarships to the Film Industry out of the large number contemplated for the training of Indian Students abroad, the Department of Planning and Development has called for detailed suggestions from the Association. In view of this, suggestions regarding the selection of the subjects, period of training, among and number of scholarships from all those directly or indirectly interested in the film industry, which is bound to play an important role in the post war reconstruction period would be welcome and they should be forwarded as early as possible to the association, Kathak Lodge, Main Road, Dadar, Bombay 14.

Members of the S. I. F. C. C. Meet Mr. Ardeshir Dalal.

Representatives of the South Indian Film Chamber of Commerce, led by Mr. T. Sundara Rao Naidu and Mr. A. Ramiah, Secretary, met Sir Ardeshir Dalal this afternoon and expressed to him the need for the representation of film interests in the Industries Committee of the Central Government and for the formation of a separate panel for the Film Industry representing all the provinces. They also pleaded for Government help and subsidy for the manufacture of the requirements of the Film Industry in India itself.

Sir Ardeshir told them that the formation of a film industry panel was under contemplation by the Government.

IF YOUR WATCH
STOPS



★
EXPERT
REPAIRED

WATCH
OR
NEW WATCH

COME TO US
FOR THE ANSWER

WE HAVE EXPERT STAFF
IN OUR REPAIRING
DEPARTMENT

JALAL & SONS
RATTAN BAZAAR, MADRAS.

Branches:

Mound Road, MADRAS
Abid Road, HYDERABAD (Dn.)

BETTER?

BOTH

AT PAR.



Thirty-eight

COMING!

Maya-Machindra
(IN TELUGU)

Featuring
KANNAMBA
GOURINADHA SASTRY
A D D A N K I
M A L A T H I
K A L Y A N I
SUNDARAMMA
KRISHNA MOORTY
SIVARAM
GOURIPATHI
SASTRY
NOW UNDER PRODUCTION
at
PRABHAKAR PICTURES
STUDIOS
KOLHAPUR

FAMOUS CINE & STAR COMBINES J. PRODNS.
19-A WOODS ROAD, MOUNT ROAD, MADRAS.

*Running to packed houses
at all Key Centres of
Tamil Nad!*

Featuring:-

S.D.SUBBULAKSHMI

KALI.N.RATHNAM

T.R.RAMACHANDRAN

G.PATTU IYER

C.T.RAJAKANTHAM

V.N.JANAKI

M.U.A.C'S

MANASAMRAKSHANAM

DIRECTION:- K. SUBRAHMANYAM, S.A..B.L. & C.S.V.IYER

