

640

507
93

Talk-a-Dore

ESTD - 1934
MAR. 1946

INDIAN BY LAW
FOREIGN BY CONTRACT



Chitrakala

Stupendous Puranic Musical ..

St.

KUMARAGURU

STUDIOS - CHITRAKALA - MADURA

MARCH, 1946

TALK-A-TONE

G.N.B.-S.MANGALAM-P.A.PERIYANAYAKI
L.NARAYANARAO-T.R.RAMACHANDRAN-C.T.RAJAKANTHAM



**NATIONAL
STUDIOS
LIMITED
BOMBAY**
Present

RUKMANGADAN

in Tamil

Songs:- **SIVAN**
Studio:- **GEMINI**

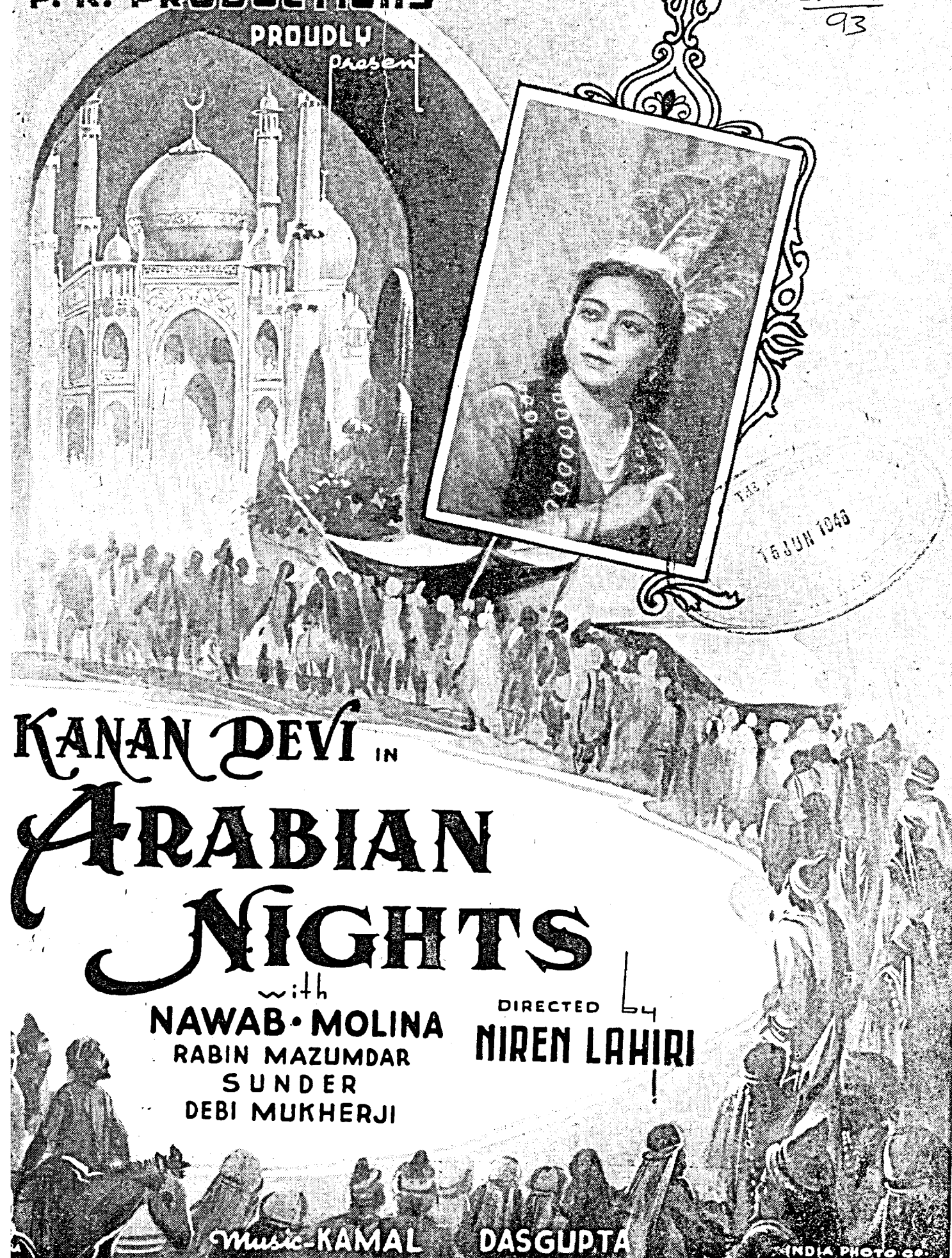


For Territorial Rights Apply to: **NATIONAL STUDIOS LTD.,**
119, ARMENIAN STREET, G.T.MADRAS

P. R. PRODUCTIONS

PROUDLY
present

507
93



KANAN DEVI IN **ARABIAN** **NIGHTS**

with
NAWAB MOLINA
RABIN MAZUMDAR
SUNDER
DEBI MUKHERJI

DIRECTED BY
NIREN LAHIRI

Music- **KAMAL DASGUPTA**

INDIA PHOTO CO.

PRODUCED BY
M. HAVEWALA



Bairam Khan

COURTESY (MINERVA) **JAGIRDAR MEHTAB**

DAVID SADIQALI G. MOHOMED
BENJAMIN W.M. KHAN AKBAR
HANSA SUNALINI LATIKA ZEBU
SHAHNAWAZ

DIALOGUES **KAMAL AMROHI** MUSIC **GULAM HAIDER**

ART **WATEGAONKAR** CAMERA **SARPOTDAR**

SOUND **K. EDALJI** DANCE **CHIMAN SHETH**

DIRECTED BY
G. JAGIRDAR

STANDARD PICTURES, BOMBAY. 7.

Subscription Rates
of
TALK-A-TONE
from any month is:

Inland Rs. 12.

Foreign Sh. 24.

Orders per V.P.P. are not
entertained.



12th Year Running.

Office:

**289, ESPLANADE,
G. T., MADRAS.**

Vol. X. March, 1946. No.1

Advertisement Rates

Front cover ..	Rs. 500
2nd & 3rd cover (Single colour) ..	150
Last cover ..	250
Full page ..	100
Half page ..	60

Advertisements are
accepted subject to our
usual terms.

Editorial Manager: P. D. Thambi. Editor: P. K. Thambi. Associate Editor: K. A. Padmanabhan.

VANDALISM AND OSTRACISM:

EDITORIAL

The Journal of the Film Industry has come out with a stinging editorial, in its January issue, on film journals whose policies, editorial and otherwise, are a gross travesty of human etiquette and the professional journalistic conventions.

Journals are the torch-bearers of public opinion and take a great share in their leadership. It behoves them as such, to be fair to their calling and not to calumnise and ruin the fair face of their noble service.

It is very difficult, however, in times like these, when individual acts make up the component industry and collectively affect its future as represented in its present, to keep mum on unconscionable acts and their doers.

It is possible to be the replicas of the Christian Science Monitor, the noblest tradition of respectable journalism in the world, but the Christian science also needs to be upheld by those who are supposed to practise it.

For our part, it is quite alien to our constitution to vulgarise the profession. At the same time, there is a certain degree of responsibility vesting on the other side also to keep the banner of honour and honesty aloft. Whoever strays is a *Vandal*.

It would appear that the moghuls of the film industry are such, as would walk straight and walk far. But they also should be guided by their good sense in their progress. As it is, they

are walking in a perpetual sleep bereft of the restraint of their sensibilities.

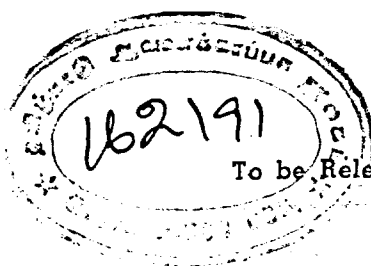
And now suddenly, the film-men have realised that they have a reputation and that it suffers by misrepresentation. We are all for fighting this nasty danger, hammer and tongs. But one must know with whom he is fighting and where his first blow should land.

The IMPPA, as a result of this sudden awakening, has passed a pious resolution, on the same lines as several of its predecessors, so as to take the necessary action against such vandals from the journalistic side, who constitute a live menace to their existence.

Apparently, such perpetrators will be the target of their ostracism. We agree. In point of fact, we will combine our forces with a full heart on the side of fairness and justice, even with a partiality in favour of those brave souls who have invested their capital, energy, enterprise and reputation into this Industry for its upliftment.

But there is one catch in this resolve of ours. There are black sheep. They thrive. They are financed in their unholy thriving. There must be a vacuum cleaning on the home-front definitely, before any good will come out of this resolution, if it is to have the desired and desirable results.

We plead for the earliest eradication of vandalism not only in the profession but in the industry as well.



TL
NW 2, N36
N 46-10-1

To be Released very shortly! SRI RENUKA'S SCREEN CLASSIC OF 1946!

NIDHI CHALA SUKHAMA RĀMUNI-SANNIDHI SEVA SUKHAMA?



THYAGIAH

DIRECTION:- NAGIRAM

SUPPORTED BY AN ALL-STAR CAST.

Producers: SRI RENUKA FILMS LTD., 16, Dr. Nair Rd., T. Nagar, Madras.

Men & Matters

By
P. N. GHOSH, B.A.,
(Chief Rep. Bombay)

Unparalleled Rioting And Disorder:

Bombay has again, in rapid succession, been the scene of a horrible orgy of arson and looting. Troops have been called out to cut short the hooligans' holiday, and a curfew order restricting people's movements from 7-30 p.m. to 6-30 a.m. has been rigidly enforced. It is, indeed, a novel and harrowing experience to hear the deadly rattle of machine-gun fire in the City's main thoroughfares, and equally amazing is the sight of armoured cars sweeping through its streets. The worst feature of the whole show is undoubtedly the looting of the Govt. grain shops and post-offices. Loss of human lives and damage to properties have been incalculable. Western attire has caused grave inconvenience to its wearers. Apparently, all these have their root in the peoples' unconcealed sympathy for the R. I. N. Ratings who rose in open revolt against the authorities, but happily enough, have since laid down arms in response to the directive of country's leaders. The events of the last few days have opened such a nasty chapter of mob rule that peace-loving citizens cannot help cursing in righteous indignation all those who precipitated them. The issue is extremely serious and it must not be burked. I shall here only observe that the concluding portion of Sir A. R. Mudaliar's recent utterances at the London headquarters of "Moral Re-armament—" "I know my countrymen inside out, and I know, that the one thing they will respond to is a kindly smile and a spirit that recognised them as human beings. The people who go about in a superior spirit and call them 'Coolies'—a word of contempt in my country—don't rouse the best in human man. Yet, under

the most distressing circumstances, if you express a kindly word, you get the best in every Indian, whatever he may be"—read in the context of deplorable, if not disgraceful happenings of the last few days, should go a long way to suggest the proper remedy for all these repeated acts of violence and indiscriminate shooting that are being indulged in at the moment in one of the big Cities of the British Empire.

Begum Para To Become A Veritable 'Begum':

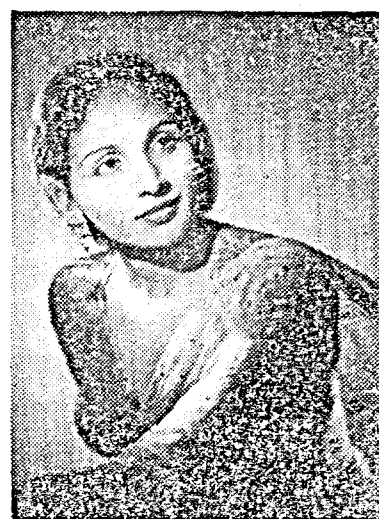
If reports in advance are to be believed, one may well say that the film artistes, Mr. Mubarak and Miss Begum Para, who have of late been found to be moving about, cheek by jowl, will be man and wife in the not too distant future. Now, let us wait for a formal announcement from the parties themselves. Good luck to the prospective pair!

Film Star Married:

At last Miss Madhuri, the well-known film star, who had been a hot favourite of the film-fans only a few years back, broke her vow of celibacy only the other day. She was married to Mr. Lorimer Hilary Vinay of Bombay and Poona. Needless to add that I join her numerous friends and admirers in felicitating her on her happy union.

A Notable Production:

Of all the productions that have recently been launched, Producer-director Mohan Sinha's "1857" is much on the lips of both the film-fans and the critics, and the reason is not far to seek. The grim memories of that fateful year are still vivid in the minds of the rulers and the ruled alike, and it is but natural that imagination should boggle at



You will find Shobana Samarth highly interesting in United Films SHAHKAR.

the very idea of seeing them in stark realism in a motion picture. Mr. Mohan Sinha alone can venture to take the risk!

R. C. A. Does The Trick:

The present highly developed state of Sound Motion Picture may very naturally tempt the students of Physics to go deep into its history ranging over the past sixteen years. A close study of the same will reveal a series of innovations and improvements made by RCA through a continued and arduous process of scientific researches and experiments, which have ultimately come to be specifically known as the velocity microphone, the in-directional microphone, the non-slip printer, the high-fidelity recording and reproducing system, the rotary stabiliser soundhead, the ultraviolet-method recording and printing sound records, and a photographic control method of sound track, collecting the added glory of appreciation in the form of Academy Honours from the Academy Of Motion Picture Arts And Sciences. Not content with these, RCA, more fully known as Radio Corporation Of America, has shared further Academy Awards with Walt Disney for outstanding contribution to the advancement of the use of sound in motion pictures. This, in short, represents RCA's proud record of achievement, and small

A GLORIOUS MAIDEN SOCIAL

SRI PRABHAKAR PRODUCTIONS'

EXCUSE ME

(IN TELUGU)

SCINTILLATING DIALOGUES—
TANTALISING SITUATIONS—
SUBLIME HUMOUR
CAPTIVATING MUSIC—

Created by

SADASIVA BRAHMAM



Starring :

LAKSHMIRAJYAM, PRABHAKAR, A. R. SASTRY,
K. V. SUBBA RAO, P. V. SUBBA RAO CHOUDHRY,
INDIRA DEVI, SNEHALATA DEVI, ETC.

Camera :
KOTNIS

Sound :
WALKA

Music :
TRIPATE
&
MUNUSWAMY

Studio :
SOBHANACHALA

for Territorial Rights

RAM FILMS EXCHANGE

10, Brodies Road, Mylapore, Madras.

wonder, therefore, that the producers and exhibitors both in India and abroad are over-anxious to possess themselves of machines and equipments with the distinctive stamp of RCA. It is, however, gratifying to learn that the needs of RCA's Indian customers are being wisely and impartially met by their agents in India, Messrs. RCA Photophone Ltd, whose invaluable services to the Industry, particularly in its lean days, are still fresh in the minds of the people concerned.

Ashok Kumar Becomes A Producer :

I have just had an opportunity of meeting the distinguished artiste, Ashok Kumar, after his phenomenal personal success in Filmistan's latest release, "Shikari". While accepting my high appreciation of his performance with his usual modesty, he told me, of course, after being drawn into an informal talk about his own production, that he was rather busily engaged at the moment in giving shape to the story he would base his picture upon. It will, however, be not fair to reveal at this stage his views on picture-making. Wishing him all luck and speed, I took his leave with the pro-

mise that his secret would always be safe with me.

I. F. I. Film :

It certainly redounds much to the credit of the Information Films of India that its documentary film, "The Tree Of Wealth" is one of the few that is being considered by the United States Motion Picture Academy from about a hundred documentaries submitted by American and other foreign producers, for the Annual Academy Award. My readers will perhaps be pleased to know that the author of the relative script is a Bombay journalist, Mr. Bernard Fonseca.

Newsmongers Active :

I have just read in one of the North Indian Journals that the producer S. Mukherji of Filmistan, Ltd., has severed his connection with the concern, and has joined Tajmahal Pictures Ltd., as an active partner. The statement, on the face of it, looked false, if not malicious; but even then I took care to make a shifting enquiry into it. Now I am really glad to tell my readers that there is not even a vestige of truth in the statement, which is a fib, pure and simple, emanating from the



Coy Kusum Deshpande makes a bid, once again, in Kirti Pictures' MEGHIDOOT—an adaptation from the immortal classic of Kalidasa.

productive brain of a news-agent whose primary business is to concoct news when none is available.

An Age-old Practice Abolished :

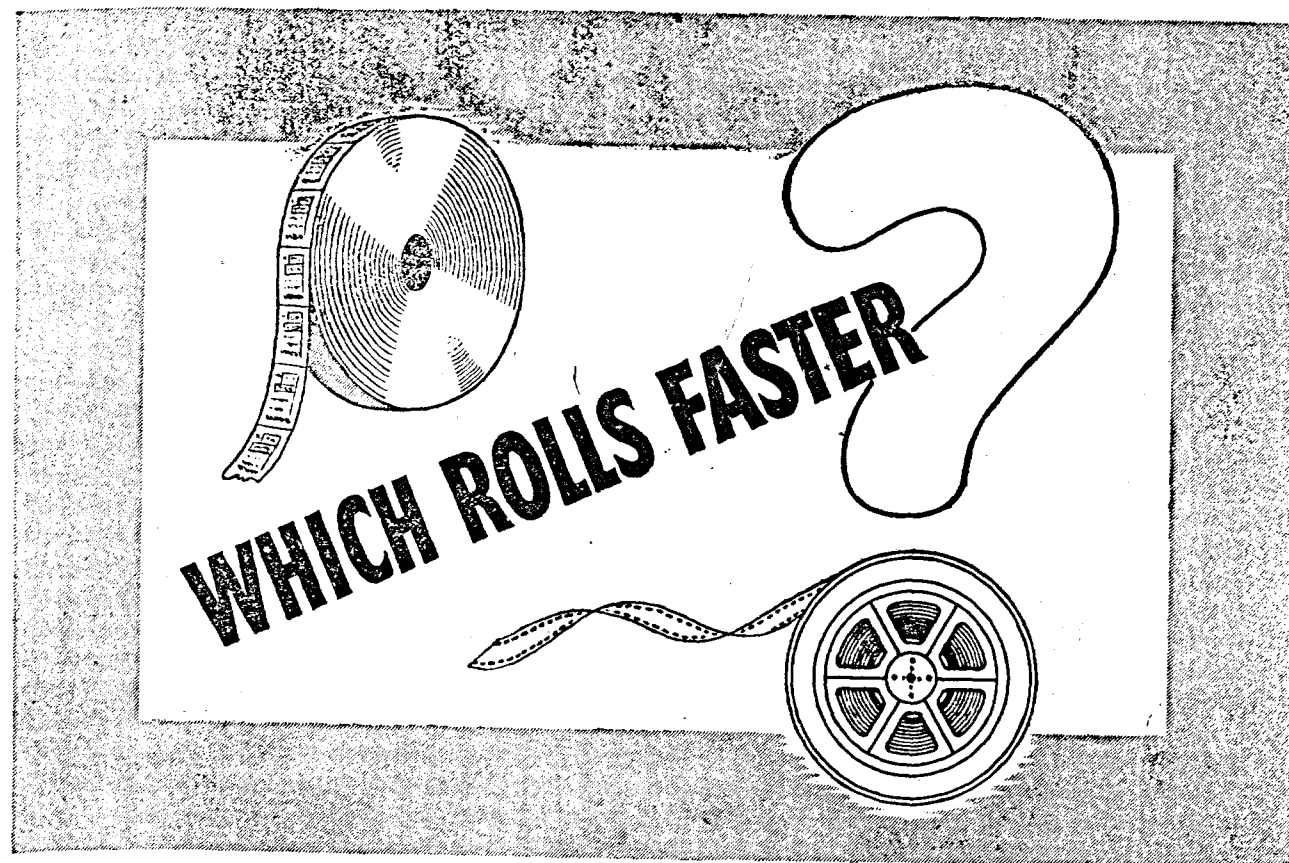
Mr. Sadanand, the managing proprietor of the two of the most popular English journals—Free Press and Bharat Jyoti, a daily and weekly respectively, has done away with the Cinema Page of his papers with the obvious purpose of not joining in the game of cheating the public any longer. Perhaps he has since felt that it will be nothing short of a crime to hail every new picture as a masterpiece of the screen when usually it is just the other way. While I fully appreciate Mr. Sadanand's policy which essentially aims at using the space so occupied for something really useful, I cannot but add that I would have been more happy if he could be bold enough to retain the feature, calling a spade a spade.

"Bairam Khan" Sold :

It is gratifying indeed that Standard Pictures' maiden production, "Bairam Khan", which has just been completed at an enormous cost under the personal supervision of the producer Mr. Havewala after a year's hard toil, has been sold away for Northern India Circuit



K. Subrahmaniyam, the star-maker, ushers in, in his next vehicle VIKATA YOGI, two new faces—Kumaresan and Saroja Bolanath. You see them on the right.



The ticket or the film spools? If you want to keep these two related -- if you want your box office to justify that expensive building and equipment, deal with the one and only firm that can claim to supply everything for the cinema. From plush curtains to poster boards -- from ashtrays to lighting equipment, Gaumont-Kalee can supply every detail you require. And this, remember, is the firm of "Vulcan" and "Duosonic" fame, which make films brighter, livelier, more true to nature and therefore **BETTER ENTERTAINMENT**. This wonderful service is available everywhere -- now -- today!

GAUMONT-KALEE LTD.

Makers of Duosonic Sound Equipment

FORBES BUILDING : HOME STREET : BOMBAY



EVERYTHING FOR THE CINEMA

D.J.K. 5177

t a fancy price. The picture now only remains to be censored, which, it is believed, will be done very soon. Both the producer Javewala and the director Jagirdar who, I am told, are out to deliver the real goods, are found in a joyous mood these days, the former also going ahead briskly with his next production.

A Nasty Jar :

'A nasty jar' should explain the reaction of the living wife to the reported marriage of the champion lover, Baburao Patel of "film-india" with his lady secretary, Shushila Rani, who is a star as well. When the almost confirmed news reached my ears, I refused to believe it on the ground that my friend 'Patel, who in the past had been so very profuse in his invectives against those taking a more youthful wife under the very nose of the old and the tried one whose only fault was her declining physical charms, would not be so indiscreet as to play the chameleon himself at an age when one perforce has to remember one's God. While it is admittedly true that love knows no barrier, it cannot be discredited that love in this instance has been prompted more by cupidity than by the proverbial Cupid's arrow. My readers may also feel amused to know that in the course of my customary rambles, I have heard producers speak among themselves that one of their next productions may very usefully be entitled "Tisri Sadhi" or "Third Marriage". Needless to add that Baburao's matrimonial enterprise has inspired them to produce a comedy under the above name, which among other things, will let loose an assailing satire on the man who has provoked it. The fun is worth waiting for!

Nargis Art Centre :

Having completed the necessary preparations for their ambitious production -- "Romeo-Juliet", the entire production unit left for Poona the other day under the command of the young director Akhtar Hossain to start the actual shooting of the picture at the Prabhat

Studios, where, it is learnt, a spectacular and impressive set detailing all that is needed to provide a true background to the classic drama, is in readiness. My readers may feel interested to know that the young and lovely Miss Nargis is playing the heroine, Juliet, against Sapru, the hero, whom the producer-director K. B. Lall has helped no little to attain stardom. More about this later.

Shahzad Productions Ltd :

Is yet another film-producing concern whose official head Shahzada Iftikhar has been long anxious to produce a picture of his own. In close association with his sister, the distinguished film artiste Miss Veena, Mr. Iftikhar has chalked out a clear-cut programme, and I understand that his first picture will be a 'social', presenting Miss Veena and Mr. Chandramohon in stellar roles. It will be directed by Mr. Iftikhar himself, who is reported to be busy in seeing the preliminaries through.

New Releases :

The period under review has been extremely gloomy on account of the repeated disturbances that, however, look like being quelled at the moment. To say that the Film trade along with others, has sustained a heavy loss in consequence, is to say the least. In spite of all these handicaps, no less than six new pictures have been released: these are Ranjit's "Chand Chakori" and "Prabhu Ka Ghar", Shalimar's "Ghulami", Navayug's "Din Rat", P. C. Barua's "Ameree" and Kardar Productions' "Sanyasi". As I cannot dare defy the curfew order, which has been in force for the last few days, even for the temptation of seeing new pictures, I must await the return of normal times before I can see the last two for myself. It is, therefore, that I shall concentrate now on the first four, leaving the rest for being commented upon in my next feature.

"Chand Chakori" :

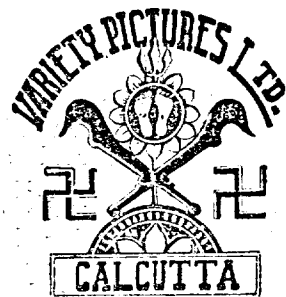
Can justly be dismissed with the remark that comments on the picture on account of its extremely poor quality will not be worth the trouble. Suffice it to say that it has been perfunctorily produced and foolishly directed. I am really pained to say here that the old Sardar Chandulal Shah has been persistently disappointing his many admirers and well-wishers, and that it is entirely unfortunate that he cannot be made to take to film-production with more than lukewarm interest of a side-business.

"Prabhu-Ka-Ghar" :

"Is based on an inconsequential story centering round a poor village girl, Alka by name, whose implicit faith in and devotion to God not only changed the lives and destinies of those who came in contact with her, but also brought about a change in the powerful and notorious brigands who through her influence forsook their evil ways and became ardent devotees of God. The treatment of the story is anything but imaginative; and the result is that the scenario presents a set of confused sequences with very little to connect them with one another. Then again the routine and convenient contrivances are there to make the whole thing look amateurish and artificial. Even Khurshid's singing an unwanted number of ill-composed songs can hardly relieve the audience of their headache. Sulochana Chatterji is allowed to do very little. The direction of the picture by Wazhat Mirza, if there is any at all, is absolutely disappointing. Its technical qualities are just ordinary.

"Ghulami" :

The title of the picture is evidently suggestive of peoples' fight for freedom. This is mainly directed against the Fascist forces of Japan. The story underlying the picture leaves a bad taste in the mouth on account of its blatancy, and its treatment is equally disappointing. The entire picture looks like a hotch-potch of a few incidents suffering from incongruity, irrele-



It Stands for :—
**FOR HIM WHO HAS GOT LESS—
 FROM HIM WHO HAS GOT MORE!**

PREM-KI-DUNIYA

Direction : JYOTISH BANERJEE
 Music : SUBAL DAS-GUPTA
 Dialogues : PT. BHUSAN
 Songs : FAIZ
 Photography : SURHID GHOSH

Starring :
**AHIN CHOWDHRI
 CHHOBY BISWAS
 ALAKANANDA
 AMINA KHATOON
 BASHIR HOSSIAN
 B. R. TANDON**
 AND
**KALPANA—RAJLAXMI
 SAILEN PAL**

IT'S A
**VARIETY PICTURES'
 HINDUSTANI SOCIAL**

VARIETY PICTURES LTD.,
 68, Dharamatalla Street, Calcutta.



PREM-KI-DUNIYA

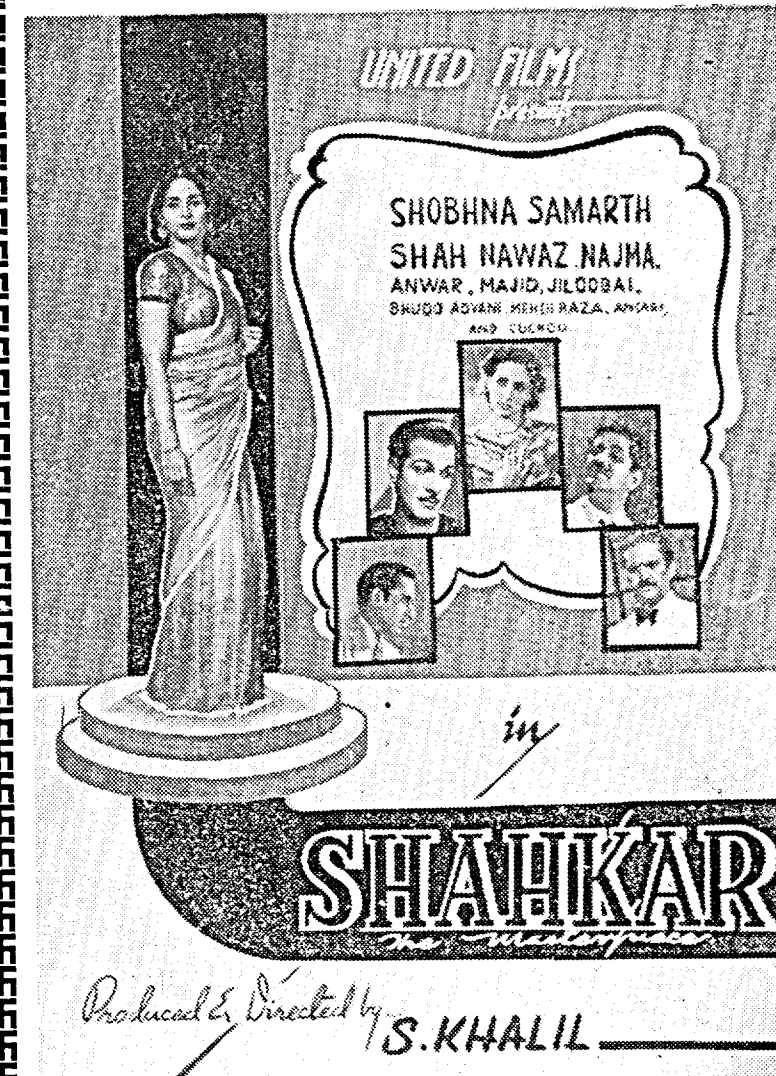


PREM-KI-DUNIYA

vancy, and foolish assertiveness; and its reaction on the audience can be better imagined than described. Renuka Devi playing the heroine is certainly not what she used to be, while the new hero, Masud Parvej, is at the most an apology for one. Others do not count. The direction of the picture is definitely bad. Its technical qualities are below the average while its songs and music do not deserve any special mention.

"Din Raat" :

Is based on a story dealing with the problems of a modern educated girl which become more problematic when, pressed by the urge of the woman in her, she settles down to matrimony. It has been well conceived but much less adroitly treated. Some of the sequences look like being forcibly inserted with a view to providing cheap entertainment. These mar the dramatic development of the plot which, to put it mildly, is a bit arbitrary. The scenarist's presentation of the film star and her surroundings is not much to taste. In spite of all these defects I must say it has its good points. Firstly, it is free from pretensions, and secondly, it tells in an amusing fashion that a lady's profession should not necessarily interfere with her domestic obligations. Snehaprabha, as the heroine, does not make a very convincing start, but improves a lot as the picture proceeds, while Sulochana Chatterji, irresistible in her own way, does little more than what is required of her. The hero, Paresh Banerji, with his unprepossessing looks and cumbrous gait, does not make much impression. The technical qualities of the picture border on the average, and its songs and music, though not bad, have nothing original about them, especially in respect of the tunes.



FOR PARTICULARS :

UNITED FILMS,
 70-A, Main Road,
 DADAR-BOMBAY.

MARCH, 1946

TALK-A-TONE

SHAHZAD PRODUCTIONS LIMITED

PROUDLY PRESENT

Miss. VEENA
AND
Mr. CHANDERMOHAN

IN
"VEENA"

A STORY OF LOVE AND
TEARS WHICH EVER
CAME TO SCREEN

Produced and Directed by:-

SHAHZADA IFTKHAR

Story by:-

GHULAM MOHD.

Dialogues by:-

AZM BAZIDPURI

Music by:-

RAFIQ GHAZNAVI



WATCH FOR OTHER DETAILS OF CAST ETC



This pair plays the touching human drama of "Dr KOTNIS-KA-AMARKAHANI"
Jayashree playing the role of Chinglan and V. Shantaram as Dr. Kotnis.

DIN PICTURES

JAG BITI



F. DIN Presents JAG BITI

STARRING :

SURAIYA, SADIQ ALI (Courtesy Minerva)
SULOCHANA CHATTERJI, SHAKIR & HIMALIYA

WITH

IBRAHIM BIBI, JANI BABOO, ABBAS

Story - AGHA JANI & M. A. MUGHNI
Screenplay & Dialogues - AGHA JANI KASHMIRI
Music - GHULAM HAIDER
Direction - M. SADIQ (of 'Rattan' Fame)
Songs - NAZIM PANIPATI
Cameraman - S. N. GROVER
Producer - M. A. MUGHNI

★
DIN PICTURES
25, LAMINGTON ROAD, BOMBAY

Also under Production "PARO"



Directed by
M. SADIQ



(TALK-A-TONE's film fans forum is intended to answer reasonable queries from readers interested in knowing things in and around the film firmament. Serious questions are treated seriously and flippant ones in like manner, but the Editor replies none in spite and sets down naught in malice. Only two questions from a single correspondent will be answered.

Address all your queries to The Forum, TALK-A-TONE, Madras. Letters should bear full signature and address, not necessarily for publication but as a guarantee of good faith, which only will be considered. Queries received up to 10th of the preceding month only are answered here.—Ed.)

L. S. Thammiah, Chamrajnagar, Mysore.

Please let me know the address of the best actress with whom I can correspond on films and for friendship.

In the land of Indian Films, there is hardly an actress of the corresponding variety, whose name and address I can give you. For one thing, they have neither the time nor the inclination for it. Further, pen-friendship has not been vouched for those who are working in the glamorous regions of the celluloid in our country. The profession has not yet attracted such lovers of the art as can realise the implications and importance of fan-fare. Hence the difficulty. The time must come when we can look to them to appreciate this side of their activities.

What has happened to Kanchanamala?..Has she left the films?

Miss Kanchanamala has been living in voluntary exile ever since BALANAGAMMA and now nothing short of a miracle seems to be capable of pulling her back to films and restoring her to her worthy pedestal.

K. U. Nambudripad, Cherukara.

Most of the answers by the Editor to queries in this column are of high literary standard, and people with less command over the language find it difficult to follow. Won't it do to mellow down the style so that all can enjoy reading these columns?

In answering queries, Talk-A-Tone has a function to discharge, which is apart from serving merely as an entertainment medium. If the language used offers scope for some literary cultivation, it is really a pleasant diversion to the film enthusiasts. It is, however, no more a deliberate obscurantism than are the enquiries earnest seekers after the hidden truths.

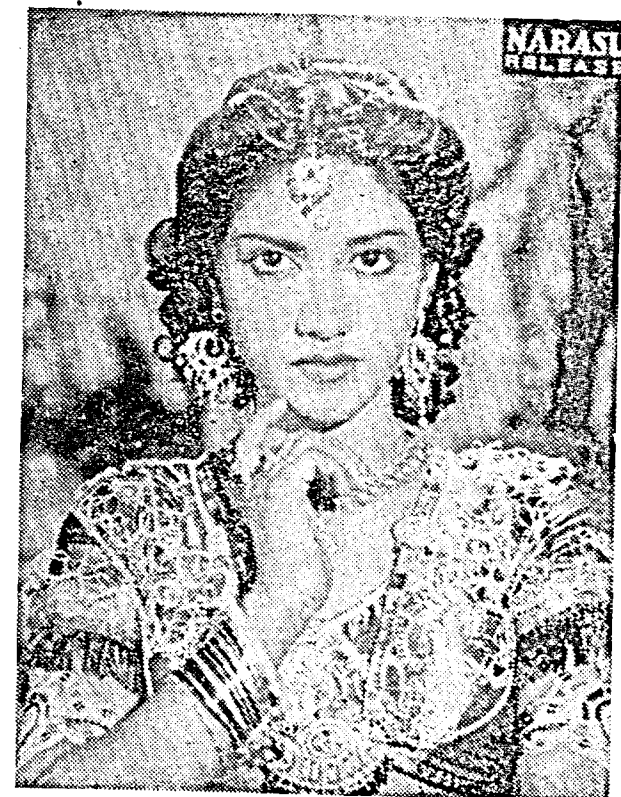
Flippancy softens the sharpness of homethrusts as does the language clothe ideas in decent garb.

This is our object and the style is incidental to it. Can you tell me what's happened to Devika Rani? Has she left films for ever?

Nothing has happened to Devika, except that she had been carried off to Himalayan heights from the Bombay plains where, I understand, she is safe and sound. There is little reason to believe that she would climb down from such dizzy heights to face the spot-lights once again.

Are there any books published in English which give the life-sketch of Indian Film Stars?

No up-to-date book on a comprehensive scale is available at the moment. But, as we see it, there is need for such a publication and, as usual, Talk-A-Tone is stepping into the breach and will shortly be



Versatility and Varalakshmi make the Narsu acquisition MAYALOKAM the Gold-digger it is.

Fifteen

MARCH, 1946

TALK-A-TONE

DUR CHALEN

Featuring:

NASEEM
DAMAYANTI
RAJKUMARI
KANWAL
BALRAJ
AGAJAN
DAVID
&
K. C. DEY

PRODUCED & DIRECTED
BY
PHANI MAJUMDAR



STORY
BIPRODAS TAGORE...

DIALOGUES & SONGS

SAJJAN

PHOTOGRAPHY
BIDYAPATI GHOSE

MUSIC

K. C. DEY

A DURGA PICTURE...

for Territorial rights—
KIRTI PICTURES LTD.
PODAR BUILDINGS, Sandhurst Road, BOMBAY-4

MARCH, 1946

TALK-A-TONE



This hand of sweet Suraiya's that holds the face
just holds you spell-bound in Din Pictures'
JAG-BITI.

bringing out a lovely work of art to satisfy the
requirements of the cineasts of our country.

J. F. DeLile, Mirihana, Ceylon.

If the STUNTS shown in pictures like 'MINNAL-KODI' and 'MADRAS MAIL' are introduced to serve as bluffs, I am sorry to say they do not. Then why this waste?

Stunts are mitigated bluffs and the subjects which you have indicated are the ones which typify them. It is mostly the labs which make them rather than the actual feats of the artistes themselves.

Is Devika Rani still in films?..If so, in which picture is she acting at present? Is she the most beautiful and charming actress of the Indian screen?

No, she is no longer associated with any film or films. Devika has now married an individual after her own heart who answers to a name which is all consonants and no vowels. Talkies have taken out the illusion from stars and we have yet to come across an artiste who is the paragon of cinematic beauty. They are all adorable, albeit, which we think, you are all so nicely exemplifying.

Would T. R. Rajakumari mind if I write to her regarding films?

She may be interested in your correspondence in so far as you tell her of the extent and manner in which films have touched you and not if you indulge in any other manner.

Devandranath, Maharaja's College, Mysore.

What is the minimum pay that an actress gets for her maiden role on the screen?

A maiden role for a maiden on the screen ranges from a paltry sum of Rs. 100/- a month to

Rs. 8,000/- a picture, which is the latest feat of a budding artiste. It had depended, so long, on the whim and fancy of the producers, but it might get regularised hereafter in view of large number of eager new incumbents.

How many actresses are married women (of course, in India) and how many like to lead the spinster's life?

The peculiar position of the film career has not attracted many married women to participate in films and the one or two who excite beauty for the picture and yet maintain their matrimonial vows are few and far between. After all is said and done, no one star lives alone to be classified under the spinster's category.

G. Palliye Guru, Ratnapura.

I am a regular reader of Talk-A-Tone and am greatly interested in its illustrations and advertisements. But surprisingly enough, I have missed the names of my favourite stars Srinivasa Rao and K. T. Rukmani for a long time. Can you tell me what's happened to them?

K. T. Rukmani and Srinivasa Rao have been out of films for long, for reasons best known to themselves, or probably not. However, Miss K. T. Rukmani is to be the heroine in a mythical picture styled PONNURUVI to be produced in the Sobhana-chala Studios, but nothing is known of Mr. Srinivasa Rao. We fear, it is a case of 'Out of sight, out of mind'.

M. Nadarajah, Kuala Lumpur.

Can you give me the latest developments about Baghavathar and Krishnan's release?



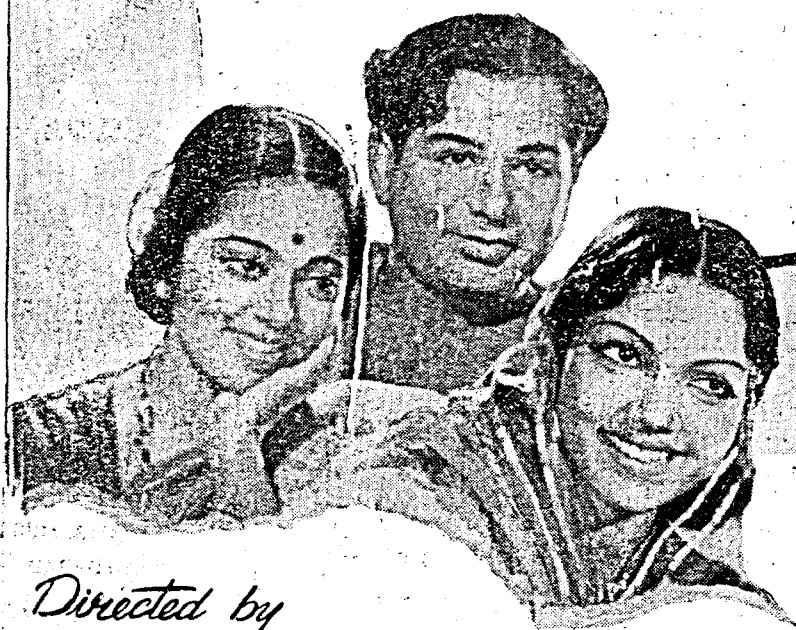
Sulochana Chatterji is another sweetie in a bewitching mood in Din Pictures' **JAG-BITI.**

Vauhini's SWARGASEEMA

The Picture that has brought a new
Cheer in Motion Picture Entertainment
and a New Record at the Box office

Now Showing at:
Bezawada, Guntur, Vizag,
Vizianagaram, Bellary, Bangalore,
Coimbatore, Madura, Tanjore,
Vellore, Pondichery, Chingleput,
Quilon and Trichur.

Coming Soon at other Centres



Directed by
B. N. REDDI



MARCH, 1946

The papers concerning this case have been called for by the Privy Council and their decision may be the final verdict in the case.

What is M. S. Subbulakshmi's next film? Can you give the titles conferred on her & if so by whom and when?

M. S. Subbulakshmi is reported to be now working for a Hindi version of MEERA and her present prefixes are Kokilakana Isaivani, conferred on her by her sponsors and the derivatives are yet un-intelligible to us.

B. K. Viswanath, Mysore.

I want to have my photograph published in Talk-A-Tone as an aspirant to films. Will you please help me?

We are happy to note your interest. Send us a good photograph along with the details of your accomplishments. We shall try to do our best.

V. A. S. Godwin, Ceylon.

How is it that Shanta Apte is not to be seen in any Tamil picture after her performance in SA-VITHRI?

The shock she received after Tamil Savithri should have been severe enough for her to ever think of doing a picture in Tamil again. More than that, her hands are too full with assignments in Hindi and Marathi, in which domain she can do better, to let herself dabble in the language of a remote province.

O. J. Abdeen, Colombo.

I heard that Gulzar is married to Bashir, is it true? If so how many children have they got?

The wedlock or any other lock which might bind Gulzar to Bashir is too private an affair for decent journalists to pry into. We have no knowledge of the existence of their kids, if any. Please desist from indulging in such queries affecting the private lives of artistes, in future, which are kept close and rightly too.

A friend of mine tells me that he conversed with Kumari Rukmani on a moonlight night in his dream. What do you think of it?

That your friend is suffering from cinematic indigestion and needs very careful attention.

C. Kathirgamadas, Wellawatte.

How do you account for the fact that in most of the outstanding pictures, M. K. T. Bagavathar and P. U. Chinnappa play the leading roles?

Bagavathar's last picture was Haridas two years ago and Chinnappa's 18 months back. Many pictures have been released in the meanwhile wherein the leading roles were played by several others. Such films have proved outstanding also. Many more pictures will be gracing the screen shortly, without these two screen celebrities and may prove outstanding. So your statement does not lead to a logical conclusion. However, it must be conceded that they have merit and deserve their roles.

TALK-A-TONE



FOR BEST OPTICAL GOODS

VISIT

DAVEY BROTHERS

Manufacturing opticians

and

Dealers in Optical

and

Photographic Goods

1/9, BROADWAY, MADRAS.

Telegrams:— KRYPTOX.

HEAD OFFICE:

S. V. S. DAVEY SONS

4/20, BROADWAY,
MADRAS.

BRANCH:

S. V. S. DAVEY SONS

Near JUMMA MUSJID
AHMEDABAD,
(B. E. & C. I. Bldg.)

MARCH, 1946

TALK-A-TONE

RA'KAISH PRODUCTION

Presents

ZAN ZEER

to

TEAR ASUNDER THE CHAINS
THAT KEEPS MILLIONS IN
BONDAGE.

Featuring

SOBHANA SAMARTH, BALWANT SINGH,
K. N. SINGH, GOPE, SUNETRA.

AND

JAGADISH SETHI.

Dan
S. K. SINHA.

Music
KISHAN DAYAL

Story
L. C. BISMIL
(of "President" fame)

Art Director
DADA PATINKAR

Direction
KISHORE SHARMA

Particulars

RA'KAISH PRODUCTIONS

"HEERA BHAVAN"

Charni Road, Bombay-4

MARCH, 1946

TALK-A-TONE

A Smashing Social

Prakash' Pictures'

HAMARA SANSAR

Featuring:

JEEVAN

RANJANA

UMAKANT

RAJKUMARI
SHUKLA

SUSHIL KUMAR

SUMATI GUPTA

Directed by:

SHANTI KUMAR

Contact:

for Madras City, Tamil Nad
and Malabar

J. V. Patankar

122, Arcot Srinivasachar St.,

Bangalore City.

162191

What are the respective ages of P. U. Chinnappa and M. K. T. Bagavathar? Are we justified in crediting Chinnappa as a healthy rival to M. K. T. at such a comparatively young age?

Age does not wither nor improve the musical talent of any artiste. It depends upon the manner in which he worships the musical Muse and the results are judged by the auditors and not the artistes themselves. There is no rivalry between the two as they stand apart in a different class by themselves.

L. Narayana Rao, Adoni.

Who is the more successful producer now-a-days?

The one who knows his job and has the where-withal.

How much will T. R. Rajakumari demand for an autographed photograph?

It is not so much the money as the inclination, that would induce her to part with her photo which is conspicuous by its absence.

I. Piyadasa, P.O. Box 77, Colombo.

Have you any news about Mr. Zackey? Is he connected with Sri Kumara Guru?

Mr. Zackey is now doing his own Sinhalese picture "Premavathi" independently of Chitrakala. He is not connected with SRI KUMARA GURU.

P. N. Ivan, c/o F. M. O., Trincomalee.

How is it that when we read any Western film magazine, we get to know about the stars, their hobbies and many things concerning their lives whereas the Indian film magazines hardly write anything about the private life of the stars. If at all they write, they just put a small paragraph which carries more details of the next picture in which the star is featured than anything about the star himself or herself. Can't the public know something about our stars also?

The lives of the film stars in our country, do not lend themselves to glamorous glorification on the inside, for the one reason that as distinct from the artistes in the West, the East offers but poor scope for the democratic expression of an individual's inside story, however, gratifying the ascent might have been. For one thing, the subjects resent such treatment and if one could but lay bare the surreptitiously shrouded personal touches, the prisons in our country will be too small for victims on both sides.

Until such time as our lives undergo a metamorphosis which is entirely remote, the antecedents of our filmic humans shall remain a Pandora's Box and it is bathetic business to use the sacred pen to decorate the sores which are the business of the sword. Further, probing into the malicious mysteries would take one to open more wounds than are healed. Therefore, it is better the stars and their private lives remain a closed secret.

**MURARI PICTURES' 1946
OFFERINGS !**

A page from the Glorious
Past.....and the most significant
Event of our History !

The Picture through which
MURARI PICTURES announ-
ces its creed !!!

The inception of the war of
INDIAN INDEPENDENCE

1857

Directed by :
MOHAN SINHA

Cast :
Miss SURAIYA,
SURENDRA, WASTI,
MENAKA, SHAKIR,
BENJAMIN and
SHYAM SUNDER



And at last it's Coming to the Screen with a Bang !
THE MUCH-ENVIED AND LONG-AWAITED CLASSIC DRAMA OF
THE IMMORTAL PHILOSOPHER POET OF THE EAST

OMAR KHAYAM

Cast :
SAIGAL, SURAIYA, WASTI, BENJAMIN, SHAKIR, Miss LEELAVATI

Directed by : MOHAN SINHA :: Story By : Dr. SAFDAR ALI

CONTACT

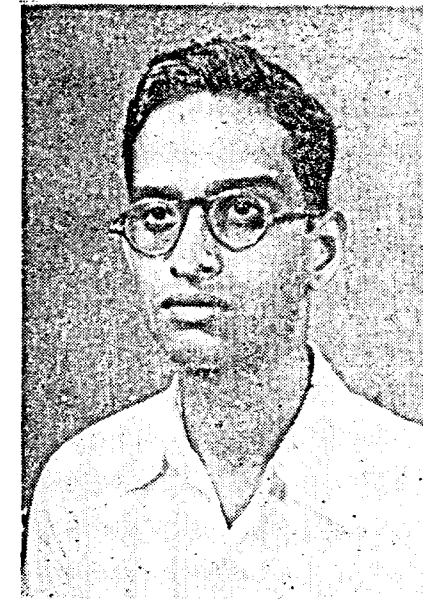
MURARI PICTURES

AHMED CHAMBERS

LAMINGTON ROAD

BOMBAY-4

**Introducing the Top-rankers in Filmfans Club
"Footage control contest"**



I PRIZE WINNER
S. VAIDYANATHAN, B.Sc.,
BOMBAY.

Born on 15th November, 1924 at
Keeranur, Madura Dt., graduated in
Science from the Loyola College,
Madras in March, 1944, and now
working in the Supply Accounts,
Bombay, has bubbling ambition and
enthusiasm and firm conviction of
capacity which all make up the
qualifications to start somewhere in
the lowest rung in the cinema ladder
—on the technical side.



II PRIZE WINNER
CH. RAMACHANDRA REDDY,
ONGOLE.

Just 22 and studying in the College, is
full of hopes and aspirations for the
future and thinks it is yet time for real-
isation. His designs on the picture world
include making a picture worthy of our
country and the world. He is an ardent
nationalist and even if this remains an
ideal, he will produce only a classic but
would never like to form the tail end of
the existing contingent of black-market
bandits.



IV PRIZE WINNER
P. SUBRAMANIAM, B.Com.,
MADRAS.

Is 20 years of age and serves
in the Standard Vacuum Oil
Company, Madras. He fell in
love with the filmic art a
decade back and wishes the
Club to become a live spot for
the public to participate in
film-progress activities.



V PRIZE WINNER
V. RANGANATHAN,
MADRAS.

A budding scientist, qualifying for the
B.Sc., greatly interested in the technical
side of the picture-making. Is now 22.

MARCH, 1946

TALK-A-TONE

AN ALL INDIA SUCCESS
SPEAK FOR ITSELF **of RATTAN**

NOW RUNNING SUCCESSFULLY

DELHI	47th	WEEK
LAHORE	42nd	"
CALCUTTA	40th	"
AGRA	25th	"
LUCKNOW	25th	"
JUBBALPORE	25th	"
SUKKAR	23rd	"
QUETTA	15th	"
BOMBAY	8th Houseful Week	

await release in

BANGALORE, HYDERABAD, MADRAS,

a Jamuna Production

RATTAN

Staring
SWARNALATA

Music by
NAUSHAD

Directed by
M. SADIQ

Songs by
MADHOK

COMPLETE SOUTH INDIA RIGHTS

Controlled by

ELITE PICTURES

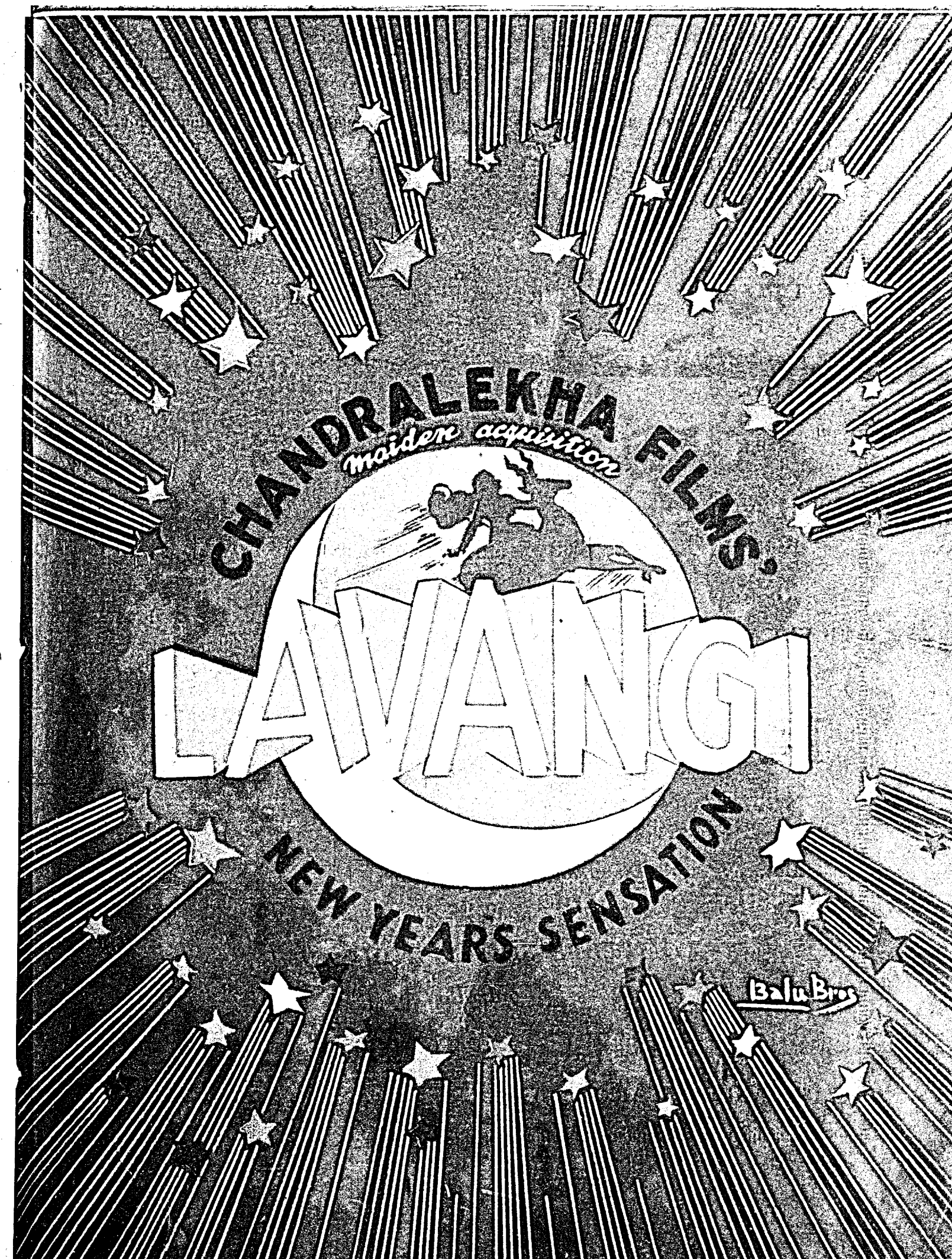
13, GANDHINAGAR,

BANGALORE CITY.

MINERVA'S

BEST

1. PUKAR
2. BHAROSA
3. DEFEAT
4. DIVORCE
5. THE WILL
6. SAED-E-HAVAS
7. TATMA ARANG



The Colorful Career of a Priceless Poet



Jagadish Films'
AMAZING SCREEN SENSATION
LAVANGI
... A TOWERING
... SCREEN TRIUMPH



BALUBROS

Lavangi

(The tale of a Poet's labour not lost)

LAVANGI is no Cock and Bull story, nor is it the fanciful figment of a neccessitous hack's fertile imagination. History places it during the palmy days of Shahjehan's romantic regime.

In fact, the story arrives at its climax in Shahjehan's Court, where flourished, under the Emperor's might and mien, literature, poetry and all the finearts, in fine. The benevolent Moghul was a connoisseur of learning and a patron of poetry, irrespective of caste or creed.

The wherefore of it all, is the lovely lore behind this cinematic idyll LAVANGI or JAGANNATHA PANDITHARAYA.

With some souls, time and space do not change anything essentially. It merely runs up a rough culvert over which the daily train of life can pass. But Jagannath was a spirited youth, a mild rebel to tradition, bubbling with poetic enthusiasm, yearning for the good things of life. To the vision of Jagannath, the labour of the poetical fancy lost its dusty monotony and became a dew-burnished woodland.

The aspirations of this poetaster towards the prestige of a conquering Panditharaya had for their background, a blasted domestic felicity, with nagging parents and a sparsely endowed source of living.

Rising above them, Jagannath gets the better of his pros-lytising opponents who adorn the courts all over the country and ascends the coveted pedestal in Shahjehan's durbar. Jagannath becomes the Panditharaya, canalising his compositions into channels which were worthy and seldom tolerated sanctimonious humbugs. He never failed to arraign the pretenders wherever he encountered them. His verbal combat included one with the redoubtable Appaya Dik-hadar. Panditharaya's poetical fanaticism earned for him the heart-burnings of his compeers as well as his relations who could not brook his exalted position. But Jagannath vanquishes all and comes out a victor.

His home, where his Kameshwari plies a lone hand, is made victim to circumstances: penury, contumely of malevolent male relations and general bullying. Distraught with a husband separated for twelve years, herself finds it hard to bear the brunt of his separation any longer. Kameshwari flees home in search of her Jagannath who himself had gone in the pursuit of fame and fortune and found them. But the Panditharaya hardly sees his wife in her. The reunion happens in Shahjehan's palace, manoeuvred by Begum Mumtaz where Kameshwari is presented as LAVANGI.

There are other ingredients such as intrigues, suspense grandeur, comedy, melodrama, pathos and ultimate satisfaction in a happy ending.

Y. V. Rao has taken up a subject ideally suited to the artistes he had assembled and nicely moulded them into the characters.

A treat awaits the film fans.

Featuring:

KUMARI RUKMANI, JAYAMMA, JAYA GOWRI, SARANGAPANI, RAMACHANDRAN, NATESA
 AYYAR, RANGASWAMI and Y. V. RAO.

Producers Please!

The way my fans have answered to the call of my 'Prayer' has surpassed my most sanguine anticipations.

The eagerness with which some of them have gone about writing to me, gives me hopes of a much larger material which lies in store for the Industry and the FAN.

On the face of it, most of the correspondents are patently novices, with but their enthusiasm to back up their ambitious venture.

One has to tackle not only that which appears on the surface, but has to go for the root of the matter and help unearth talent which only waits to be tapped.

These have to be trained for their respective parts in the Industry and shaped to fit in unison.

Of the several who have written to me, only a few have enclosed their photographs.

To my mind, each one has a special aptitude and trait which can be cultivated and exploited with success.



Miss HMAR

Miss L. Hmar, for instance, has a face and features which qualify her readily for any role which needs a specific photogenic type.

This youthful aspirant has High school education, speaks and writes good English, has definite leanings to start right as a film artiste of the first grade, possesses a voice which can be harmonised and plays several musical instruments, among which may be mentioned the violin, ukulele and the Spanish and Hawaiian guitar.



VIVIAN MASIL RATHBONE

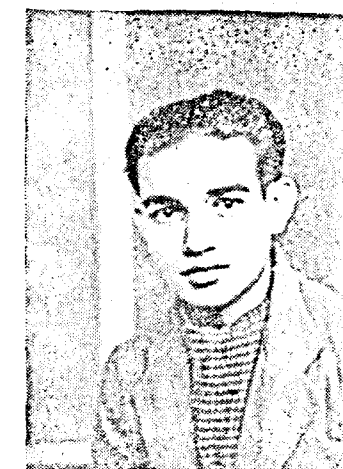
With such a material, Tamilnad, which is starved for the real feminine artiste, can usefully indulge in exploitation.

In our midst, we have potential film-magnates with foresight and vision, in the following personalities in my estimation.

B. N. Reddi, S. M. Nayagam, T.N.T. Soundararajan, K. Subramaniam, Y. V. Rao, Gemini, V. L. Narasu, Nagiah and T.R. Sundaram.

Beyond Miss Hmar, we have A. P. Dayalan, who has academical distinction, rare histrionic talents

Twenty-nine



M. S. GONSALVAZ

and features which fit him for roles next to leads. His voice is worthy of cultivation, both for speaking and singing.

Then again we have two distinctly fresh arrivals in Vivian Masil Rathbone whose accomplishments fit him rightly into the rival camp of the chief character with the sympathetic role.

The other is M. S. Gonsalvez speaking Malayalam Tamil and English. His aptitude for training begins with his earlier exploitation in amateur theatricals. He is anxious to work first in an English picture and a Hindi subject as an alternative.

I am deeply grateful to the young enthusiasts who have come forward with such spontaneity and I shall do my bit surely, but steadily.

One has to bear in mind that the broad-minded enthusiastic and helpful producers are yet in the embryonic state and will be in proper shape and form in three or four months. I am sure I shall be able to help these and many more in the months to come.

Now, I look forward to hear from our producers who think they will be able to try this material.

P. D. Hmar

An array of Box Office Winners!

for 1946-'47

Read CAREFULLY THIS IMPOSING LINE-UP **Read**
IF YOU ARE AN EXHIBITOR-SCREEN
THEM; IF YOU ARE A DISTRIBUTOR-SNAP UP TERRITORIAL RIGHTS!

6 SPINE-CHILLERS WITH BELA LUGOSI STAR OF "DRACULA"
 1. THE APE MAN
 2. RETURN OF THE APE MAN
 3. GHOSTS ON THE LOOSE
 4. INVISIBLE GHOST
 5. BOWERY AT MIDNIGHT
 6. THE CORPSE VANISHES

3 BORIS KARLOFF SHOCKERS
 THE STAR OF "FRANKENTSTEIN",
 "MUMMY"
 & THE "MASK OF FU MANCHU"
 1. DOOMED TO DIE
 2. Mr. WONG DETECTIVE
 3. THE FATAL HOUR

2 JACK LONDON'S FAMOUS ADVENTURE SPECIALS.
 1. SIGN OF THE WOLF
 2. WOLF CALL

2 MYSTERY THRILLERS.
 1. THE LIVING GHOST
 2. THE LAST ALARM

1 COSTUME-ADVENTURE EPIC
 ROSE OF THE RIOGRAND

FOURTEEN OF THE BEST

Releasing For the First Time in India, Burma & Ceylon.

EVEREST PICTURES,

ARCOT SRINIVASACHAR STREET,

BANGALORE CITY.

CHITRAKALA SPRINGS INTO ACTION

I have noticed one common trait which is characteristic of the men who mean business, be it this film business or any other business, which exploits human energy. These men hardly ever give themselves to vain talk and, if they do talk sometimes as Mr. Nayagam of Chitrakala did, once before at a Talk-A-Tone Tea, and now at his vastly laidout Studios in Madura, one sees the first glimmerings of the reconversion dawn, those first intoxicating streaks of light heralding the picturegoer's great day which strike ecstasy into the hearts of millions of yet unsatisfied aspirants both of and in the industry.

We have been encountering a tremendous literature of postwar despair, melancholy and prophetic voices proclaiming what a fall the future has in store for the new entrants. These are, however, not to be despised or dismissed as the bickerings of ageing writers who are sick and liverish, but as a nervousness born of genuine anxiety, in the light of existing prognostics.

I could at once see behind Mr. Nayagam's subdued optimism, an innate strength which vitalised the entire personality and the tremendous enthusiasm which lay back of it.

We are often bewildered by several Barnums who parade their wares-in-the-making, loftily idealized by colour and camouflage and who end up in dismal degradation. The variety which distinguishes pompous promises from prompt performances.

These were my cogitations on the last Amavasai Day when I stood face to face with the gigantic outlines of the Chitrakala Film Colony, which was *en fete* with buntings, banners and multicolour motto-plaques, enlivened by the stream of hurrying humanity. Six months ago, just six month ago, this was but a barren tract. Now, it is seething with the result of human energy expended enthusiastically on the creation of a mammoth masterpiece. Well, Mr. Nayagam, as indeed the zealous band of cineasts which comprises this grand Chitrakala combine, is a force to reckon with in the future of the filmic south. Their capacity for planning and out turn is enormous. One cannot see God nor does one see the Atom, but, after all, their power is energy which motivates the human race. And, Nayagam is the power-station for the Chitrakala which generates the needed energy to set Chitrakala on its pace. As

I see it, Nayagam's approach to the whole affair is guided by an abiding faith in human nature which he takes to be the manifestation of God, radiating a Divine force which has only to be tapped to be utilised. No wonder that the august assemblage gathered under its banner, was locquacious in its tribute to the architects of this magnificent movie-land, carved out of the Madura soil, just at the Feet of the Master at Tirupuramkundram. The First of February witnessed the gala event or Sir James Doak cranking the first celluloid strip of Chitrakala's first Sri KUMARAGURU, and incidentally linking together Sri Lanka and Barathamatha by an enduring tie of human bondage, propitiated on a devotional offering greatly after the heart of both the people. Lanka has remained a foreign country, though within arm's length of Baratavarsha, separated by a mere strip of shallow water. "So near, yet so far!"

This was the main trend of Mr. Nayagam's introductory remarks when he traced Chitrakala in the nebulae down to the present culmination of their ambitious venture. "Chitrakala will be a streamlined Cine-City shortly," said he,—Mr. Nayagam—"and will provide the happy anvil for the culture of the future cineasts. It was Chitrakala's main plank to offer the scope which the youth of the country had been denied so far."

When such a striking statement is made, one asks: Who Says it? What does he say? and Why does he say it? In the answers to these questions which my heart readily echoed, I found myself realising my long cherished dreams.

Mr. Nayagam cited the historical past when a line of Pandians ruled Lanka and how appropriate and in keeping with such a tradition it was that a Company born in Lanka should be rearing in Madura. "To the Ceylonese," said Mr. Nayagam, "Chitrakala will shortly offer a historical picture in Sinhalese."

To the industry, he said, Chitrakala was ready and willing to do



Sir James Doak, Managing Director of the Madura Mills (in the centre garlanded) spoke of Chitrakala and picture-making during the inauguration of SRI KUMARA GURU, as Mr. S. M. Nayagam (opposite the mike), the Chairman of Chitrakala, welcomes Sir James.

MARCH, 1946

everything in its power to enhance their prestige so that their co-ordinated efforts might open up a new vista of culture and progress.

While expressing his gratification to Sir James Doak for gracing the Chitrakala inauguration, he voiced his appreciation of the efficient collaboration of his management and technical crew, and acknowledged the cordiality of those who had responded to his invitation.

Sir James Doak, 'With the Midas Touch' as Sir Srinivasa Sarma so nicely put it, switched the camera on a grand set with the Brahma backdrop.

Sir James welcomed Chitrakala into the folds of Madura film-magnates and invited them to do honour to the ancient culture and tradition of that great and historic City. Sir James struck the right note when he remarked, "I am particularly pleased to be taking part in the inauguration of a venture which depends more on skill, imagination and experience than on heavy expenditure of capital. We are told, on the one hand, by Government, not to spend money, as prices are ridiculously high, while on the other hand, we are asked, and we appreciate with reason, to go on with expensive schemes of industrialization and expansive reconstruction. What the answer is, I do not pretend to know. (It might be an Imperial conundrum—Ed.) But, as I say, I very much welcome a venture of this nature and invite the film-magnates of this City to avail of these facilities."

And, Sir Srinivasa Sarma proposed the vote of thanks.

Personally, I feel there is a great chance for Chitrakala, even as there is for everyone of us in the line, to lend them a big hand in their huge endeavour and no genuine film lover should stand aside or hesitate. We are all in the game, in one department or another and each one of us can do his mite. I am sure I shall do my best and so should you!

P. D. THAMBI.

TALK-A-TONE

PARAMOUNTS BOX-OFFICE HIT - 1946.



A Sensational
Fighting Drama
To Break Box-
Office Records

★

Dorothy Gulliver
Walter Miller

SPEED KING

Direction:

Breezy-Eason

Stunts—Thrills—

Motorcycle

Jumps—Plane

Crash.

For

Madras City, Tamil Nad, Malabar, Ceylon.

PARAMOUNT PICTURES ERNAKULAM

Thirty-two



High hats...High Jinks and the
Hyperbole.

Hectic roving in the realm of the regimented black-marketeers had gone to Wanderer's head, with the heart down under, invaliding him for a month. Hence his suspended animation last month. Wanderer, however, had not been idle, but up and doing, meeting the masculine celebrities of the film-world, in the City's resorts celebrated for the versatility of their guests.

Wanderer, coincidentally bumped into a Ceylonese intellectual and film-magnate, whom he had been trying to contact for several months. Chance threw a telegram into his hands and this pirouetted him into the Connemara Hotel. This was at a time when Mr. Asaf Ali was holding his political *Jamabandi* in the luxurious lounges of the Connemara's reception rooms sealing the fate of Rajaji's 'calumniators'.



Sir Srinivasa Sarma strikes form and delivers a neat little speech with his vote of thanks at the cranking of SRI KUMARA GURU at Chitrakala, Madura.

Thirty-three

Wanderer was loathe to get past the deputationists' queue and added to this, the Hotel's telephone clerk had nonchalantly dismissed him earlier in the day with a single repartee.

"We are to meet Mr. Gardiner if he has arrived," said we.

"No, the gardener comes only in the evenings," came the reply.

"We have nothing to do with your gardener but it is about Mr. A. Gardiner from Ceylon!" we exclaimed.

"Oh!" was the response, and that took us to the Hotel.

We met Mr. Gardiner of Ceylon Theatres, a pucca Ceylonese aristocrat of the streamlined stock and a Roman Catholic at that. It is strange how quickly a person becomes a 'business' in the eyes of all. And for Ceylon, as things stand today, Mr. Gardiner is certainly 'Gov'nor', as he is styled, at least for the celluloid representation of it.



Motilal the idol of millions of movie-fans is reported to have extended himself severely in Mazhar Art Productions' PEHLI NAZAR.

That he has no hand in the making of the pictures he screens at his pleasure, for the Ceylon audience, is only a matter of incidental weakness which is being rapidly covered up by his sudden interest in our pictures. When we say that Mr. Nandalal Batavia was frequently seen in his company, we have said enough.

Heads, I win—Tails, you Lose!

"Ponnuravi" had Mr. Gardiner cranking and we might glean further news as the novelty wears off a little. What transpired in our interview must wait for a future transmission, save the fact that we took a wager of a thousand rupees—Wanderer staking the said sum on a favourite turning up at the winning post on the first day of July this year of our Lord, and Mr. Gardiner countering that the said horse will be nowhere this year.

Wanderer knows his ropes even as Mr. Gardiner is expert in his, for the bet was doubled immediately with an ant which was nearby, which has recently put on wings. One need not say what happens to an ant with wings, particularly when it tries to reach for the filmic-Moon in Malaya.

A Happy Hunting-ground

The South has remained a profitable and happy hunting-ground



A GREAT MUSICAL INTERWOVEN WITH A POWERFUL SOCIAL STORY

A Musical Masterpiece of 1946!

SUNRISE PICTURES'

"JEEVAN CHHAYA"

with your favourites

Shanta Hublikar, Amirbai Karnataki,
Shazadi, Masood, Dulari,
W. M. Khan

Enquiries for S. India Territorial Rights:—

SRI JAYADEVI FILMS

Arcot Srinivasachar St.,

Bangalore City.

The World's First Visionary poet who gave
to the World the First Epic "RAMAYAN"

• **VALMIKI** •

Now immortalized on the Screen

in **PRABHAKAR PICTURES'**
COLOSSAL MYTHOLOGICAL

Starring: **SHANTA APTE** (Courtesy S. A. Cons.)

PRITHVIRAJ, LEELA, BABURAO PENDHARKAR, VINOY KALE
JAYASHANKER

Produced & Directed by: **BHALJI PENDHARKAR**

Dialogues: Pt. Anuj Songs: Mahesh Gupta, M.A. Music: Shanker Rao Vyas

DISTRIBUTORS FOR COMPLETE SOUTH INDIA

ELITE PICTURES

13, Gandhinagar, Bangalore City.

for many a foreigner, whenever the film has been having a lean time in finance. But, almost every one of these adventurers, whether lured by lucre or the Lucretias, has not been heard of since. They had taken their last lesson and quit this benighted province.

The cause for the pecking of these birds of passage, is the elasticity of certain consciences or some consciences with several-faces. In the bargain, sanguinary feuds get started and result in internecine frays.

The ways of the Almighty

You simply can't get round human nature by priggish indifference or by employing rough-necks to rub it in. Just as the War was in its climax, human nature began to manifest itself in all its sinister hyperbole. One magnate, who would wind up the career of his rival by hook or crook, could not remove one thorn in his sides and was praying to the Almighty. As if in answer, the opponent had to seek the sanatorium. There the disturbed soul lingered a while and finally gave in.

That 51%

This was the signal for the jubilant giant to enjoy the high jinks and to extend the area of operations to India. There, too, he encountered a film mogul, a com-



Sprightly Kamala Devi gives a lively performance in **MAYA LOKAM** (Telugu Picture).

patriot and a regular he-businessman who kept his mouth shut and his hands busy. An attempt to subtly wean away 51% of the shares was politely but firmly and promptly repelled.

Short Cut & Quick Money

Now the next move was to annex an up-to-date, streamlined studio-plant so that the first Sinhalese picture might be offered ready-made before the other Samson had time to get wise to the plans. But the sphinx at the helm of this joint nodded in the negative, quoting millions and the scriptures.

The last resort of a gentleman is to combine with another, with equally grand pretensions for a prolific future. This one hails from the North and had a normal start. The idea now is to rope in Malaya at all costs. Several pictures have been bought by these 'film-magnates' at prices which run to six figures for exploitation in Ceylon with Malaya as the tail-end.

The Sting of the Tail

After all, Malaya is just like Ceylon and nothing might interfere with their smooth sailing. The process is simple and the results amazing. Once you buy the first crop at any price and cover the territory, the next bunch can be bought for a song. Now, that song will take away all the wind in the wind-pipe, if the other guys are on the alert. We will use some Zam-Buk and rub it in.

Sowing The Wind

Wanderer warns the twins that their monopolising will be fought tooth and nail and no stone will remain unturned to combat it. And South Indians, once they get wise to a deep-laid plot, show fine feile and react promptly.

Film people in the mass are not intellectual giants but they have a quick grasp of the broad meanings. There are many producers who realise the danger lurking behind this kind of buying at break-neck speed but there are the others who have to be told. We will tell them.

Thirty-five



V. R. Phatak, a successful organiser and a versatile artiste is now cast in the lead of "SOON BAI."

Government Should Act

It has been the misfortune of this film business in Tamilnad to have its greatness, its instruments, its character, Chemistry and its optics literally thrust upon it from external sources. The Tamil film has existed almost in terms of the influences and finance through the powers of men from outside who operate here with perfect immunity.

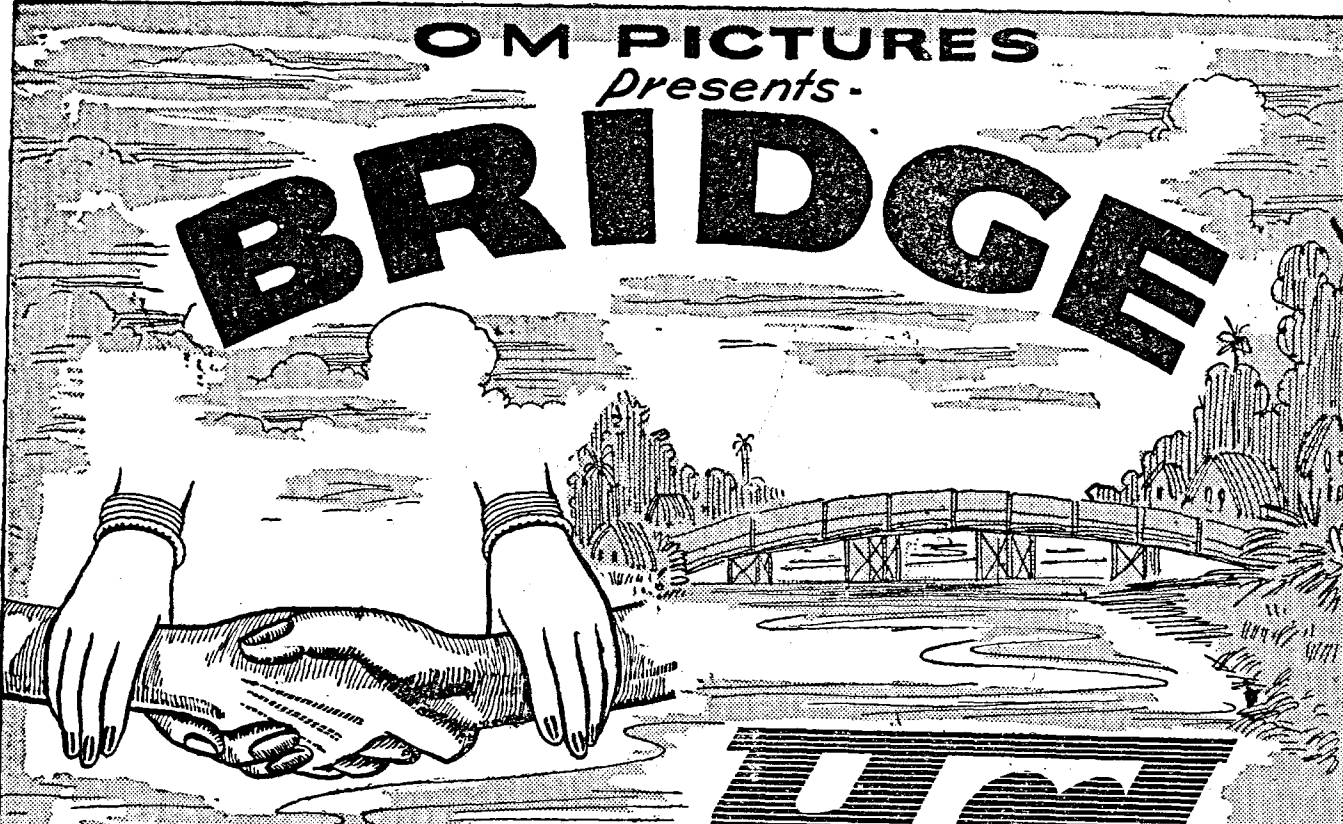
Wanderer suggests the support and participation of the organized industry in working out the ways and means of eradicating the stigma attaching to its money and morality. This is but an initial step of importance, late as it is, in the thirty years of film making.

It is only the long-term observer who will be knowing how much of the technological progress and process of this highly technological art has been commercially subsidised by sources alien to its origin. It has acquired things ready-made and tolerated its own extrusion, in the bargain.

It is more than propitious, it is indispensable, that the Motion Picture Industry should become the possessor of the tools of its operation. There are many departments such as production, distribution and

OM PICTURES
Presents -

BRIDGE



Cast

BIMAN BANERJI, REHANA, BALRAJ,
MAYADEVI, JAHANARA, MONI-
CHATTERJI, E. BILIMORIA, NARMADA-
SHANKER, & MADAN PURL.

A Story with a Novel & purposeful theme
Direction SUDHIR SEN ★ *Music* NINU MAZUMDAR

For particulars Apply -
RAJLAKSHMI PICTURES
125, GIRGAUM RD. BOMBAY 4.

exhibition and manufacture of raw films and implements. Extraneous influences have been the curse and bane of its existence. This must be cured if it is to sustain itself. Is it not time that the industry, which makes so much of its expression, which embodies so much of creative capacity in the art, shall also be its own master?

The cure, when administered from the inside, is less offensive and is Evolution; from the outside, it is indeed a Revolution.

Film Council

It is in this context that one must review the reactions of the Government of India to the urgent needs of the film trade. They seem to be exploring the possibilities of establishing a Film Council and the move is afoot towards its realisation. The genesis of this move, Wanderer is happy to say, was largely outlined in our "FILMIC HOPES FOR THE FUTURE". If these ideals are planned to be realized and a Bank of Cinema Credit established enabling the public to take its rightful share in it, a Central Cinema Bureau also can be formed on a commensurately representative basis so as to absorb the potential wealth of progressive entrepreneurs in the provinces. Taxing the footage, to reimburse this investment, in addition to the existing Entertainment Blood Bank, is a sure whipping of the tired horse. A lot of Government of India's colossal waste can usefully be diverted to feed this highly fruitful channel, without any kind of extra taxation.

Motion Picture ENG. STUDENTS' UNION

A debate on the question that "The Government should restrict the production of mythologicals" was held under the auspices of the above Union, at the premises of the Government School of Technology, Madras, on Monday the 4th February at 5-30 p.m. The Mover, Sri Rajnikant, B.A., opined that the continuous distortion of mythologicals affected the progress of film-technique, the taste and the intellectual calibre of the picturegoers in

the wrong manner. Therefore, it should give place to concerted action on pictures of abiding interest and sociological values. Sri N. Krishnaswami definitely believed that mythologicals represented the authentic reproductions of the psychology of men and things in their respective periods. Hence, the authenticity and the faithfulness of their representation was the main moviegoer. The Principal, Mr. Raghava Iyer, L.M.E., evinced grave concern for mythologicals and only wished that they were done with the right faces and in the right cinematographic perspective. Mr. T. V. Neelakantam Pillai, B.A., B.L., of Kalaivani Films, Ltd., turned out to be a model 'Observer'. His heart



M. Sadiq, the man who gave RATTAN, which proved a thundering success, is now engaged in directing Din Pictures' JAG-BITI."

beat in rhythm with our forbears. The mythologicals should not be ruled out as such but should be engineered on proper technique.

For us, who were present by invitation, what interested us most was their enthusiasm, no matter what decisions they took in the matter of the subjects for filmization.

BHARAT FILMS, PENANG—

K. R. Shelley Alagappan

Talk-A-Tone fans will recall that our friend and well-wisher Sri K. R.

Thitry-seven

Shelly Alagappan, of Al. Rm. Co., left for Malaya in November 1941 and that his landing in Penang synchronized with that of the Japs overriding that country. Ever since, our anxious enquiries at the various sources of Malayan News elicited nothing until we all had letters in November last, in a single bunch, imparting the glad news that he was alive and well in Penang. We ourselves are particularly pleased to say that this exceptionally forward member of the Nagarathar community is also looking after the interests of TALK-A-TONE in Malaya with which Mr. Shelley is familiar and we are not. We invite our prospective clients to contact Mr. Shelley at 45, Mac Alister Road, Penang.

Of immediate importance to the film industry is the information that Mr. Shelley has achieved the long-cherished ambition of starting a film-distributing concern for our films in Malaya. The name of this new venture is THE BHARAT FILMS, situate in 90, Burmah Road, Penang. In this concern, the principal partners are Messrs. Muthiah Chettiar, K. R. Shelley Alagappan and Mr. P. G. S. Nair whose services and sacrifices to the national cause in Malaya have endeared him to every Indian in that harassed country. Our friends can contact Bharat Films, in India, C/o Talk-A-Tone. We wish the enterprise every success.

THE LANKA KALAMOHINI THEATRES, LTD., COLOMBO

Monopoly is a menace and a manacle to clean business. One individual or a motley crowd of bloodsuckers exclusively enjoying the fruits which should be shared legitimately by all, and riding roughshod over the rest is the type of autocracy, in principle, which involved humanity into a Global war. This highly tendentious octopus grip, in any democratic minded country, is the poison-belt of its business progress.

That there exists a monopoly of film-exhibition in Ceylon, is a matter for serious consideration to every lover of clean business in our land.

MARCH, 1946

TALK-A-TONE

The Man Behind the Screen

Now steps out!

V. SHANTARAM

WHO GAVE YOU MANY
SCREEN-CLASSICS NOW
PORTRAYS THE ROLE
OF HIS LIFE-TIME



RAJKAMAL'S
INTERNATIONAL CLASSIC

Dr. KOTNIS KI AMAR KAHANI



Story: K. A. ABBAS
Screen Play: K. A. ABBAS & V. P. SATHE
Final Script, Dialogues, Songs: DEWAN SHARAR
Music Director: VASANT DESAI
Director of Photography: V. AVADHOOT
Audiography: A. K. PARMAR
Song Recording: CHANDRAKANT & PARMAR
Art Director: BAL GAJBAR
Chief Technician: B. M. TATA

Directed by: V. SHANTARAM

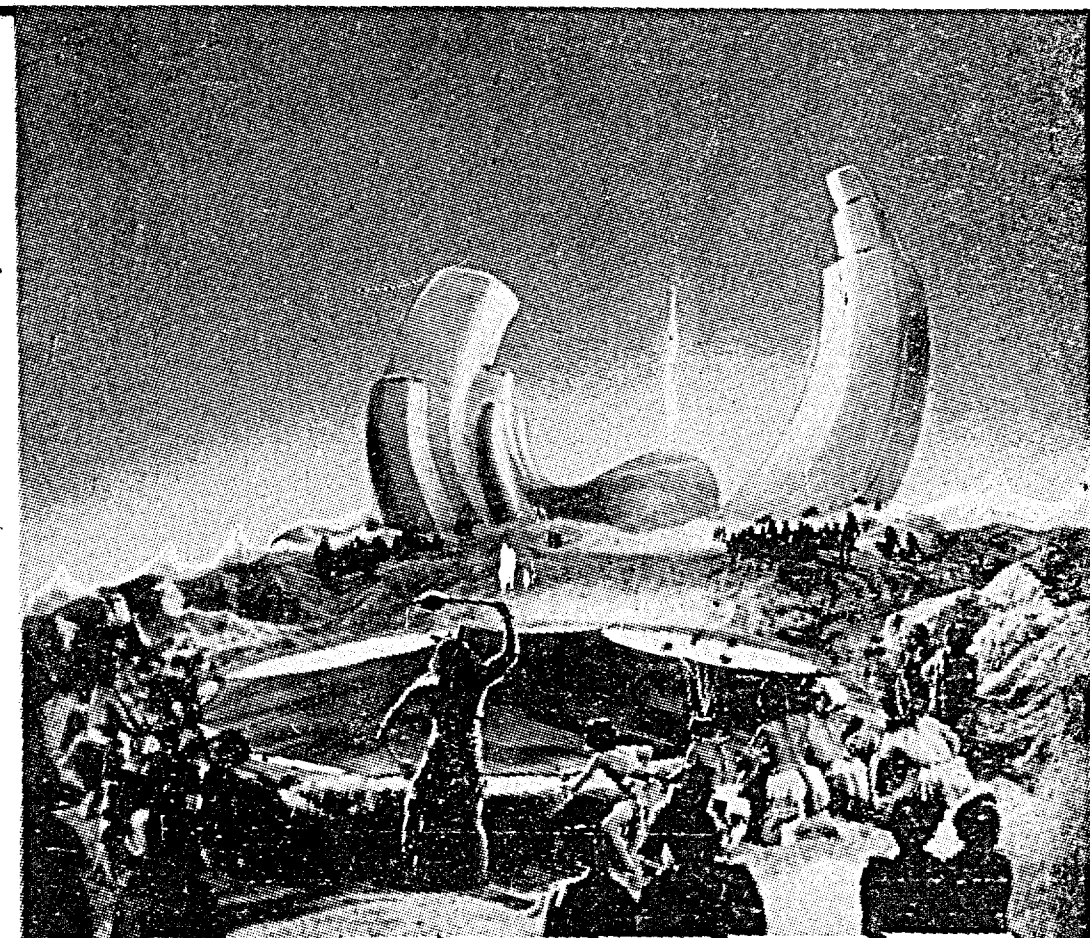
Starring:

V. SHANTARAM, JAYASHREE
DEWAN SHARAR, BABURAO
PENDHARKAR, K. DATE,
DIRECTOR VINAYAK, ULLHAS,
PROTIMA DEVI, PROF. HUDLIKAR,
SALVI, JANKIDASS AND
RAJE SHREE

Chief Technical Adviser: Dr. B. K. BASU; Chinese Adviser: Mrs. LUCY FANG

NEXT CRANGE AT SWASTIK

UDAY SHANKAR Production



KALPANA

The First All Dance Picture
Studio: GEMINI Madras.



A STAGE & SCREEN

PRESENTATIONS



'NAMASTE'—Leela Desai's Dance Linga in Kirti Pictures' MEGHDOOT.

MARCH, 1946

No one producer had a rightful share for his picture's Ceylon exploitation. For an Island composed of Tamilians and Sinhalese reaching a colossal total of one crore, hungering for our films, the monopolist's prices for some pictures reached the rock-bottom rate of fifteen hundred. A paltry sum for a territory which makes on a decent picture somewhere about half a million. It is all because a single concern entirely ruled the roost and no human power could shake its stranglehold. To what extent this steel frame had crippled our producers can be realised only when one learns the meagre percentage at which they are parting with their product for such a fertile area. Now it is possible to break this monopoly and let everyone run filmrenting on healthy lines. Many business magnates are coming up with large capital for showing our pictures over there on mutually-lucrative basis. This is an opportunity which none of the well-meaning industrialists can afford to miss.

The first of these new enterprises is the LANKA KALAMOHINI THEATRES, LTD., with a capital of FIVE LAKHS of rupees backed by a set of efficient personnel on the Board led by Mr. N. Thuraisingham as the Managing Director and Chairman. The rest of the Board comprises Messrs. C. Sathanantham, Shroff, Mercantile Bank of India, M. B. Mohamed, A. E. M. Yussoof



Sweet Shanta Apte who caught public imagination by her rapturous performance in AMAR JOTHI is striving to reach a new high through Amar Pictures' PANIHARI.

(Proprietor, Sulaiman Bros., Merchants), M. Y. M. Zackey of Zakiart Productions, (Producers of Sinhalese PREMAVATHI), R. Murukaiyah, Landed Proprietor. The expressed objectives of this formidable combination are to have two highclass theatres in Colombo itself, the capital of Sri Lanka, with a chain of theatres to support them in Nataraja Talkies, Negombo, Kandy, Jaffna, Trincomallee, Galle, Ratnapura and Moratuwa. They offer their fullest co-operation to our Producers to exploit their pictures on abundantly proven basis. Their offices are in the I Floor, Munsoor Buildings, Colombo. Their Post Box Number is 222.

Exhibitors and Theatre Releases

Walking into the lair of the exhibiting lions in the districts, Wanderer encountered one or two big guns who count in this branch of the business. Some of them have acquired the lease of some theatres in the moffussil and are anxious to do their best to make their patrons see pictures in comparative comfort and in excellent conditions. They are handicapped by the lease they hold on their cinema premises which expires, once in three years, or quicker according as the terms of the lease deed dictate, which certainly restrains them from undertaking any further capital commitments for the simple reason that their tenure is insecure and they do not know when they might be asked to quit the premises. With this Damoclean sword hanging over their heads, it is really difficult for them to move with the times and instal improved acoustics and otherwise engage in any exaggerated capital outlay. If the landlords realise the predicaments of these exhibitors and vouch them their leases for long periods, it will greatly accelerate the pace of modernising many of the theatres, who are mere tenants for short terms which have frequently to be renewed.

T. N. T. SOUNDARARAJAN— Indian Film Delegation Over the West

To the rest of India, South India just does not exist. For our films and the personnel in it, the North largely bestows a stepmotherly attention. So, when our delegate left for foreign countries, many of the journals in North India were dis-

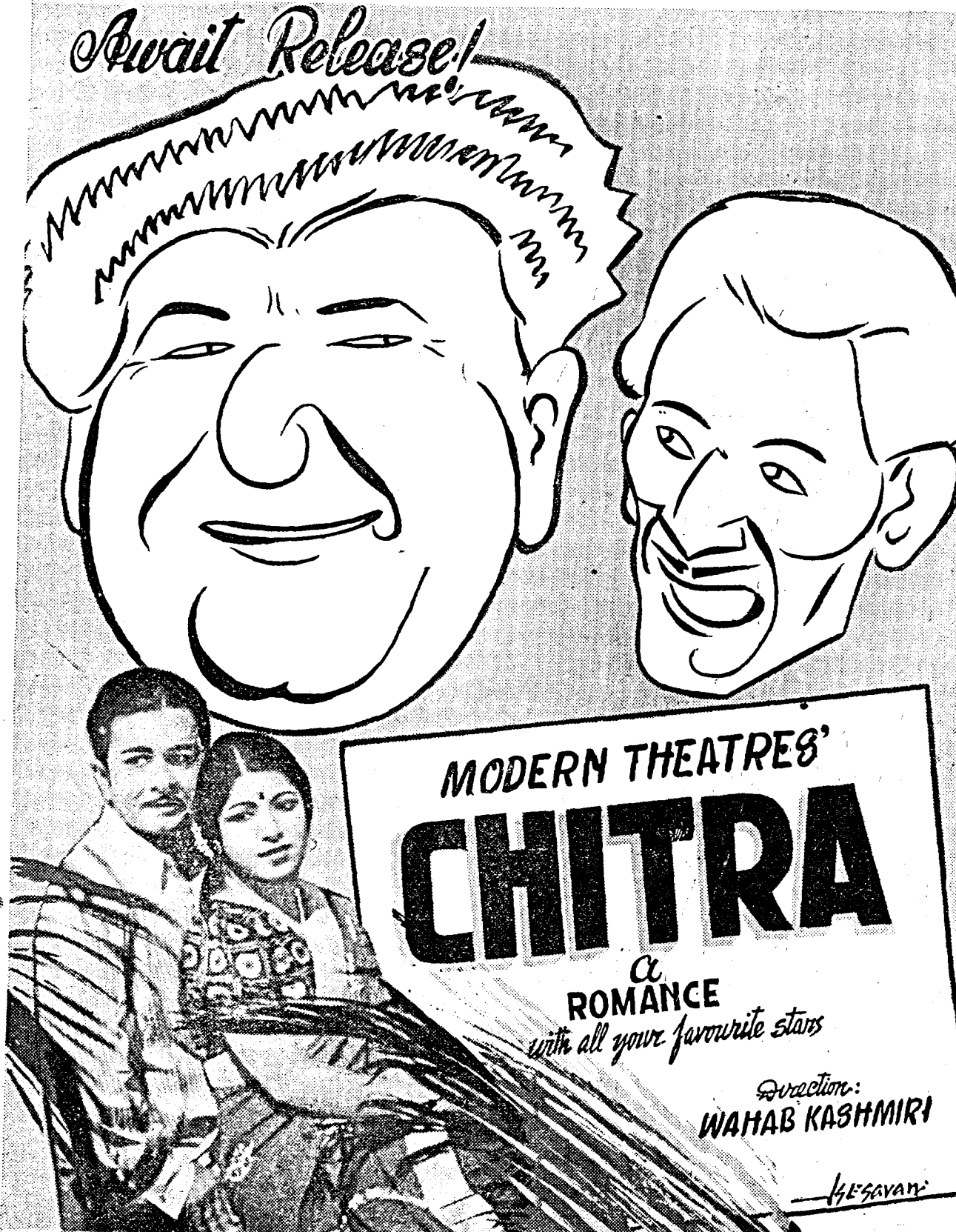
TALK-A-TONE



Miss Geeta Bose in Fazli Bros.' "DIL."

posed to view this trip of the Delegation as sheer waste of time and more so in relation to our own member, Mr. Soundararajan. The South Indian Film Chamber of Commerce, unusually enough, has suddenly realised the need for ramming this point home to the other compeers in the line and has brought out a book of about 24 pages, closely printed, which surveys the visits of our Delegation and that of Mr. Soundararajan, in particular, in the objective manner, 'in a brochure entitled INDIAN FILM DELEGATION to the U.K. & U.S.A., Impressions of Sri S. SOUNDARARAJAN. It covers the human aspect of the whole series of visits to the various film studios, equipment manufacturers and the film celebrities, both on the production side as well as on the acting honours. This is a close shave for the Talk-A-Tone Publications which was to have published the full trip with our usual work of art in it, but which was stopped, at the last minute, by the restrictions of paper on this venture of ours. We shall, however, be bringin' out, in the pages of this journal, some photographs which have to do with our member's visits in the foreign countries. This brochure is worth reading and digestion for everyone of the cineasts who is anxious to know how a visit during wartime to foreign film capitals helps in the progress of the industry down here.

Await Release!



MODERN THEATRES'
CHITRA
A ROMANCE
with all your favourite stars
Direction: WAHAB KASHMIRI
KESAVAN

A STORY OF LOVE LAUGHTER & ROMANCE



If the 'Moving Finger' writes with mixed feelings and is unable to serve you the nice diet of the usual side dishes, it is entirely due to the unutterable shyness of the filmfolk who had turned sour overnight. Probably a large part of what I had foreseen for the film has come down upon them with such violence, rendering many of them speechless and tongue-tied, while a few have become breathless. This way, a condition of coma has set in. In such a state one cannot be drawn out. Even the ones who did talk after no end of pumping and prodding, gave vent to feelings which it would be unfair of me to pass on to you, lest you, too, should be plunged into pessimism. Only a Schopenhauer could have enjoyed doing justice to these brown studies and Talk-A-Tone has greater aspirations than indulging in "Studies in Filmic Pessimism."

But the way these film-moghuls feign to be shamble-goats, is exasperating to a degree. The hush-hush whispers, and their clinging to their plans as if they were top-top secrets of the sacred state, makes one wonder how these can be the "Flaming forges of life at which our fortunes are to be wrought."

What knocks me down into a cocked hat is the sight of the advancing horde of Don Quixotes who do not even pause to take stock of their commitments in such a state of confusion. It is into this chasm that many a newly rich Black bug is rushing. Naturally, they are shy of any interlocutor who seeks to gaze the crystal for them.

One is an erudite scholar and idealist, knowing next to nothing of what the films stand for and what they need. Another walks into this business rejuvenated as the only visible means of support and solace in case his titular pedestal should give way under him and there is yet another one who has plumped into this line as the fertile soil for sowing his wild oats.

We get angry with those who look askance at the quislings in this abode of the lively arts but it does help, once in a way, to see what is going on inside if only to assure ourselves that all is well with our inside.

Since I wrote last month, twenty new productions have been announced, both in Tamil and Telugu, and Heaven only knows where, how and with whom these are going to be *fait accompli*.

As for Newtown, I am really glad to note that they have taken my appeal in the right spirit and have considerably accelerated the pace of the shooting

on PANKAJAVALLI, TYAGIAH and LAVANGI, while YOGI VEMANNA, too, is developing steadily. Side by side with this work, UDAYANAN is receiving the finishing touches to make it a happier source of screen entertainment. G.N.B. and Vasundara are materials whose values can be misjudged only by Mr. T. R. Raghunath.

He seems to be labouring under the illusion that his technique is one decade ahead of the times and is trying to hypnotise his producer-victims with such lullaby. Mr. Raghunath might be technically one million years of the Neolithic or Palaeolithic era but his work certainly is a misfit for 1946. We must ram it home to him, however bitter it might appear to his taste. With ARDHANARI, he has done a funny job of work, making a misnomer of the title, treating the subject with a lighthearted flippancy and rounding it all off as a huge joke on the filmfans. One pays dearly for vandalism these days and it is a wonder how Subrahmaniyam thought it fit to entrust him with such a responsible piece of work or how yet another producer is willing to victimise himself at his hands!

Sobhanachala is having a dozen pictures scheduled for its floors and there is only one equipment and that too is a FIDELITONE. Fazalbhoy ought to run to their rescue early if they are to steer themselves clear in this industry.

Pragathi is still unresponsive to our requests and I must repeat that something more than mere announcements are necessary to justify their prestige.

As for Gemini, the least said is the best because KALPANA is hurrying up slowly while NATYARANI is doing herself well in a like manner. CHANDRALEKHA is donning the top hat and the highbrow swank is too flighty to strike oil in the picturegoers' imagination. Gemini seems to be a doubtful starter this year.

The one hope is the fruition of the tried ones' plans. Narasu, Vauhini, Tamilnadu Talkies and Star Combines should hurry up and do something. By a happy coincidence, Vauhini, T. N. T. and Star Combines are planted adjacently and I am hoping that this will develop into a co-operative trio. Narasu, from Guindy, I have no doubt, will do his best. At Salem, Ratna Studios are springing up, whereas the migratory morons of the Modern Theatres seem to have taken the raging plague as the broad hint, and succumbed to temptation, fleeing to Coimbatore. But, there too, the virulence

Fourty-three



Stunts are coming into vogue once again. Here you have Chandrika in a striking pose in Manoranjan Pictures' NA-MUMKIN.

of the epidemic is no less serious. East or West, to my mind, Home is Best.

Central Studios, under the aspect of Jupiter, is having a good time, with fresh arrivals of men, money and munitions.

Messrs. Narayana Iyengar and Sriramu Naidu are reported to be entirely pleased with themselves for acquiring the Premier Cinetone. I am hoping there will be no repetitions of 'CHAYYA Episodes'.

The one man who has stolen a march in the midst of this turmoil is the go-getter Nayagam who has brought his studio into being and begun shooting, dodging destiny and eluding the elements.

RENUKA's Thyagiah, the great composers' celluloid versification, is in the melting pot of the editor's table and destined to see the light of day with the dawn of the New year, the Tamil New Year if not the Telugu New Year. Nagiah is a silent and solemn man these days, and looks like a person dedicated to a sacred job. We have no doubt, the muse of the worshipful master's composing genius will inspire Nagiah to bring out one of the scintillating subjects for 1946.

Mr. Rao, I mean Y. V. Rao of JAGDISH Films, has recaptured his usual jubilant mood and I need not repeat that this is partly due to the number of shooting days which decorate his call sheets. Since Rao is a worker and energises his activities with a regularised tempo, I am

sure that we are in for a regular tornado of extravaganzas in his LAVANGI. Of course, I am obliged to temper my prediction with a certain amount of reserve until the shooting is called off finally, as one has to depend upon the deities of the Studio sanctum sanctorum for the small crumbs of 'shooting' which they are pleased to dole out.

There is one significant interest attaching to the life and adventures of Jagannatha Panditharaya in that this seeks to reflect the right type of poet and the object which it should honour. To this end the Pandit lived and loved.

I shall be failing in my duty if I did not place it on record that this picture, with all it stands for, has been taken over for exploitation throughout the world by the young and affable Mr. Sivaswamy who is the man-power behind Chandralekha Films of Madura. He is full of enthusiasm for the picture even as we are, and we have no doubt that his hopes will be amply justified when this Tamil picture sports some of the finest star material including Y. V. Rao, Kumari Rukmani, Jayamma, Sarangapani, T. R. Ramachandran, K. R. Chellam and Jayagowri, is flashed on the screen for your delectation.

Mr. Sivaswami is a young affable person just turning thirty, and hails from a respectable family in Madura. The South needs more of such enthusiasts to decorate the film-firmament to make it lively and worth while.

MADRAS UNITED ARTISTES CORPORATION, has on its schedule, for immediate culmination, VIKATA YOGI, starring P. U. Chinnappa, T. R. Rajakumari, and introducing B. S. Saroja, a new arrival with a lot of pep in her as we see from her stills. The subject is a socio-comedy, and with the magic touch of Sri Subrahmaniyam, one may expect some of the undefinable human touches which had endeared him to his fans in the past. We are sure that Subrahmaniyam



These faces adorn the RUSSIAN STORY—a Russian film cavalcade of a thousand years of Russian heroism, bagged by the energetic T. P. Sundaram.

will come back at least through this medium. As it happens, he has been leaving his pictures, too much, to chance and chancy directors whose addresses have to be rewritten.

PREMA KAVACHAM, which has Vasundhara in the lead, is another film which the veteran is handling himself. His public has been starved for his rattle, and it is time that his work came up again to entertain them.

STAR COMBINES are scheduling NARADA-NARADI of Jagamani Films for early release. Samasara Sagaram and Saint Narada might sound like Aurangzeb and Arudra Darsanam but, what it all means will be unfolded in this picture which went into shooting during the hoary days of the warry past.

AIYAR PRODUCTIONS, will be taking the picture RUKMANGADA to the floors of the Gemini's slick studios in the



Munwara Sultan as she appears in Mazhar Art Productions' PEHLI NAZAR.

middle of March. The subject is a mythological one which has once been done up by Soundararajan. This will convey the essence of the efficacy of Ekadasi Vratam and will be played by such stars as G. N. Balasubramaniam, Vasundaradevi, P. A. Pariyanayaki (Valli voice), L. Narayana Rao, T. R. Ramachandran and C. T. Rajakantham. The direction, we presume, is in the hands of Mr. P. S. V. Aiyar and the songs with Papanasam Sivan. There is telling material for working as the subject is after the money-making style, and it only waits for the ingenuity of Mr. Aiyar to give it the needed life to get going. We wish him goodspeed.

Forty-four



These three charmers are out to entertain you in a picture which will shortly grace your favourite theatre shortly. Await the name of the picture in our next issue.

STAGE & SCREEN's new technique adopted for the first time in the South Indian film-shooting is the latest device of utilising the squares, cubes, cylinders and cones to subserve for the elaborate settings and saving all the time needed for it. Money, of course, is surely saved which makes the shooting almost a pleasing and modest affair on paper. This gives an uncannily delightful streamlined effect and comes in handy for any kind of background, or effects, which may be required for particular sequences, including temples, huts, etc.

After all, Uday Shankar deserves all the praise that pioneers in any art deserve. KALPANA, by the employment of this technique, ought to be getting out on its sojourn, judging from the methodical way in which it is being worked up, much earlier than most of us expect. The cost, incidentally, as envisaged by Uday Shankar, will be saved by somewhere about three lakhs. Well, that makes our mouth water, to learn that it IS possible to cut down costs these days!

MODERN THEATRES' CHITRA, is to be the next outcoming product of this Salem studio. The stars who are in it will be entertaining you under the direction of Mr. Wahab Kashmiri. We await, with interest, his work in this first exploitation under the Modern Theatres' Banner.

CHITRAKALA, Madura, is a novelty in every way. Sri Nayagam entered into the arena quietly in the flag-end of last year, made an announcement unassumingly that he would like to participate in our filmic activities and do his best to im-



What makes Naseem to draw Balraj near to her will be explained in DURCHALEN.

prove our prestige and the procedure. A month afterward, his studio arrangements were made on paper and, on the plot of land necessary for it, earlier acquired equally silently, has now sprung up a full-fledged plant, equipped with the latest RCA Sound Recording system, and Cameras. The technicians who have been severely extending themselves to lend the needed helping hand, have been able to land the first shooting in the past few days beginning with the middle of February. And now, they are on the outdoors. The indoor work will be starting presently and we shall present our readers with some of the big shots of this divine SRI KUMARAGURU in our next issue.

EXCUSE ME, might sound quixotic in juxtaposition to the news of films in production but that is the title of the subject now in the run at the Sobhanachala Studios, Madras. It is a Prabhakara Productions maiden venture and the language medium is Telugu. The proprietor, Sri Prabhakara, is taking the lead, in not only producing this picture but in the role as well. Co-starred with Prabhakara, are Lakshmirajyam, A. R. Sastry, K. V. Subba Rao, P. V. Subba Rao Choudhary, and a lot of talented artistes.

VIKRAM ART PRODUCTIONS, with their offices in Bangalore City, are producing BHAKTA THULASIDAS in Tamil with a cast lead by T. R. Rajakumari and B. S. Raja Aiyengar under the direction of our cultured technician B. S. RANGA.

I had the opportunity of seeing a unique treatment and dialogue for this

highly saintly story. He is a new entrant whose like, we would very much like to have, in the line.

KOTNIS PRODUCTIONS, similarly, are making headway with their preliminaries of SIR MUTHUSWAMI AIYER of which anon.

C. K. N. SONS, Kannabiran is busy not only fixing the artistes but the place of office as well for his THIRUMAZISAI ALWAR.

GANAPATHY PICTURES, Salem, with their maiden mythological SULOCHANA with K. L. V. Vasantha in the lead was inaugurated on the 4th of February at Modern Theatres, Salem. The followers of Panchapikesa Bagavathar would have enjoyed this episode brimming with high traits, and we hope with Mr. T. R. Sundaram behind it, the subject will be a success.



Miss Surekha—a lovely new face that takes the leading role in N. R. Desai's RUPA.

RATHNA FILM STUDIOS, Salem is fast rising. As soon as M/S. Fazalbhoy supplies them the necessary equipments their first Tamil venture YOGI VEMANNA will go on the sets. At present Mr. D. V. Chary is handling the screen play.

VAMINI PICTURES, Madura, are to produce a Tamil social entitled BANDAM MUKTHI the story of which is being done by R. M. Ramaswamy the youthful proprietor.

The other Tamil producers to whom I had issued an appeal last month had failed to turn up with news of their progress. Hence I must switch on to the Telugu producers who came last.

Forty-five

SRI VENKATARAMA PICTURES inaugurated their BRAMHARADHAM at Sobhanachala Studios, on the 14th February when the Hon. Justice P. V. Rajamannar propitiated the function with a short speech and switching on the camera. Mr. T. P. Sundaram of Deccan Films is interested in the picture.

GOLLABHAMA is a highly interesting folk-lore combining one bit from Vikramaditya with another slice from Kasi Majali which is being translated to the screen by our veteran C. PULLAIYA for Sobhanachala Studios. Krishnaveni plays the title role, and with the efficient handling of Mr. C. Pullaiya, as the inside sleuth has us believe, has done a real effective job of it. There is one song 'CHANDA MAMA' which is destined to popularity.

ZACKEY ART PRODUCTIONS (Ceylon) is waiting for the studio space with all their artistes ready and willing to portray the singhalese subject PREMA-VATTHI.

BOMBAY

STANDARD PICTURES.

BAIRAM KHAN is now ready. C. Jagirdhar has done it. The fans are sold on the subject, so are we. The censoring will be over shortly and the producers have made over the picture for North India, to a waiting buyer. When the picture graces the screen, I can assure you a feast for the eyes and the ears such as you can expect only a Jagirdhar to offer you.

J. M. R. PICTURES.

At Central Studios, Mr. Mohanlal Kapoor and his director-scenarist Sadiq are fast at work on one of the highest class-entertainers of the season, SIAM SAVERA. To those who have seen Sadiq's RATTAN, 'Sham Saveru' will be a nice treat. The subject has to do



The very picture of a waiting wife in Artkino's WAIT FOR ME. T. P. Sundaram rents this Russian picture.

MARCH, 1946

with two brothers, who have practically everything contrarywise. When the brothers indulge in romance with different taste and technique, a human drama is portrayed.

Swarnalatha, Wasti, Sulochana Chatterji and Badri Prasad and others, are among those who emote the story. You know the stars, you know the story, you know the director and you have "SHAM SAVERA" in a nut-shell.

UNITED FILMS.

SHAHKAR is a star studded masterpiece offered by producer-director S. Khalil which ought to be on the screen by the time you read these lines.

The Khalil-Murhad team has taken over the renovated 'Ideal Studios' at Lucknow for getting to work on further pictures shortly.

RA'KAISH PRODUCTIONS have started shooting the ZANJEER to sever the bondage of millions with artistes of the calibre of Sobhana Samrat, Balwant Singh, K. N. Singh, Gope, Sunitra and Jagdish Sheti. Mr. Kishore Sharma is the director and Kishan Dayal the music director.

RAMNIK PRODUCTIONS.

Raja Nane's BACHCHON-KA-KHEL is a novel social based on the psychology of Impish kids which affects the platinutious of two humans in armorous escapade. A simple story but complicated in its development. The picture has been completed.

ALIBABA and ALIF LAILA are from the lovely leaf of Arabian Nights directed by Nannubhai Vakil with Shanta Patel and Prakash leading.

HURE BAGHADAD starring Leela Pande and Shiraj is on the sets directed by F. M. Khan.

BULBULE PARISTAN is in its preliminaries.

MURARI PICTURES.

Murari Pictures and Mohan Sinnah, since their recent announcement, have become the cynosure of all eyes. The mood of Mr. Mohan Sinnah, in tempting the film-lover with such vivacious subjects and a similarly remarkable bunch of artistes is highly praiseworthy and opportune. We understand that his "OMAR KHAYAM" is ready for the screen and "1857" will take the floors very soon.

When we wish him every success, we are only echoing the good wishes and anticipation of his large clientele. However we are anxious that Mr. Mohan Sinnah, in his treatment of this subject should take pains to do adequate justice. We wish him well and we wish his venture very well.

REKHA PRODUCTIONS.

Jagdish C. Solanki has scheduled a telling social "INQILAB" with the pen of the mighty Pandit Govind Vallabh Pant of the United Provinces. Coming from such a great literature and nationalist, and judging from the title of the subject one can easily predict a highly revolutionary technique of picture-making with a story which will keep the film-fan enthusiastic from beginning to end.



Producer-Director Mohan Sinha—the one man who dares to undertake to filmatize a subject like "1857."



N. Thuraisingham, Managing Director, Lanka Kalamohini Theatres Ltd., Colombo.

Among the stars are Manorama, Prabah, Mridulla Nayampalli, Ramesh, Sudhir, Banerjee, Shakir and Nand Kishore. Mr. Pradeep is composing the songs. Mr. Solanki has been in the line for long and some of his productions have been very successful. We hope "INQILAB" will justify our hopes, and we wish the enterprise every success.

Forty-six

TALK-A-TONE

P. R. PRODUCTIONS.

Are busy with ARABIAN NIGHTS. Kannan, Nawab, Molina and several others are there.

BARODA THEATRES LTD.

The first filmic offering of this concern is Jayabharat Pictures' RASEEL. It is a social-musical-comedy directed by Kishore Sharma. Radha Rani and Kanhiyalal are in the lead.

EASTERN PICTURES.

Their next is 'Rang Mahal'.

PEOPLES PICTURES LTD.

AAP-KILIYE is being worked up by A. SURIYAM. His next work will be ROZI.

SILVER FILMS.

S. M. Ysuff has done his best for "DEVAR" a social based on a down to earth story. Kumar, Jyothi, Yakub, Yashodra Katju and many reputed artistes are featured in this mighty screen play.

SHAZAD PRODUCTIONS.

"VEENA" is their first picture which presents jointly Miss Veena and Chandra Mohan in the title roles. The picture is to be directed by Shazada Iltikar.

VARIETY PICTURES.

"PREM-KI-DUNIYA" has Alak Ananda introducing new dance numbers. Shooting on the subject is fast progressing and might be completed in March. Top liners like Abin Chowdhri, Chhoby Biswas, Alakananda and a host of others are featured in the picture.

BROADWAY PICTURES. DELHI

The Imperial capital has provided a nucleus for a gigantic enterprise in all the departments of the film industry piloted ably by the efficient and experienced by Mr. C. T. Trivedi backed by a huge capital of 25 lakhs for running a film studio in Delhi a distribution concern and for erecting new cinemas which combines a novel scheme of running touring talkies in the province.

The personnel on the Board are highly versatile capitalists.

Their first picture will be produced at Lahore at the Pancholi Studios and their next will be at their own studios in Delhi.

One of the novel items is their arrangement for touring talkies for rural uplift. Mr. C. T. Trivedi, our readers will remember is a leading cineast of 12 years standing and a scholar.

We hope that the enterprise will receive the success it so well deserves.

CEYLON CALLING

You will hardly believe:

That the "Trailer" of Gemini's *Chandraleka* was seen when the famous Kamala Circus pitched their tent in Colombo.

That though the Kamala Circus was the biggest Box Office attraction in recent years, they had a lot of opposition from interested parties and that as a result the tent was set a fire.

That during the one-and-a-half months the circus was in town, the cinema circuits short-circuited a lot and Theatre Managers had also rude shocks.

That the Malayalee folks who ran the Circus were charitable enough to invite some big gun to open every show and on one occasion A. Gardiner, Esq. was the honoured individual.

That the latest and biggest publicity stunt ever attempted by M/S. Ceylon Theatres, Ltd., is that they are the *largest Cinema Circuit in the East*.

That Abraham Gardiner plans to have a theatre for every five thousand people and that he is going to build a lot of theatres.

That he is waiting for the Census to be over so that he can get the figures and calculate the number of theatres necessary.

That probably with this end in view Ceylon Theatres Ltd., have acquired the majority of shares in a newly floated Engineering Concern.

That the "Largest Cinema Circuit in the East" is slowly turning into "Caterers, Confectioners and Builders and Contractors" and in time to come, they might become Managing Agents for anything; even the Rotary Club of Ceylon.

That when the injunction suit against Ceylon Theatres Ltd, preventing them from taking over

M/S. Millers came up for preliminary hearing, a lot of "faces" were lost and a shareholder had the guts to tell the "failure-proof" Directors, that they would lose their reputation for good film showmanship, if they embarked on this new venture.

That Gardiner, Batavia and the one and only C. V. Raman, B. A. B. L., have only one thing in common and that is, of all things, Ponnuruvi.

That the presence and cranking of the camera on the muhurt of Ponnuruvi is no indication that Gardiner might seriously think of fixing up Raman to be his Director of Productions.

That M/S. G. C. Roche and Co., will continue to function on all the lines, specially films, in which the late Mr. Roche was interested.

That the late Mr. G. C. Roche died a free man and also saw to it that his concern, whoever managed it, will be free and under no circumstances will come under the yoke of another.

That the onerous duty of honouring, to the letter, the last wish of the late Mr. Roche will fall upon Messrs. Gomez and Thambinayagam.

That the Wellington Talkies, Jaffna, hit the news again, when it was formally "re-opened" and that, for the second opening, there wasn't much ceremony.

That the legacy of the late Mr. G. C. Roche, to the Wellington Talkies, was a brand new Dasonic Kalee Sound System, reputed to be the only one of its kind in Ceylon.

That there are a lot of Dancers, Haren Gosh, Madhava Menon, Kulkarni Sreenivas and others dancing and flitting round the Island and that they are avoiding each other in the locale and timing of their performances.

Forty-seven

INDIAN FILM PRODUCERS & DISTRIBUTORS

Managing Director of a Disstributing Company sailing shortly to FAR EAST countries including BURMA, SINGAPORE CHINA and FIJI ISLANDS, invites proposals for exploitation of Indian Pictures in OVER-SEAS markets. Write immediately to POST BOX No. 2267, BOMBAY.

From the Director of 'RATTAN'

One More Movie-Jewel!

Song-Studded.....! Laugh-Loaded.....! Box-Office Sensation!

J.M.R.
PICTURES

PRESENT

A TOUCHING TALE OF
TWO BROTHERS AND
THEIR SWEET-HEARTS!Direction &
Screenplay :-

M. SADIQ

Songs :-

MADHOK

Dialogues :-

KAMI & RASHID

Story :-

Prof. CHETAN ANAND

Bombay Cinetones'
Streamlined Social

SHAM-SAVERA

STARRING :

Swarnalata, Wasti, Rafiq Ghaznavi,
Sulochana Chatterji, Pt. Badri Prasad,
Protima Devi, Maseeh & Meera

* For Particulars Apply:-

J. M. R. PICTURES, Bellasis Road, BOMBAY 8



Short Story

THE NEW FACE!

by (S. B.)

"O. K., darling!" cooed producer Moosh over the 'phone, twirling his freshly-dyed moustache. "So you will wait for me at the Boels at nine sharp to night? Sure. I will come over and pick you up. We can make it a night over a cup.....".

As he put down the receiver and rubbed his hands in glee at the prospect of a gay evening, he saw his director Jaldhar standing in the middle of the room with arms akimbo and eyes registering mild disapproval. Producer Moosh, in spite of all his experience, wealth and adventure was still afraid of two people: one was his own shrewish household God who kept an 'eagle-eye' on him, and the other, this meddling Jaldhar. He was just as efficient and sincere in his work as he was frank and fearless with his slashing criticism.

"Come on, Jaldhar," said Moosh after an awkward pause, "I don't see you these days?"

"You don't see me, Moosh, don't you?" snapped Jaldhar, "or you have been avoiding me? Have you forgotten about our production 'NEW FACE?' We have paid for the script, the advance publicity is booming ahead, our money is flowing like water, but we have still to find some fresh face for the role of the heroine and a couple of talented males for the hero and hero's father. What do you say?"

"I, too, have been thinking about it, Jaldhar," replied Moosh, "but where is the new face? I admit I am getting nervous about the venture."

"My dear Moosh, I came here only to tell you I have come across a stunning beauty. She is just twenty, unspoiled, and educated too, polished to the tips of her fingers, has a sweet

rich voice. This girl has a highly photogenic face and sex appeal in abundance."

Producer Moosh hummed and sighed in admiration. "You don't say, Jaldhar, it is that girl you brought to the party last Sunday night—Miss Thamra Kumari or something? But you said she has money enough, a daughter of a wealthy friend of yours!"

"That is immaterial. The girl has set her heart on a movie career, and she wants to make a name and earn her livelihood. Are you giving her the star role or not?"

"That is all so sudden, Jaldhar. I do admire the girl. But don't you think it will be too costly an experiment? See how that Chowpathy with that Kuyil vani simply flopped. Don't you think we must be more cautious these days?"

"For Heaven's sake, don't compare that lean lanky nightmare with this peach of a girl who oozes sex appeal every inch of her body. And moreover, several other factors like story and direction contribute to the success of a picture. Make up your mind, Moosh."

"Well, Jaldhar, to be frank with you, a tried and experienced star like Brinda will be more worth while."

"But, Moosh, we have announced to the public that, true to the title, our new picture will have a new face. How can an aged spinster like Brinda portray a young college girl? That would be a smashing satire and a devastating film tragedy!"

The producer's face changed colour at this unflattering reference to his "flame", his moustache trembled with suppressed rage.

Forty-nine

"Shut up Jaldhar, it is an outrageous slander on Brinda. Whether she is good looking or not, is not your affair. It is mine and I have promised her the lead in 'NEW FACE!'."

"So Thamra Kumari is to be shown the door?" rapped out the director.

"Why, she can have her chance. You say she sings well. Let her take the part of heroine's father who turns *sanyasi* with a flowing beard and sings all his way, through the forest. You can fix it that way. I am getting out now for Brinda's birthday party at the Boels'."

"So you have forgotten that to-day is MY BIRTHDAY, have you?"

Both the men turned round, startled by this 'Ghost' voice from behind the screen in the studio office room. But Moosh looked stupid and silly. He was scared. It was his wife! She must have slipped in by the backdoor and overheard their talk. He had a sound reason to tremble, for it was her money that was to go in for the "NEW FACE".

"Come in, darling!" he bleated timidly. "I was only referring to the scene of a birthday party in 'Boers,' a new Hollywood picture, now running in the City. And I was telling Jaldhar I would be seeing it again with Brinda to gather some ideas."

Mrs. Moosh confronted her husband with a pair of glowering eyes. "Boels or Boers, I am going with you!" she said. And did.

With a sardonic smile and wave of his hand, Director Jaldhar left the room.

RAMANIK PRODUCTIONS

NOVEL SOCIAL

THE COMPLICATIONS ARE MANY
SO ARE THE LAUGHS

WHEN
THEY

Quarrel ^{FOR} Compromise

IN

A DELIGHTFUL LAUGH COMEDY

Bachchon-Ka-Khel

BLENDED WITH MISCHIEVOUSNESS

Producer:

SHETH RAMANIKLAL N. SHAH

Direction: RAJA NENE

Music: C. RAMCHANDRA

Starring

BABY SHAKUNTALA * N. KABIR

MEENA KUMARI * AGHA JHAN

WORLD RIGHTS WITH

RAMANIKLAL MOHANLAL & CO.

Khetwadi Main Road, Chandani Chowk,
BOMBAY. DELHI.

Producer SHETH RAMANIKLAL N. SHAH
OF

Mohan Pictures

Presents

A GALAXY of SMASHING STUNTS

ALIBABA
ALIF-LAILA

Adopted in the novel fashions
from the famous Treasury of
ARABIAN NIGHTS.

Director: NANUBHAI VAKIL B.A., LL.B.

Starring

SHANTA PATEL, PRAKASH, MUMTAZ,
RAFIQUE, ANSARI, GARIB SHAH, ETC.

Another Smash.

HURE BAGHADAD

Direction: F. M. KHAN.

Starring

LEELA PANDE SHIRAJI

Announcing

BULBULE-
PARISTAN

watch for the details.

World Rights with —

Ramaniklal Mohanlal & Co.

Khetwadi Main Road - BOMBAY 4.

PESUM PADAM

PESUM PADAM, Pongal Malar, edited by T. V. Ramanath, is a *tableau vivant* of the Tamil Cinema and a colourful representation of tabloid journalism. The Pongal Malar is twice its usual bulk, mostly done up in art paper, and carries a Calendar supplement decorated by the DWADASA KANNIKAS of our film-firmament.

There are some lively supplements which include "Central Studios VALMIKI, Jagadish Films LAVANGI, and Vauhini's SWARGA SEEMA. Besides these, there are also the caricatures of our celluloid world's impending fortunes and portraits of M. K. Radha, V. Nagiah, M. M. Dandapani Desigar and K. Saragapani. These are all very interesting to the filmfan but what one fails to appreciate is the satire of Shakespeare's saying "Apparel Oft Preclaimeth the Man" in 8 pages. In a Special Number which runs to 128 pages, the reading matter offered to the eager cineast is a meagre 24 pages. The journal ought, in fairness to its calling, to devote more of its valued space to reading matter, in view of its unique position in the field of Tamil film journalism. It is priced Rs. 1-8 and is obtainable at No. 17/80, Pondy Bazaar, Theyagarayanagar, Madras.

"Pazhi".

The *Astrological Magazine*, Annual, 1946.

In the pursuit of modern sciences, Astrology has Universal significance, importance, appeal and interest. Some persecute it, a few pursue the subject as a scientific study, while a large number prosecute it for trade and professional purposes. In most of these instances, this subject as a science is largely prostituted. This is one of the important pastimes for those who have leisure, as well as to those who have little of it. A Journal, the genuine one, which really devotes itself to this science seriously can be of considerable service to mankind, irrespective of caste, colour or creed. Many mushroom growths have sprouted in the recent past and done immense disservice and harm to Astrology in all its variegated aspects.

In marked contrast to such pretensions, the *Astrological Magazine*, edited by Mr. B. V.

Raman, M. R. A. S. is a shining example of an Astrological journal, replete with expositions of the science in its several phases. This Magazine needs no introduction to the journal reading public and it is but necessary to add that this Magazine is now doing its 35th year of service to Astrology, having been founded so long ago as 1895.

Generally speaking, in these days of paper stringency, this Annual supplies a bulky 144 pages Number, neatly printed, nicely made up and exceptionally well edited.

Outstanding among the contents are some items which will be of interest to the long-term student, just as much as it is to the man who wants to know what will happen to him in the near future.

Instead of being sectional, as every scientific journal tends to be, the *Astrological Magazine* is panned out to be of general interest. This peculiarity is due, probably, to the fact that the contributions are never too technical to be understood by the "Common Dabbler" in this absorbing subject.

In recent years, the predictions in the journal proved correct to a fault. That only shows the robust scientific knowledge that the contributors have behind them.

The ANNUAL NUMBER contains many interesting features too. Dasa Buktis periods have been tabulated. It will be of great help to the beginner.

Predictions for the year 1946 are set out in great detail.

The Reviewer is suffering from a modern disease. He consulted the Annual Number if it would be forecast. To his surprise, it was!

There is a tendency on the part of the ancient methods of astrological conclusions. The 'Hora' has been relegated to a very unimportant place. 'HORA' is the English 'HOUR'. The lord of a particular 'hora'.. powerfully influences the happenings in that hour. The Reviewer has tried the Hora system even with regard to picking out Winners in horse-racing with success. Mr. B. Lakshminarain's contribution on "Hora and Its Significance" is a brisk and thought-provoking one.

"Effects of Retrograde Planets" have been variously canvassed by different authors. Mr. B. N. Vijayadeva has many interesting things to say about it. Roosevelt

became President of the U. S. A. in March 1933 when, under the influence of Budha, who was occupying the Seventh Mansion, though, from the Lagna, was in the 6th Bhava. With due respect to the Editor of the *Astrological Magazine*, I must agree with Mr. Vijayadeva regarding his observations on the benefic effects of Budha.

Mr. M. V. Ramakrishnan has contributed an article on the "Stars of the Season." As usual, he is easily understood even though he is dealing with such an abstruse subject as Astronomy.

For the price of Rs. 2/12/-, the Annual is a good buy and it abounds in highly enlightening, intelligent and interesting articles. It lives up to the reputation steadily built up during the last three decades and half of its priceless service to the students and followers of Astrology.

A. A. SOMAYAJULU, B.A.

CONGRESS DIAMOND JUBILEE
SOUVENIR

The Indian National Congress Diamond Jubilee Souvenir, published by Sriji S. A. Rahim, is a Tamil monument to the memory of those sons and daughters of the Nation whose services to the Indian National Congress are recaptured to the worker, by a worker, for the worker. This is the first publication of its kind in Tamil, which genuinely pays the nation's homage to the noblemen, women and things, making it a thing of spiritual beauty and joy for ever. Its unique greatness lies in the transcendental appreciation of the ones who achieved the miracle of disciplined dedication at the altar of our Motherland's liberation. The book presents the story of the torchbearers of our country's freedom, the unknown volunteers and heroes who rallied round our banner of the three colours & sacrificed their all in answer to the roll call of honour.

Sjt. Rahim is the privileged chronicler of the events which gave birth to the "QUIT INDIA" charm and the spirit of those noble souls who piloted the grand scheme first with the INDIAN WAR OF INDEPENDENCE in 1857.

The publication is worthy of the occasion, the cause and the human element which has worked for our emancipation. It is profusely illus-

MARCH 1946

162191
frated, containing several photographs of our leaders and workers and the historical review of the events which led to our present debacle is particularly praiseworthy for the fearless manner in which it is presented.

Some of the items detailed in so many chapters are the progress of the Khaddar Movement, the All India Village Industries Association and Scheme of Rural Reconstruction.

At the price of Rs. 6/- the book is a treasure.

SWATANTRA—English Weekly. Editor Khasa Subba Rao, B.A., B.L.

Srijut Subba Rao is synonymous with the straight-forward journalism of the Christian Science Monitor type, which does not brook intolerance or indecency. Now that Sjt. Subbarao has switched on from the daily Sidelights into the Weekly causerie under the same caption of SWATANTRA, one can scarcely overlook the might of the pen behind the SWATANTRA. In keeping with the Khasa Subba Rao tradition, this new journal which purveys seasoned views every week, will go a long way to redeem the present texture of journalistic adventure from yellow to a better and more pleasing hue. It does not favour the gaudy variety but is sober, sound and sympathetic. If it is a little more sympathetic to the cause of

Sjt. Rajagopalachari, it cannot be gainsaid that the tie of the heart has probably overcome that of the head. However, the public is offered a decent treat in KALKI format and savouring of some of its pronounced bias, in 43 pages at As. 6/-. It is published by Sjt. V. Kalidas, at 8, Westcott Road, Royapettah, Madras.

ARDHANARI

— A Synonym for 'Misnomer'

The title ARDHANARI conjures up before our mind's eye the divine vision of a Lord Shiva divided, one half being that of his better-half-Parvathi, followed by the incident of Bringhi Maharishi, the fanatical devotee who could not brook worshipping any God other than Lord Shiva, taking the form of a wasp and making a *pradakshan* of Shiva alone boring the central portion, when the Almighty presented himself in a form, half male and half female, Bringhi Maharishi standing the test even as the Almighty took it.

But curiously the film version of ARDHANARI has a mule doing half the film and the rest occupied by the painful deeds of Vikraman who indulges in all sorts of orgies whenever he is affected. The title of the picture, in short, is a regular synonym for the word 'Misnomer'.

TALK-A-TON

We are used to seeing pictures, badly characterised or the hoary originals distorted or the mythologies mutilated but ARDHANARI is a new one on me.

Vijayavarman loses his mental equilibrium and conducts himself in a manner quite alien to his nature, whenever the amulet discarded by his wife in a thoughtless moment, is tied round the neck of a donkey. The camera recaptures more than half-a-dozen times the amulet being tied to the neck of the donkey and the hero getting into fits, and sometimes the hero getting more poetical and political minded as the picture nears the end.

This in short is what you get in ARDHANARI.

The director T. R. Raghunath seems to claim to have introduced new technique in the picture. But we, for the life of us, could not espy it, neither in the direction nor in the technique. Whatever his claims, we feel that neither his technique nor his direction is suited for the present day, and if even after his directorial misadventures, he thinks of donning the hat in further ventures, it can be but cheek.

We find no point in saying anything about the artistes, as there is nothing creditable to say about any of them.

STRAIGHT FROM THE SHOULDER!

K. SUBRAHMANIAM

OFFERS

THE THREE HITS FOR 1946

Now Fast Nearing Completion

VIKATA NARTHANA PREMA
YOGI MURALI KAVACHAM

(A Socio-Comedy)

(All-Dance Picture)

Featuring:

Starring:

with

P. U. CHINNAPPA

GOPINATH - -

VASUNDHARA

T.R. RAJAKUMARI

THANGAMANI - -

KRISHNASWAMI

SAROJA - - -

INDIRANI - - -

and

BOLANATH - -

A Thousand Others

in the Lead

Direction:

K. SUBRAHMANIAM

B.A., B.L.

Particulars:

Madras United Artistes Corporation

Kutchery Road, Mylapore, MADRAS.

A New Novel Slant on Society's Follies & Foible

SILVER LINED PRODUCTION.

SILVER FILMS' DEVAR

Starring: KUMAR, JYOTI, YAKUB
Masud Bibi, Maya Devi, Khurshid (Jr.)

Sultan Baba,

YESHODRA KATJU & BENJAMIN

Story: PRABHULAL DIVEDI

Dialogues by: HASRAT LUCKNAWI

Musical Score: GULSHAN SUFI

Direction: S. M. YUSUF

Produced by: PRAMILA

Await their next

"RAZIA SULTANA"

Silver Films,

Main Road, Dadar,

Bombay.

SHAMA PRODUCTIONS

Present

Screen's Smartest Thriller

NEHLE-PE-DELHA

Starring: E. BILLIMORIA, SHANTA

PATEL, Taz Mehmooda, Prakash,

Fazloo, Mahdo, Gulzar & SAMSON

Direction: HANSRAJ PATEL

Story & Dialogues: MUNSHI ASHIQ

SHAMA PRODUCTIONS,

6, Kathok Lodge, Main Road,

Dadar, Bombay, 14.

Releasing shortly all over Tamilnad!
on 16th March at PARAGON

Regd. No. :



Printed by E. Sendall at The Associated Printers, Mount Road, Madras for Talk-a-Tone.
Q.H. No. M.S. 36.
Edited and Published by P. D. Thambi, 289, China Bazaar Road, Madras.