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APRIL, 1946

TALK-A-TONE



|| DIRECTION: M.V. RAJEN & ASSOCIATE: S. SUNDARACHARI ||

Music Director :
H. R. Padmanabha Sastry.

Art Director :
Raju.

Production-in-charge :
M. L. Purushotham Reddy.

Managing Agents :

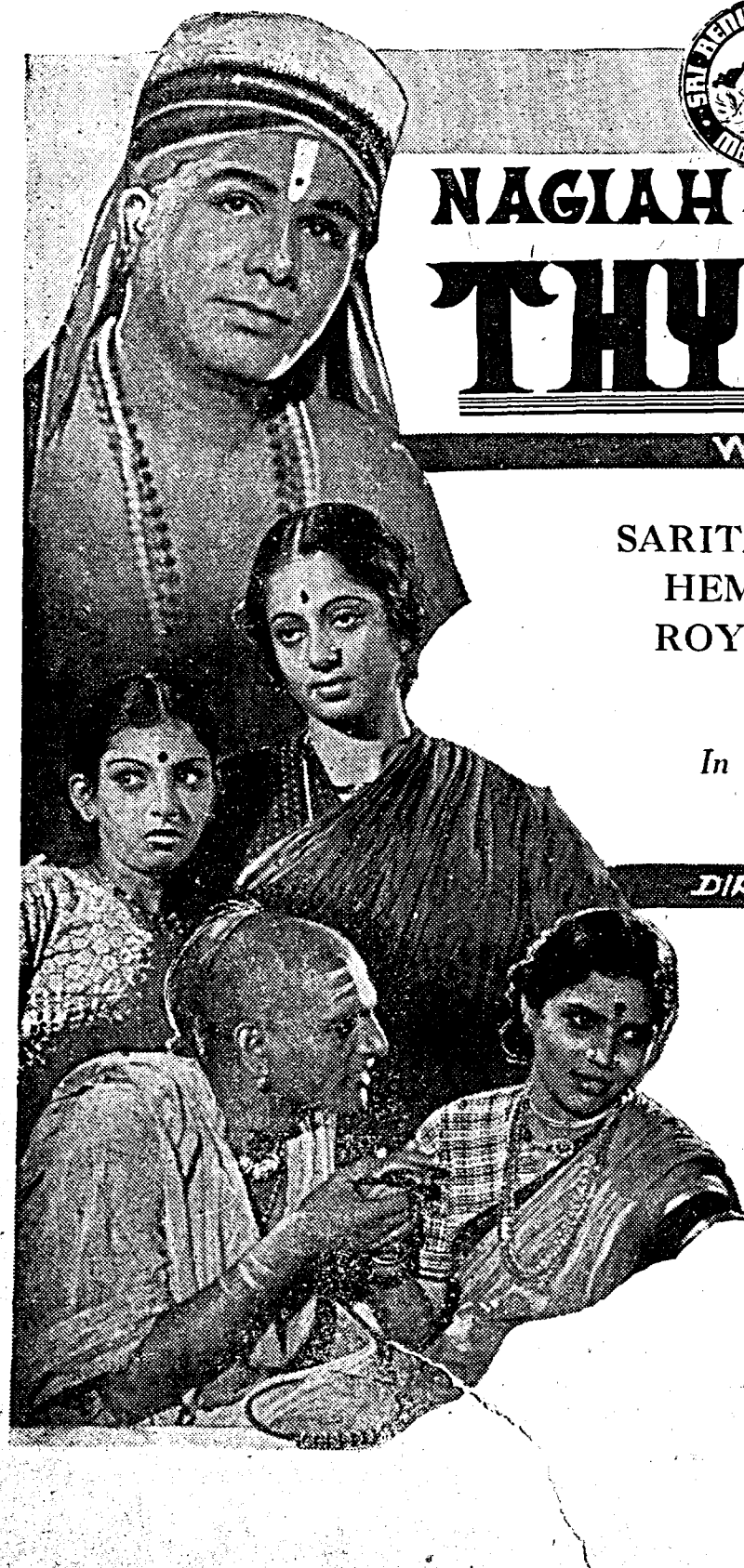
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APRIL, 1946

TALK-A-TONE

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Vol. X

APRIL, 1946

No.2

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Editorial Manager: P. D. Thambi.

Editor: P. K. Thambi.

Associate Editor: K. A. Padmanabhan.

STOP THIS GAP!

EDITORIAL

By a 'CUT motion' in the Central Legislative Assembly, last month, the Opposition have thrown out casually a ninety-three lakh budget designed to meet the expenditure of the Department of Information and Propaganda.

This casual act has thrown the entire film section out of gear. The I.F.I. and the I.N.P. get no ticket automatically.

In their enthusiasm to 'cut' the Government's nose, the Opposition have only succeeded in biting their own face.

We are absolutely certain that the Opposition have not realised the actual implications of their act in this matter.

By a single negative move, they have refused the sanction for the maintenance of one of the most important weapons of a National Government and ejected without consideration the services of the one limb which has been the main, if not all-important, branch of Public Relations.

It is proverbial that a large number of those in the Nationalistic ranks, as well as the leaders, are entirely innocent of the functions of the cinema and its place in the National Economy, propaganda and Re-construction.

We have no doubt that, had they known that they are cutting at the very roots of the most potent propaganda weapon, and medium of instruction and education, they would have

hesitated before actually winding up these departments. That is why, it is our job to appraise them of these facts.

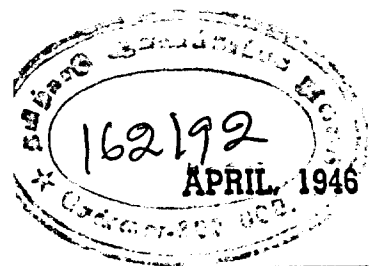
It is possible, and probably true to a certain extent, that the manning of the different departments and their modes of procedure leave quite a lot to be desired. We also agree that the main principles which have guided their past procedure have been at a tangent with our modern progressive Indian culture, aspirations and Instruction. No doubt, the fair face of our country and the character of our countrymen have suffered defilement by the exposition of the propaganda films exhibited in foreign lands.

That is no reason why our country should not be allowed to avail of the services of this most potential instrument for doing useful, effective and constructive propaganda work both in our country and abroad. Especially when a National Government displaces the existing bureaucracy.

Yes, if a house is rat-infested, one knows it is bad for the house and the inmates. The right procedure to correct such a sorry state of affairs is to set a rat-trap. And it is really thoughtlessness and lack of vision to destroy the house to get rid of the rats.

In the past, we have always sent out feelers to the accredited national leaders to take an intelligent interest in the films and the goings-on of the Government anent it. We have been woe-

Three



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TALK-A-TONE

APRIL, 1946

TALK-A-TONE

BOMBAY CINETONE, LTD.
PRESENTS
VEENA, SHAMEEM SAPRU
HUSN BANU, SHAKIR and
ULLHAS
Samrat Ashok
Produced at -
PRABHAT
STUDIOS
PRODUCED & DIRECTED BY
K.B. LALL

fully disappointed with them. We have received answers which disclose a flagrant failure on their part to appreciate the value of this most modern and wonderful media of propaganda and instruction.

Rajaji is one of them. Mahatmaji has neither the time nor the bent of mind for engaging in the indulgence of the Cinema.

The late Mr. Satyamurthy was the one singular exception to this monotonous rule. He always evinced keen enthusiasm for this branch of the lively arts and on many occasions had gone even out of his way to do his mite. With this torch-bearer gone from our midst, the Industry in the South, and to a large measure the Film Industry as a whole, is feeling lost for a national leader to work its cause.

Pandit Jawaharlal Nehru, the symbol of modern India, is greatly a film enthusiast. But it is hardly feasible that he can spare his time to help us work. The same analogy picks out Sardar Vallabhai Patel. This leaves the film journalists with a very heavy responsibility: to steer the Industry clear of its pit-falls, unaided by extraneous help.

In this context, we have to quote the words of Sir Akbar Hydari on the "Cut Motion", and Sachivothama Sir C.P. Ramasami Iyer in his speech at the opening of "SWARGA SEEMA" in the *Light House* at Coimbatore.

Sir Akbar said; "... if you now cut this grant, you are really not handicapping anybody except the people who will have to carry on both in the Centre and in the Provinces, the responsibilities of Government. The threatened famine is an additional reason for not lightly throwing away this machinery, for, it would be of great use in educating the people."

Said Sir C.P.; "Cinema is not just an art; it is an Industry, a Major Industry, which has great possibilities for the fulfilment of a Country's higher cultural aspirations. Further, it has come to stay, and, as a potential force of instruction, education and entertainment, it has reached the proportions of the most important and sought after means of relaxation. That being so, in any nation-building activity, the Cinema has a proud



Here is the WOMAN who created Peace out of the most gruelling chaos that humanity ever witnessed! (VEENA as "Sudheshana" in Bombay Cinetone's SAMRAT ASHOK)

place." Particularly when such a Department has been in existence during the most troublous times of war, there is no reason why such a machinery should not be overhauled, the personnel re-organised and the entire section utilised for the Country's well being and progress.

We have many a time been at pains to ram this point home to those at the helm of affairs. Unfortunately those who have benefitted by it seem to be the parties whom a national-minded organ would lief be without.

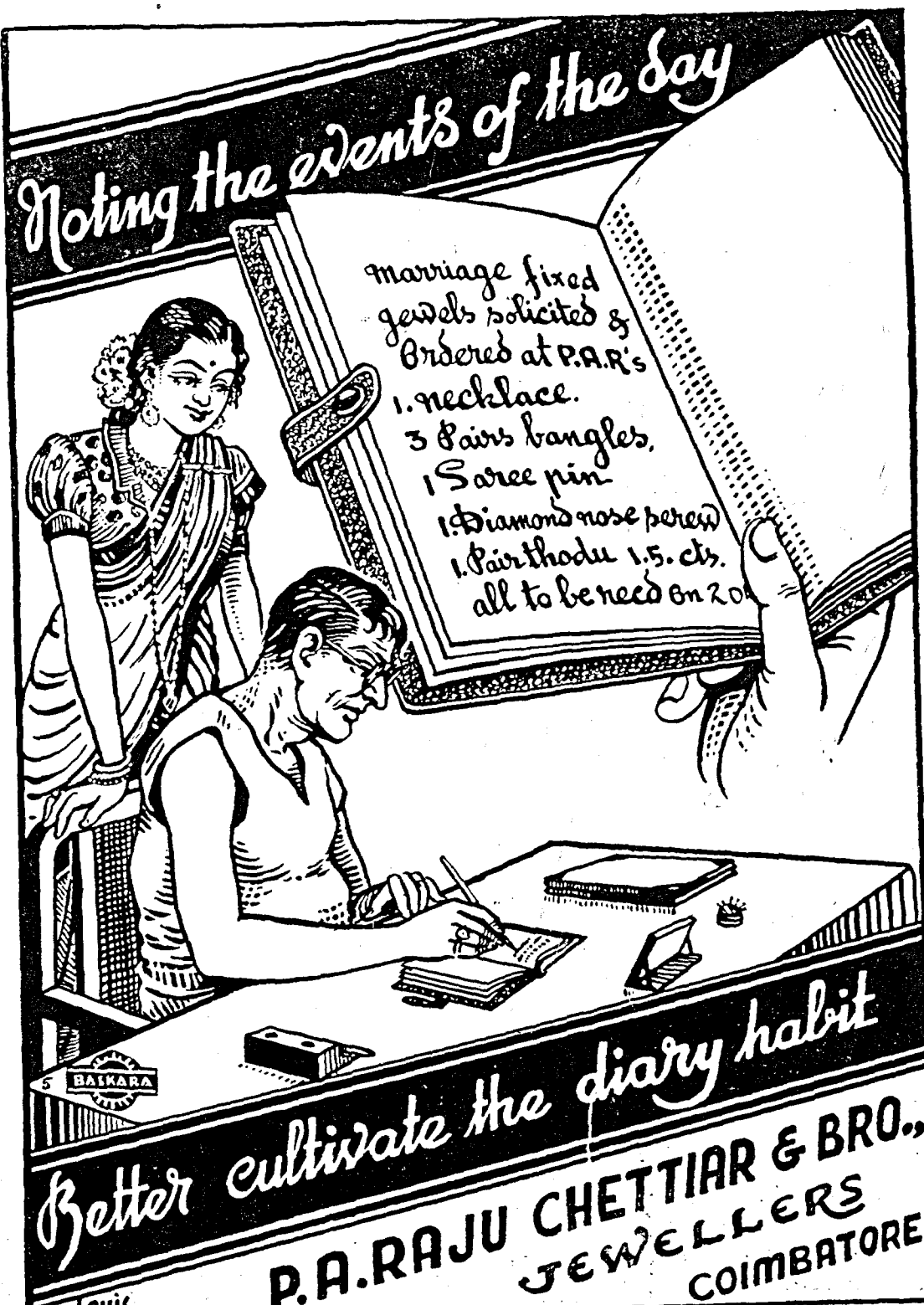
Five

APRIL, 1946

TALK-A-TONE

APRIL, 1946

TALK-A-TONE



Noting the events of the day

marriage fixed
jewels solicited &
Ordered at P.A.R.'s

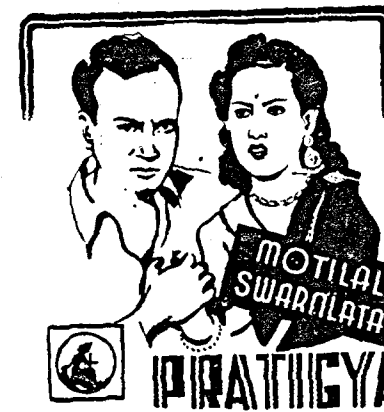
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LAND**
Bangalore.

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MOTILAL with SWARNALATA
Baby Meena, Nagendra, Budo Advani,
Mazeed, Veena Kumari, etc.

Directed by :

Nandalal Jasavanti

VISHVAS

Featuring :

Surendranath, B.A. LL. B., Mehtab,
Baby Madhuri (Shirley Temple of India)
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Controlled by :

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We have now before us a communique from the M.G.M. (India) Ltd., which sheds lustre on the way in which our words have been having the effect of a negative value. They have taken the cue to organise with their swiftness and dexterity, the installation and exhibition of 16 mm programme throughout the length and breadth of our Country in its remotest corners.

Those who know the Cinema in India intimately have been entrusted with the job of such exploitation. One is Sri. R.L. Gogtay who has had all the advantages of the IMPPA, etcetera organisations. There is also Mr. G.R. Amonkar in the organisation who has had a thorough-going experience as a theatre manager and exhibitor both in our country and in China, since 1934.

We know Gogtay better. He has been in direct contact with our Studio owner producers, and distributors. In fact, the destinies of some of these had been very closely linked with the organisations with which he had been connected for a long time.

Now, the programme of this MGM set-up is the projection of entertainment film through the mobile units, combining educational and documentary subjects in narrow gauge projectors. The ostensible motive of this move on the part of the MGM is "to extend the frontiers of the Motion Picture and to bring new pleasure and entertainment to untold thousands, enriching their lives and extending their cultural horizon."

As for the procedure, regular cinema exhibitors as well as those anxious to enter this new field will be given every encouragement to set up mobile units to tour theatreless towns and communities in the interior and to open permanent 16mm theatres.

Now, this must serve as an eye-opener to those members of the Opposition who have hustled themselves to throw that motion overboard. They have created an unfortunate gap. Harm will be done by this act of theirs. They have been responsible for the acts of commission and omission in this respect. To show proper appreciation of this matter and their public spirit, the Opposition must hurry up and restore the cut before actual mischief is done to the Industry and the country by their act. Will they stop this gap?

M. K. Khandi

From MAN to SUPERMAN

The World's First
Visionary Poet
Who gave to the
World its First Epic

**RAMAYAN****VALMIKI***Prabhakar Pictures' Mighty Mythological*

Starring:

SHANTA APTE (Courtesy S. A. Cons.) **PRITHVIRAJ**
LEELA, BABURAO PENDHARKAR, VINOY KALE, JAYSHANKAR

Produced & Directed by

Bhalji PendharkarMusic: **SHANKER RAO VYAS**Songs: **MAHESH GUPTA, M.A.**Dialogues: **Pt. ANUJ****JEENA SHIKHO**

Directed by

BABURAO PENDHARKAR

Cast:

BABURAO PENDHARKAR,
SHOBHA DEVI, PONDE & Others.

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BOMBAY, 1**Men & matters**

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

Acquire Mental Graces:

If our Captains can only be persuaded to become half as anxious to learn mental graces as they are to master bodily accomplishments, I should say, they will themselves feel ashamed of staying pleasantly in their places. By mental graces I mean the two great qualities of the heart, Honesty of purpose and Love of truth. Of course, these in a literal sense are not to be taught, for they are innate in every well-bred creature, but they have to be developed exactly as the strength of the body must be by deliberate and constant exercise. That these alone can command reverence for their possessors is almost a truism. How is it then that reverence is paid to those who are not only quite innocent of these two precious qualities, but try to make up the deficiency by something vile and degrading? The answer is simple: hero-worship is so fixedly a function of the human spirit, that if men get nothing else to reverence, they will worship a fool, or a stone, or even an animal. By steady preaching against it, one may quench reverence and bring insolence to its height; but the instinct cannot be wholly uprooted. It is by gathering out of past history, whatever has been most worthy in human deeds and human passion, and letting people dwell continually on such instances so as to make these a source of emotional excitement to them, that the tendency to ballyhoo unworthy persons can be stopped. A little more is necessary. Smallness of their own powers and knowledge as compared to the attainment of others, should also be brought home to the wilful Captains for the good of the industry in general, and for their own good in particular.

Collapse of Jayant Films:

It looks as if Jayant Films and its proprietors, Messrs. Jani Brothers had been wedded to misfortunes. Reports tell that Jani Brothers have been compelled to close their doors on account of the importunities of their creditors. Their position is really unenviable and they should have naturally excited sympathy had it not been for their unbusiness-like dealings. Incidentally, this is the second instance of a film-producing company that came into being in the boom period, going into liquidation, the first being Manzoor Productions who decamped a little earlier, leaving behind too many unhappy memories.

P. D. G. Pictures Ltd.:

My enterprising friend, Mrs. Pratima Das Gupta, is not the lady to rest on her oars. My readers may not be knowing that she produced her first picture "Chhamia" under much stress and strain, which, fortunately however, helped her to be thoroughly conversant with all the intricacies of production business. Pursuant to her wellformed plans she is just on the eve of starting her next production, but this time under a limited concern to be known as P. D. G. Pictures Ltd., of which, it is needless to add, she will be the managing head. I am glad to report that her preparations are almost complete, and that I shall not at all be surprised if I come across soon a bold headline announcing the time and date of the inauguration ceremony of her new concern. It is just like Pratima Das Gupta to do things with a bang.

"Magadh Raj" Left Half Way:

It is really disconcerting to hear that my old friend, the director



**P. A. Periyanki in
EKAMBAVANAN.**

Chaudhri, who had originally been entrusted with the direction of the picture "Magadh Raj" has just refused to shoulder his responsibility in the matter after having directed only half of it during the past twelve months. My readers perhaps remember the dispute that eventually led to a change of the title of the picture from "Samrat Ashok" to "Magadh Raj" the former being allowed to be retained by the producer-director K. B. Lall who, I have it on reliable information, has almost brought his ambitious production to a happy termination. I understand, Sardar Chandulal Shah, who is interested in the production in a way that is a close secret between P. B. Zaveri and himself, is thinking of relegating the unfinished picture to his lieutenant, director Chaturbhuj Doshi. Replacement of the director of a picture is certainly not a happy portent, and it becomes doubly ominous with Doshi taking the reins from Chaudhri.

Anxiety Relieved:

I am glad to report that Rai Bahadur Chunilal, the President of the I.M.P.P.A., and the Managing Director of Filmistan Ltd., who had been ailing for some time past, has since completely recovered from his illness and has also resumed his duties. That his heart had all along been at the studio where the pro-

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

The Picture through which MURARI PICTURES announces 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, SURIYA, WASTI, BENJAMIN, SHAKIR, Miss LEELAVATI
Directed by : MOHAN SINHA :: Story By : Dr. SAFDAR ALI

CONTACT
MURARI PICTURES

AHMED CHAMBERS
LAMINGTON ROAD :: BOMBAY-4

duction of the next picture of the concern is in progress and preparations for another—"Tilak"—are under way, will be amply borne out by the fact that his first outdoor movement was in the direction of the centre of his activities. I join Rai Bahadur's numerous friends and well-wishers in offering my good wishes on his happy recovery.

Film Company with Crore Capital :

It is just announced that the Government of India have granted permission for the floatation of a Company called The Triple Stars Film Ltd., with an issued capital of Rs. 1,00,00,000, One Crore. The Company, it is stated, will represent the first concrete venture of a comprehensive character for the post-war expansion of the Indian Film Industry on modern and up-to-date lines. The Company has been planned to meet the urgent necessity of an all-embracing progressive organisation to place the film-industry on a sound and permanent footing in the difficult period that stares it in the face at the moment. The heartening feature of the entire plan is that the company will be wholly financed by Indian capital, and its board of directors will comprise the country's best business brains whose integrity can never be questioned.

Industry Facing A Crisis :

Hardly a day passes without one hearing about a new film-producing concern coming into being. If we stick to the theory,—'The more the merrier', the present indications are encouraging. Unfortunately, things are just otherwise. The daily increase in the number of the producers has not only brought a corresponding expansion of studios, but has made the available space, already congested, still worse so. The result is that there is a serious scramble for space among the various producers some of whom, having performed the Muhurats of their pictures months back, are now scratching their heads for being compelled to sit idle with expenses

mounting up every day. Look Before You Leap is a good old adage, the implications of which were presumably lost on our ambitious producers who, truly speaking, must thank themselves for this present stalemate. Add to these, the inadequacy of the raw stock, particularly picture and sound negative, and you can well imagine what an unenviable predicament the producers are in at the moment. One has only to call at the office of the local distributors of raw stock, M/s. Kodak Ltd., to be convinced of the plight of the producers taking their stand in the blasted queue to get an audience of the Right Royal distributing officer. Nor are the particular officer and his employees wholly to blame. Something is amiss much higher up. It is about time that the authorities rescinding the control order set about their business a little more seriously. May I ask as to what led the authorities to tempt the people to take to picture-making when they knew thoroughly well that the vital needs of the Industry could not be met for some time to come on account of unavoidable international complications? The rather unkind analogy that the responsibilities of parents do not terminate with the begetting of children should put the authorities out of countenance if they do not deliberately seek to avoid the issue.

"Santan" Passed by the Board of Censor :

I make no secret of the fact that it was nothing short of a privilege to be called upon to attend the private trial of Janak Pictures' latest production, 'Santan', solely arranged for the censoring authorities; the more so, as it surprisingly turned out to be a really sensible, unostentatious, pathetic and yet highly entertaining motion picture which are so very few and far between in these days of disappointing flops. The reaction produced by the picture on the witnessing few, inclusive of the censoring Inspector, Mr. Pai, who apparently was much taken in by it, was extremely flattering. In the absence of the managing head of the concern, the generous and out-

Eleven



Mr. MURAD, the Film Director.

spoken Mr. Chhotubhai Desai, his right-hand man, the producer Dhirubhai Desai was the recipient of profuse praise from the little assemblage for making a neat job of the picture. Mr. Dhirubhai also gave out that he would arrange for an early all-India premiere of the picture here. My congratulations to both Messrs. Chhotubhai Desai and Dhirubhai Desai, and also to all those who assisted them with a splendid team-spirit.

Likely Change in Prabhat Film Company :

Reports have it that one of the oldest institutions—Prabhat Film Company, of course, if it can at all be looked upon as such today—will very shortly be the sole possession of Mr. Baburao Pai of Famous Pictures, who till now has only been one of the partners of the concern. Mr. Pai, it is understood, is prepared to pay off the other partners, Mr. Fateh Lal, and the heirs of the late Mr. Damle. It is not exactly known as to what has led to this sudden change in the proprietorship of the concern, but one may safely assume from the trend of events that its internal administration has been anything but satisfactory for the last few years, and that one man's rule, imperative in the

Fast Under Production!

A mighty mythological marvel with a load of Laughs,
Love and thrilling episodes

IN

SREE KAMAL PRODUCTIONS'

MAHATMA UDANGAR

(TAMIL)

Starring:

Kothamangalam Seenu

Vijaya Kumari

K. R. Chellam

Baby Kamala (VALLI fame)

T. R. Ramachandran

Sowdamani

Story & Dialogues:

B. S. Ramiah.

Direction:

G. PATTU IYER.

Songs:

Sivam & Rajagopal.

For Details:

T. P. SUNDARAM,BALAJI NAGAR,
ROYAPETTAH, MADRAS.

circumstances, will be all to the good. Mr. Pai is well known for his business acumen and administrative abilities, and I have, therefore, reasons to believe that Mr. Pai's regime will reinstate the Prabhat Film Co. in public favour. Needless to say that I eagerly await the day when Prabhat will again take the lead in film-production.

Hindusthan Chitra:

With the Government control order on picture-making becoming a dead letter, my friend, Mr. Kishore Sahu, has almost succeeded in implementing his plans to produce pictures under the banner of his own concern, Hindusthan Chitra. It is authoritatively learnt that he will simultaneously launch the production of two pictures ere long, the tentative titles of these being, "Sindoor", and "Chote Thakur". Stories of both are from the pen of Mr. Sahu who will himself direct "Sindoor", and supervise the production of the other. While the choice of a director for the latter is yet to be made, Mr. Khemchand Prakash, ex-music-director of Ranjit Film Co., has already been signed by Mr. Sahu for conducting the music of his pictures. More when things take shape.

Queenly Veena:

The only way to look queenly without realms or hearts to queen it over is to look as if you had lost them; and Veena does it to a triumph in producer-director K. B. Lall's mighty offering, "Samrat Ashok", the completion of which is now merely a matter of days. From the little I was privileged to see of the picture on the set I have to further describe Veena as looking like the veritable raw material of a divinity. Assuming that the soul of men and women are visible essences, I could visibly fancy the colour of Veena's soul to be flame-like. Happily, enough the sparks from it that rose into her dark pupils gave the same impression. I forgot for the time being that I was only watching an artiste enacting her role; and why? Because a brilliant role, the credit for the conception of which goes to Mr. Lall was being still more brilliantly portrayed by an

obliging artiste under the watchful eyes of her teacher who has perhaps taken pains to teach her well. If the lot is in keeping with the part I have just seen, I am sure, Mr. Lall has a surprise to offer to the film-loving public.

New Releases:

With the restoration of peace and order the period under review became much brighter. The immediate result could be perceived in the release of a good many new pictures. They are Jayant Productions; "Sohni Mahiwal" Wadia Movietone's "Sharbati Ankhen" Ranjit's "Rajputani" and Rajkamal Kalamandir's "Dr. Kotnis Ki Amar Kahani". Prakash Pictures "Nai Ma" is also scheduled for a very early release at Lamington. It is, however, no exaggeration to say that of all the pictures running at present Rajkamal's screen biography of Dr. Kotnis is decidedly the best. Small wonder, therefore, that the public attention stands focussed on it most. As I have to make up arrears, I take up Kardar Productions' "Sanyasi" first and then pass on to "Dr. Kotnis Ki Amar Kahani". Other pictures are kept in reserve for my next feature as I have yet to see them.

"Sanyasi":

"Sanyasi" is based on a story centring round an idealist who renounces the world with the sole purpose of devoting himself entirely to God by offering prayer and practising austerities in the security of solitude. Unfortunately or otherwise, his meditation is broken by the call of a dying friend who leaves his only daughter, a lovely girl of marriageable age in the charge of the sanyasi. The latter re-enters the world to fulfil the promise of looking after his dead friend's daughter. This brings complications to his erstwhile detached and peaceful life, but these, as may be easily imagined, are straightened out in the end to the joy and happiness of all concerned. Kardar's treatment of the story is anything but imaginative. Incidents are few and far between with situations looking spurious. The tempo is sluggish and the climax tame. The artistes in the main roles even fail to impress. All

Thirteen



Raja Ravi Varma, the greatest artist of India, comes back to life in the film version
SIR T. MUTHUSAMI IYER.

these defects unmistakably point to the poverty of direction of which Kardar himself is the author. The songs and the music of the picture by Madhok and Naushad respectively are nothing to speak of, while its technical qualities are just so.

"Dr. Kotnis Ki Amar Kahani"

is a moving screen document of the true life story of the young Indian Doctor who joined the Congress Medical Mission and went to China to alleviate the sufferings of the wounded Chinese in their heroic fight against the Japanese. Be it noted that he sacrificed his life there at the altar of duty thereby denying India—of receiving him back with pride. The treatment of the story with its distinct disadvantage of paucity of incidents is really something that shows Shantaram's craftsmanship at its best. To be brief, all the ingredients of a successful motion picture, such as love, romance, pathos, action, and above all, the remarkable realism of various scenes, make it both edifying and interesting. The producer-director Shantaram as Dr. Kotnis puts over a magnificent performance while Jaisree providing romance as the sweet Chin Lan gives him pretty good support. I only wish Shantaram managed the horse's reins a little more dexterously, and Jaisree improved her Hindi accent. The technical qualities of the picture are excellent, and its songs and music are pleasing and helpful. My sincere congratulations to Mr. Shantaram and all concerned.

Releasing on 10th April...

Featuring:
Raghuramiah, Addanki, Madhavapeddi,
Suri Babu, Vangara Subbiah, Rajeswari,
Bezwada Rajarajnam, Saraseeruham, etc.

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Music:
B. Narasimha Rao
Dialogues & Songs:
Baliyepalli Lakshmikantham

Art:
G. R. Kotu.

Distributors for Andhra & Ceded:
Poorna Pictures, Bezwada.

Distributors for Nizam State:
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Sri Raja Rajeswari
Natya Mandali

Bhakta
JULASIDAS

L. KAMESWARARAO & SURIBABU joint production...
Director... LANKA SATYAM

For particulars write to:

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Information Films Axed

By
S. IFTEKHAR RASOOL

NOBODY of my acquaintance has ever seen Information Films without being at the same time impressed and delighted. It is not the technical qualities of these, the sumptuous photography and rich pictorial effect, the lucid and well-planned exposition and commentary, that make the appeal. It is the intrinsic value of the subject-matter; the light shed by the film upon something that is real; or, in other cases, something so infinitely large or small that human eye cannot see it; but real, true, authentic, and exposed or expounded in such a way as to bring out all its fascinating interest.

Any librarian of books will testify that today there is a growing public for non-fiction. It is obvious from the success of certain documentaries and instructional films, the public for non-fiction is also growing. It is because everyone recognises that documentary has come to be used to interpret the contemporary struggle in cultural, economic and political issues of modern existence, to portray present relationships, and thus be put to greater purpose than illustrating stories about a world which does not exist.

Unfortunately, the commercial success of cinema has led many of us to believe that the value of a film lies in its power to create immediate sensation. That belief has done incalculable harm to cinema and transitory good only to its exploiters. It represents an attitude which must, under present economic conditions, be closely associated with the film made for amusement. Documentary, on the other hand, must meet the acid criticism of time.

Our very familiarity with everyday surroundings prohibits us from forming a true estimate of them. That is why documentary films have an important purpose to fulfil in bringing to life familiar things and

people, so that their place in the scheme of things which we call society may be honestly assessed. The world of documentary is a world of men and women, at work and leisure; of their responsibilities and commitments to the society in which they live.

It were just these considerations that the services of Information Films of India came to be most valuable. This review is a tribute to their excellent work done and promised, for they have not only succeeded in building up a number of libraries in Bombay, Calcutta, Lahore and Lucknow, but have undertaken further commitments of an even more impressive order. Short films on almost all fascinating subjects have proved, therefore, among the most powerful cultural influences of the day.

Some of the most interesting experimental work of IFI has been in the field of agriculture. These short films represent a valuable medium through which various aspects of agriculture can be brought to the notice of the people throughout the country. They also help to depict improvements in farming methods and the best way of fighting the periodical threats to agriculture such as floods, drought and pests. Notable among these are 'Winged Menace,' 'School for Farmers,' 'Soil Erosion,' 'Our Northern Cousins,' and a few others.

The advent of the short film in India has happily coincided with a period of unprecedented industrial activity and it has, therefore, been possible to record India's industrial progress in the last five years and thus make the people conscious of the dawn of a new era in India's economic life. The popularity of such films as 'India Can Make It' is by no means restricted to the theatres at which they are released. There is also a steady demand for such educational 'shorts' from



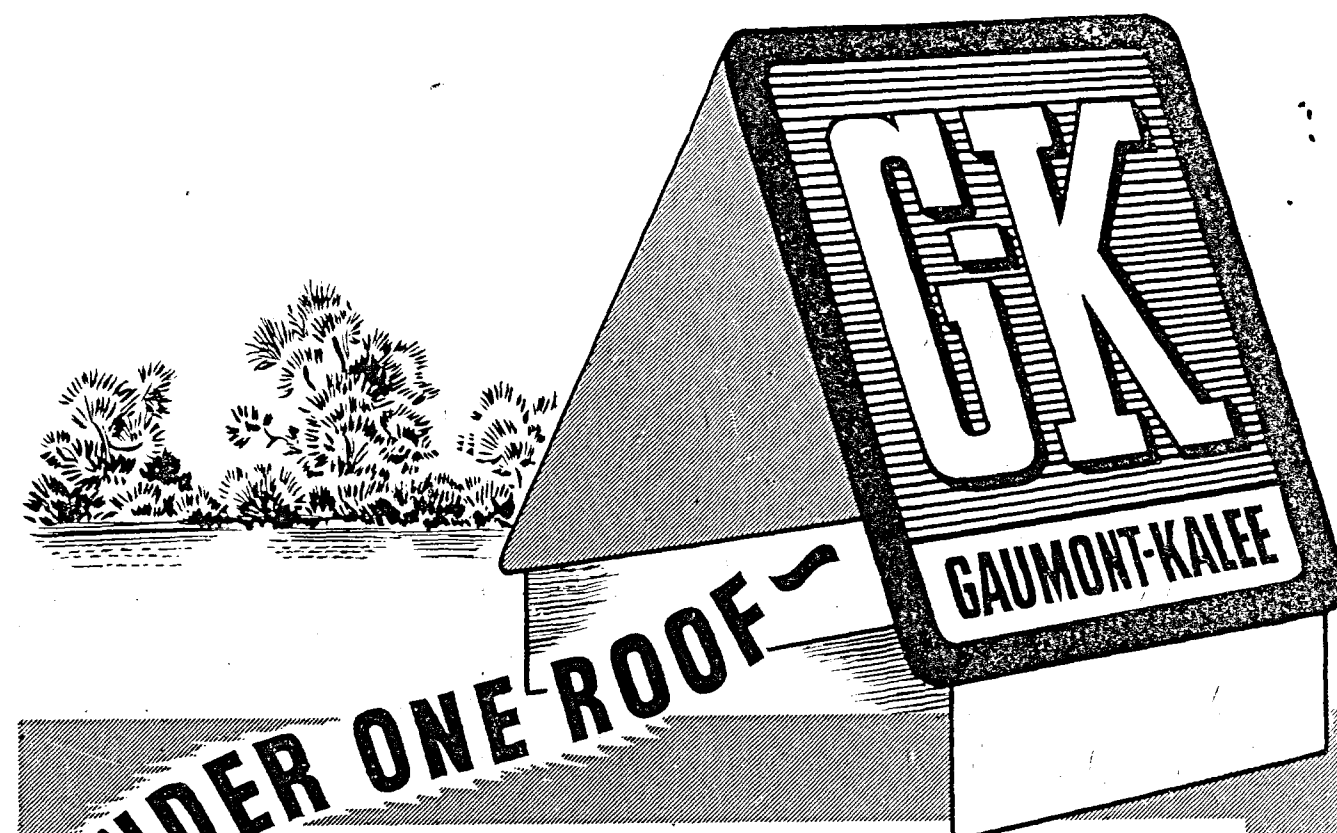
Vivacious Veena gives a versatile performance in Mazhar Art's PEHLI NAZAR.

schools, colleges and other public institutions.

The most useful work done by IFI has been the production of short films about public health, medical services, banking, commercial art, and cottage industries. The remarkable success that each of these interesting subjects has achieved both in commercial and non-commercial screening indicates the tremendous scope that India with its many-sided and kaleidoscopic national life offers for the production of factual films. Their usefulness assures also an equally successful reception for more documentaries on the same lines in the future.

The rapid development of scientific research in India and its practical application in fields as far apart as industry and medicine is one of the most impressive trends of scientific progress in recent years. Information Films on these subjects include a number of documentaries which cover a wide range—malaria, hospitals, etc. Other films in these series are, one on the manufacture of surgical instruments and dressings in India, another on pharmaceutical drugs and a third on chemicals.

Last but not the least, Information Films have served to illustrate that



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there is no better medium than the short film to explain and depict the scenic beauties for which India is famous, also the customs, festivals and usages prevalent in different parts of India. As such they have been the most valuable and entertaining records of India's countryside and the life with which it pulsates and throbs. They have further re-awakened popular interest in our many glorious heritages from 'The splendour that was Ind.'

It is indeed a great blow to the film industry in India that the Government has reduced the grant pretty considerably. The Information Films of India which produced high class documentaries on all subjects combined instruction with entertainment. It may be that there is justification for Government to abridge its expenses so far as the Information Department is concerned; but to stop away useful activities wholesale is not at all a healthy sign of progress.

With the constant repetition of strikes, disasters, pogroms and every form of economic and political crisis that have crowded the social horizon of recent years, it cannot be denied that the individual is beginning to take a greater interest generally in public affairs and to enquire more into his relations with society than he has done previously in this so-called age of democracy. Civilisation today, in fact, presents a complexity of political and social problems which have to be faced by every thinking person.

It is a pity that the nationalist representatives in the Central Assembly did not take a forward view of their responsibilities in spite of the clear warning of Sir Akbar Hydari that the cut would not be treated as a formal affair. No doubt the National Government could establish an Information department, if necessary, but where was the need to undo the work of a far-seeing Indian statesman who viewed the problems of the nation free from the limitations of the hour?

A Riot of Laughs and Fun?



MODERN
THEATRES'

CHITRA

A Slick Social
Hit

WITH

VASANTHA - -
 BALIAH - - -
 DURAI RAJ - -
 SWAMINATHAN
 PERUMAL - -
 LEELA - - -
 SHANTHA - -

and many other Top-Notch Stars

*Running to packed houses
from 30th March*



Releasing in
APRIL 46

Three Maratees

a PRATIBHA production
Producer & Director G. BALARAMIAH...

Featuring:
**P. Kannamba, Kumari, B. Rajarathnam,
Dr. G. V. Subba Rao, C. N. Narayana Rao,
and Nageswara Rao.**

Andhra & Ceded	Nizam's State	Mysore State
M/s. Poorna Pictures	M/s. Deccan Film Dist.	M/s. Shanta Pictures
Bezwada.	Hyderabad (Dn.)	Bangalore City.

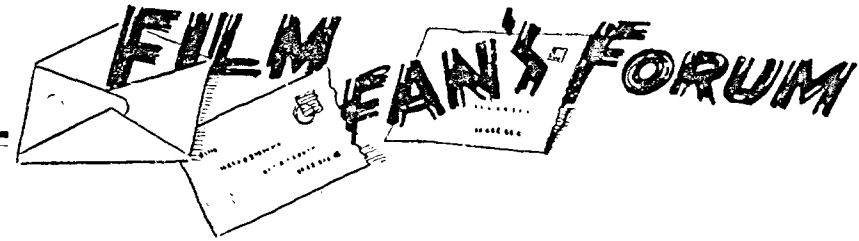


For other particulars:—

PRATIBHA PICTURES LTD.,

1/3 OLIVER ROAD,

MYLAPORE, MADRAS.



(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.)

I. Piyadasa, Colombo.

Are the loud speakers invariably placed behind the screen? Would the illusion be impaired if they were placed elsewhere?

Yes. As a rule, they are kept in the rear and partly for preserving the illusion.

As Stereoscopy is the only thing left yet to be developed, I think that it will be the next development in the movies. What do you suppose the next one will be?

Stereoscopy has become a recent innovation in filmic enterprise. The next diversion will have to be to television.

We are told that Ceylon Theatres are the largest cinema circuit in the East. If it is so, could Talk-A-Tone let us know the largest cinema circuit in the West? Also which is the largest cinema circuit in the East and West owned by Sole Proprietors (other than limited liability firms) and the number of cinemas controlled by them?

The status claimed for Ceylon Theatres is probably conditional, dependent upon the demarcation of where the East begins and ends; Ceylon forming the tail-end of India has a peculiarly imposing position. It is a unique slice of the East by itself, maybe isolated. In this manner, in Ceylon undoubtedly Ceylon Theatres are the largest cinema circuit. Else, if the implication inspired faith, it cannot include the vast space East of Suez. Western India Theatres, Bombay have in their control as many as Sixty cinema houses spread over the first class centres in India and there are Jagat Talkie Distributors who have half as many as the Western India. Anyway it is a pleasure that Ceylon Theatres are taking pride in their monopoly. There are no individuals answering to such pompous pretensions.

We are happy that Mr. Zackey is now producing a Sinhalese picture "PREMAVATHI". We in Ceylon are waiting eagerly to see a motion picture in our mother tongue. How long will it take for this picture to come to Lanka's silver screen? Is it now under production and in which studio?

Zakiart Productions have completed their paper work and rehearsals for PREMAVATHI and are waiting for the chance of a Madras Studio-floor to let them begin shooting straightaway. They might do so in June next.

DL. Narayan, Adyar, Madras.

How is that Talk-A-Tone offers no news of the activities of Pragati Studios? I know they are active almost all the time and it is a pity that you desist from giving the readers news about the goings-on inside this studio?

Wars, like the studio-activities are made at the anvil of the Reporter's typewriter, usually. This rule has Talk-A-Tone as an exception. We do not publish unauthorised views nor unauthenticated news. We get confirmation either in person or verify by communication. In Pragati's case all our efforts have met with a VOLTE-FACE. Unless they take us into their confidence, as the rest of the friends do, we are not in a position to satisfy your enthusiasm. We have tried several times but Pragati will take its own time, apparently. We are content to wait till then, if you are.

Meenakshisundaram, Madura.

There was a forecast in Talk-A-Tone that as many as six studios will spring up in our province. As far as I gather, I fear it will remain just a dream for another year. I think your reporter should liven up his acumen before he ventures on such predictions in future?

It is quite O.K. by us. But, at least one of them has already gone earnestly on its work and is shooting straight. That is Chitrakala and their picture Sri KUMARA GURU. As for the others we are in a position to appraise you of a surprise in store for you, even though the go-getter Nayagam has taken a march over the rest. IPSO FACTO Salem has its RATNA STUDIOS fast coming out for work. VAUHINI, STAR COMBINES and TAMIL NADU TALKIES will be on the map before the sands of time pass for the next year. Only we have no means of knowing the progress of the

Releasing Shortly

Tragadish Film's

LAVANGI

Directed by Y.V. RAO

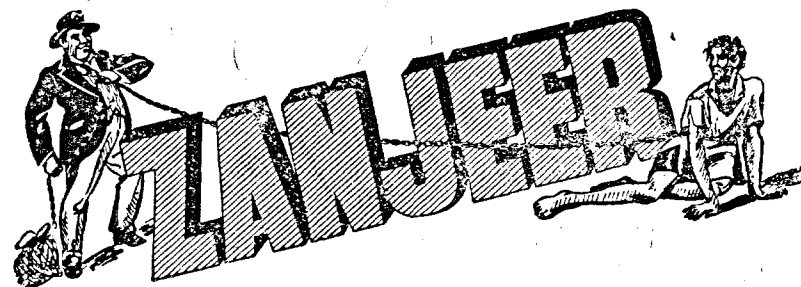
Balu
Bros

World Rights

Chandralokha Films Madras

RA'KAISH PRODUCTIONS

Present



featuring

SOBHANA SAMARTH, BALWANT SINGH,
K. N. SINGH, GOPE, SUNETRA AND
JAGADISH SETHI

Directed by

KISHORE SHARMA.

RA'KAISH PRODUCTIONS

"HEERA BHAVAN"

Charni Road,

Bombay-4.

C.P. & C.I.

The Popular Films Ltd.,
Bhusawal, E. K.

silent samsons in Coimbatore. But we learn they have sunk a large sum and cannot afford to lie low. So, they too will come up and see us sometime. So there is really nothing seriously erroneous on our Reporter. You will also find Narasu on the scene ere long.

T. B. Ibrahim, Maradana, Colombo.

The lovely songs sung by Begum Para in CHAND have enslaved my body and soul to that great star. I wish to have a photo of her near my bed so that I may be consoled by at least the presence of her likeness. Can I get her photo please?

After allowing your *WHOLE* to be enslaved by the siren of CHAND is it not a gross injustice to have a reproduction by your bedside? Please go and grace the show at every opportunity where the lady appears in a celluloid vehicle. Else, wait till you get Television into our country. Then you can expect more gratifying results. At the moment we can do no more than abjure forbearance.

Why is there no news about the wonderful pair Baburao Patel and Sushila Rani?

There is. The parties have been united as the victims of matrimonial adventure. Further, Mr. Patel is exulting the Sushila Rani's emotional charm in his *GVALAN*.

M. S. Raghavendra Rao, M.Sc. Madras.

In my opinion Miss Kannamba as an actress has no parallel. If she knows Hindi and Kanarese well, besides her mother tongue Telegu and optional Tamil, she could beat any other artiste. Please elucidate.

We agree. But see Jayamma in *LAVANGI* or in *THYAGIAH* or in *SWARGASEEMA* or in *HEMAREDDI MALLAMMA*. You will find room in your heart for another all rounder.

Bhanu, Thampanoor Trivandrum.

I am a college student. I wish to join the film world. Which is the best academy in India where I could study all the film techniques i.e. Cinematography, Sound Engineering Etc.

You are just in time to seek admission at the Film section of the Government School of Technology, Madras which imparts instruction in Photography, Sound Engineering and projection. Please address the Principal.

From your Forum I came to know that you have got a morbid aversion for the Tamil films in general. Why is it so? Can't you work for the restoration of the art of acting in Tamil films and raise its standard instead of making the films a mere musical extravaganza as seen at present.

Your inference regarding our sensibilities to Tamil Films' weakness is slightly overestimated.

Any way, the exaggeration is not without justification. For, in fact, we do feel startled by the backward tendency of film making as the years advance as they only work to put the clock back on progress. However, we are just as optimistic as yourself and have begun working to do propaganda in a manner which will turn even the time servers into decent film makers.

Arun, Slave Island.

Where is Ashok Kumar at present? In what picture is he acting now?

He is doing his own production. Please read "*MEN AND MATTERS*."

Why doesn't Shanta Apte come to Ceylon like M. S. Subbulakshmi and Vasantha Kokilam to entertain her fans?

If Ceylon is anxious to hear Shanta Apte, please contact S. A. Concerns, Bombay, who will surely oblige her release, for the purpose.

T. B. Ibrahim, Colombo.

Will you please let me know what has happened to sweet little Sadhona Bose? Has she given up acting? If so, what was her latest?

Miss Bose is busy with her our picture *AJANTA*.

Is Shanta Apte married? If not, would you mind proposing me to her?

Miss Shanta Apte is not yet committed matrimonially as there is yet time for her to do her bit for the films which is taking all her time at the moment. As the right partner comes along, Miss Apte will devote herself to her duties as a daughter of India in tune with the traditions, but might have to give the go-bye to the films—her first love. As for putting you on to the lady, her *BEAU-IDEAL* has to satisfy, her "18 points" stand as her *BEAU-SABREUR* and make the *BEAU GESTE*.

I. Piyadasa, Colombo.

Don't you agree with me that "Wanderer" is too hasty in praising the people who have stepped into the cinema limelight lately in Ceylon?

You are both right and wrong. "Wanderer" is probably more enthusiastic than hasty. The new Ceylonese venture is a welcome sign and that is the thing which deserves boosting. It is to be hoped that the parties will justify our expectations and move in a manner which will creditably redound to our initiative.

In the last issue of the Talk-A-Tone, he describes them as efficient, but unfortunately one of them has not yet settled the bill of a local Cinema Engineer for supplying two converted Pathe Projectors. What efficient

APRIL, 1946

and great men they are and I can shudder at the fate of the proposed cinema industry of Ceylon in their hands.

Even though it connotes the need for integrity, efficiency is a trait which stands in an independent class by itself. Some times events literally surprise our expectations, and we are sure the new entrants will prove us to be right.

K. L. N. Swamy, Mysore.

I wonder what makes you feel that G. N. B. has chances of becoming a great actor? I don't see his genius, dormant or evident, after viewing his performance both in SAKUNTALAI and UDAYANAN.

It is not a question of what is innate being tapped for outward exploitation. Films are recent arrivals and acting for them is a specialised art, or rather a peculiar technique. If such mettle as you expect has not been brought out in the two films, the reasons are not far to seek. For one thing the wielder of the megaphone and those behind it have neither dared nor cared to tap his resources which we still believe are there waiting. So, let us hope that RUKMANGADAN will offer him the scope he had been denied so far. And, if our sleuth is right on his hunches, it will turn out to be his first rate performance.

K. Anantharaman, Coimbatore.

What has happened to CHAYYA which Mr. Nandalal Jaswantalal did or rather undid in Central Studios, Coimbatore?

It takes an Editor with acumen, to patch up a picture made in haste and pondered over at leisure. Soon after Mr. Nandalal effaced himself, there was an attempt to do the "CUTTING AND OTTING" but the boys who tried to do that patch work felt themselves unequal to that task and gave it up. Now, we find some people are tinkering with those tins at Salem studios or thereabouts.

A. P. Abdul Kardar, Negombo.

Can you reduce the price of Talk-A-Tone on the date of the cessation of hostilities?

We could. But whose hostilities!

What will happen if you become producer-director like Baburao Patel?

Nothing much. A few producers might turn film-critics overnight.

Jayatisa, Bowatte, Kandy.

I want to have an advertisement published in Talk-A-Tone. Can I do it please?

Unless you are pulling our legs, we don't see why you shouldn't give us a trial.

TALK-A-TONE

What is the age of P. U. Chinnappa? Let me know his proper address.

He is in his late thirties and can be reached C/O The Madras United Artistes Corporation, Kutchery Road, Mylapore, Madras.

K. U. Nambudripad, Cherukara.

A girl friend of mine is very fine and beautiful. She is very anxious to join films. What shall I tell her?

Oh. You can whisper several sweet nothings into her ears among which of course you might include the FILM FANS CLUB.

In which country does music get her honoured place?

So far as we are concerned, South India is mad over music—any music and every music.

J. Y. Marjan, Gampola.

Why should Ranjan prefer to act with Vasundara?

It is no preference, but inevitability: like poles repel and combination goes by the fixture of contrasts. What the one lacks in composition is provided in abundance by the counterpart and the two make a complete couple. So, you find this compatibility between Ranjan and Vasundara.



Mr. Subramaniam blends the old wine T. S. Damayanti in his new bottle VIKATA YOGI.

Twenty-four



Jagriti's SONG OF DESERT presents KURSHID (JR) in colourful hues.

APRIL, 1946

TALK-A-TONE

Producer — Director **MAZHAR KHAN**

A SOUL STIRRING PROGRESSIVE SOCIAL



Produced
and
Supervised by : **MAZHAR KHAN**

Directed by : **ASLAM NOORI**

Dialogues and Songs by : **Dr. SAFDAR**

Starring : MAZHAR KHAN, MUNAWAR SULTANA

with ASRAF KHAN, ANWAR, SHAZADI, CHOTU, BALAKHIRAZ, RUSTOMJI, MOGHUL, H. SHAHEEM, & SUMAN

Mazhar Art's Next Mighty Offering :

SONA or THE GOLD

Featuring: MAZHAR KHAN, MUNAWAR SULTANA, DIXIT, MADHURI, NAVIN YAGNIK,
MADUPURI and SUMAN.
Story and Dialogues: CHANDHRI. Songs: NAKHSHAB. Music: VASANT DESAI.
Produced and Directed by: MAZHAR KHAN. (Courtesy Rajkamal)

Particulars :

MAZHAR ART PRODUCTIONS,
"THE PALMS,"
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LILA CHITNIS will make your heart throb with her performance in ACHARYA ART Productions' SHATRANJ.



The PICTUREGOERS' BIBLE

WANDERER has the pleasant privilege of announcing, this time, to Talk-A-Tone fans spread over the length and breadth of Baratavarsha, the Island of Sri Lanka, Malaya, S. Africa etc., the happy news of Talk-A-Tone's entry into the twelfth year of its service to the film industry.

Ever since its inception, this journal has remained a fearless advocate of the fair cause of the Cinema for its upliftment. The achievement of this ideal has partially become a *fait accompli*, when its endeavours have become recognised and its enterprise begun to be appreciated commensurately.

Talk-A-Tone has the proud distinction of being the one institution which has secured co-ordination in the serried ranks of the industrial magnates, with their full support and co-operation.

That this is a covetous consummation, no organ dedicated to

such service can afford sensibly to deny nor deride us for this cherished possession.

Particularly in the recent past, Talk-A-Tone has proudly justified the progress and prosperity it has earned, by zealously sponsoring the production of clean films and at the same time scrupulously respecting the sanctity of an individual's private affairs, seldom poaching into the close preserves of the privacies of the industrialists.

While Talk-A-Tone has continued to be the vigilant watch-dog of the industry's well-being, it has never allowed itself to be deflected in its unflinching exposures and condemnation of unconscionable acts deliberately committed. It has also been judicious in its comments which have been meticulously tempered, motivated mainly by a desire to mend the manners and modes of film-makers, rather than by a design to force the end of their artistic pursuits altogether.



See her queenly performance in SAMRAT ASHOK.

The realisation of this ideal has been achieved by its strict adherence to its conscience, honesty and sincerity of purpose. It has seldom, if ever, omitted to take note of its duties to the noble cause it has espoused. Talk-A-Tone is impelled by a confident belief that a MAN'S FIRST DEBT IS TO HIS CONSCIENCE; ONCE IT IS PAID IN FULL, EVERYTHING ELSE WILL FALL INTO ITS RIGHTFUL PLACE. This is more true in the case of an institution like Talk-A-Tone which has never failed to recognise this aspect of the whole matter and has always tried to do good in every section of its enterprise. And the response, too, has been overwhelmingly happy. When a hawker sells you a basket of oranges, his reputation is on the top of the basket; later, you discover his character, somewhere near the bottom. This test has revealed Talk-A-Tone as the PICTUREGOERS' BIBLE. And no wonder! Wanderer has to quote, in this context, the wail of a do-nothing individual :

I read
In a Book
That A Man Called
CHRIST



T. G. Kamala and K. Siva Rao are the mirth-makers in Pratibha's THREE MARATEES.

APRIL, 1946

TALK-A-TONE

SHAHZAD PRODUCTIONS LIMITED

PROUDLY PRESENT

Miss VEENA & Mr. CHANDRAMOHAN

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.

APRIL, 1946

Went about doing good.
It is disconcerting to me
That I am so easily
Satisfied
With just
Going about.

Talk-A-Tone always tries to do good and to do it well, for, it is not just a mere film-magazine. It is an institution maintained for the well being of the Cinema.

1 CONTEMPORARY'S SWANSONG.

It is a shocking revulsion, from contemplating the pleasing panorama of our progress, to come down to the comments of a gutter-rag whose existence as a contemporary is a hardly complimentary allusion. Says his sadist, dragging the name of Mr. Narasu, the enthusiastic entrepreneur, in the bargain, things of provocative and startling character. We reproduce the offensive portions for our readers perusal.

"Narasu. . . may not have achieved many of his glorious schemes, except perhaps buying the riple editors of a local film contemporary. . . who now dance to his (Narasu's) tunes. They even distribute the invitations to the opening functions of his pictures. One of the Thirumurthies was standing like a servant at the top stair of the Paragon. . . Funny, that such journalists and journals still parade as the voice of the industry? It is still funnier, that our producers are blind to the nefarious activities of this journal. . ."

Now, this shrivelled up shrimp and a journalistic misnomer, like cowards, has suffered the rigor-mortis several times before, at the impact of our pen and had reached the cemetery unceremoniously, unwept, unhonoured, unsung. Now it is wagging the tail again. This must be the last occasion one can suffer its bleating before gathering it to its forebears.

Talk-A-Tone is not ashamed to admit that it not only serves the enthusiastic entrants into the field, but is their mouthpiece as well. It is

our business, in this business, to serve everyone who will require such service. We see nothing 'Nefarious' about it, except perhaps, in the filthy imagination of this never-do-well nincompoop.

On some previous occasions, the piteous 'contemporary' tried to poach into our realm and the punishment which we administered silenced its cackle. Once, it started to talk about its circulation. It stopped. Then it called our editors names. That too was stifled with sufficient force. On another occasion, a controversy was raked up, beating a muffled drum to bring into infamy the name and behaviour of an artiste who lives in voluntary exile. Talk-A-Tone asked some pertinent questions relating to the activities of the parties concerned. The volatile contemporary simply vanished into thin air. It had not been heard of since. We do not wish to defile our columns with matter which is bound to be repugnant to the cultivated taste of our readers but when a controversy rears its head, it is our painful duty to hit it hard and meet it square.

We are aware of the shortcomings of our contemporary's shattered dreams, even as we are poignantly conscious of the ordeal which the industry, by and large, has suffered in the eventful past. Everyone in the business needs the sympathy and co-operation of everyone institution which swears to pretensions of providing the media for public relations.

As such, Talk-A-Tone has been conducting itself in a manner conducive to the creation of healthy relationship between the public and the industry.

As an institution devoted to the maintenance of cordial relations among the personnel, we have tried, as we always shall try also in the future, to build up this spirit of camaraderie and work as Liaison officers.

If our contemporary is content with just periodically talking rot, we have no concern with it as it is its own funeral. So far as we are concerned, we are not in this business for health and we shall not rest until we have achieved our goal.

Thirty-one

TALK-A-TONE



Kumari of DEVATA fame makes a bid once again in THREE MARATEES.

If any half-wit thinks he can go about distributing abuses and get away with it, 'Wanderer' warns this cerebellum that he is simply mooning about and that he will get it back thick in the neck. It is to be hoped that the contemptible contemporary will refrain from indulging in such pranks in future, as the same fate which overtook him when he started the sly attack on Mr. Rao and the Kanchanamala—Gemini controversy, will overtake him again, but with greater vigour this time. So far as the slander on Mr. Narasu and other friends of ours is concerned, we are sure they are quite capable of taking care of themselves, as he will presently learn. We can tell him one thing. We do not harbour adventurers among our happy band, nor do we parade ourselves as the NATIONAL GUIDE FOR PICTUREGOERS and commit international or interprovincial frauds. We do not get kicked in the pants from one province to another. We do not undersell ourselves nor do we underrate the strength of our adversaries. We know our limitations, our strength and our influence. We would not abuse them for funny purposes nor would we evade tax-collectors and their periodical bills, seeking solace under false addresses. We hope this will do for the present. But 'FOOD CRISIS' has already appeared in our pages. . . and will continue from time to time. . . shall



EAGLE-LION'S

Second Anniversary Week

The Eagle-Lion group of film production units have in the very brief span of two years won recognition from audiences throughout the world as purveyors of quality entertainment. Their pictures both in cost and design are meant for the markets of the world.

BRITISH DISTRIBUTORS (INDIA) LTD. whose privilege it is to distribute these films in India renew their pledge to Indian audiences to provide abundantly of the good and healthy entertainment for which Eagle-Lion pictures are famed throughout the world.

★ HIGHLIGHTS OF THE WEEK ★

SPECIAL ANNIVERSARY RELEASES : "Brief Encounter", the film of Noel Coward's poignant drama of home life ; "Seventh Veil", starring James Mason and Ann Todd.

200 simultaneous showings of Eagle-Lion films throughout India, Burma and Ceylon.

WATCH FOR
**G. B. S's MIGHTY EPIC
CAESAR AND CLEOPATRA**
STARRING
Vivien Leigh and Claude Rains

remain our contemptible contemporary's copyright. Amen!

DUPES, DOUBLE-DEALERS and DUPLICATION!

No other industry in the world has been the hot-bed of grafts as has been our films. For sheer uncertainty of occupation, the cinema is hard to beat. One cannot be sure that those who parade themselves and their 'Dupes', with all the pompous adjectives in the lexicon, are only doing themselves in the eye. We recently came across an announcement of two subjects being worked up in Tamil in a Bombay studio, at one and the same time by one and the same pretender. The direction, too, is supposed to be done by one who does not have even a nodding acquaintance with the Tamil language. We subsequently discovered that these two 'mighty, exciting, great, entertaining, thrilling, magical marvels' are just post-synchronised dupes. We have no doubt that the picturegoers have had sufficient experience to glean the truth that lies lurking behind such misleading announcements. The self-same individual who has trotted out this racket, has been finding it tough to push on a Tamil picture which had been in shooting for over two years now. The picture's release is being delayed just as a ruse to gain time enough to bait some unwary buyer before it is completed. Once it is seen, its fate is sealed. A picture which he manoeuvred to plant on a dunderhead three years ago had given such a shock to the buyer that he seems to be having nightmares of filmic frauds.

It is quite possible that this new Tamil picture too, which boasts of everything from Heavens, may reach that region effortlessly. However, we do not need to warn the buyers from falling into this inter-provincial racketeer's clutches. For, such tricksters ought not to be allowed to thrive, at the expense of innocent victims.

NANDLAL BATAVIA ESQ., GRACES A CONTEMPORARY'S COLUMNS

In a neat little profile, our contemporary gives a nice boost to Mr. Nandlal, mentioning underneath that he is 'Controlling the majority of Tamil Pictures.' But the journal is a little unfair when it substantiates the above claim with merely a half-dozen films. We have been accustomed to our contemporary's faulty command of King's English but now its arithmetic seems to be muddled, unless the rest of the subjects have joined the majority before coming into his fold. There are over fifty productions in the making and, to be on the borderline of Majority, there should be at least 26 on one's credit. It is a case of one's enthusiasm getting the better of one's sense of proportion. Anyway, our greetings to this magnanimous magnate, and good wishes for his future enterprises. It is a cruel omission on the part of our contemporary not to have mentioned among his achievements the box-office gate crashes of the stamina of *Shaliwahan*, *Child Marriage* and *Surya Puthri*. Mr. Nandlal Batavia's top accomplishment, to our way of thinking, lies in his sagacity in buying pictures and selling them again at prices beyond the wildest imagination of the Producers as well as the distributors. We wonder if he could top his past feats with his *Natya Rani*. Further, Nandlal has nothing to do with TNT's SREE GANESA.

SUBRAMANIAM'S NEW EXPERIMENT

From a veritable maker of box-office pulls, Mr. Subramanian is now engaged in making experiments with Film technique. The vehicle, this time, is *VIKATA YOGI*. We are sure that in keeping with his past pioneering status in the industry, as the creator of stars and starlets, he will be a success also in this new venture of his. We look forward, therefore, with great interest to the emergence of *VIKATA YOGI* under his new Magic Wand.

Pillars of Rectitude!

When Talk-A-Tone gave publicity to the advent of Chitrakala into the

Thirty-three

field as a full-fledged studio-plant, there were innumerable detractors who discredited our prophecy as simple moonshine. The studio materialised as from nowhere and on top of it *SRI KUMARAGURU* got going vigorously on the sets as well as outdoors. As the news of the picture's shooting trickled out, many of our film-moghuls were rendered speechless with wonder. In fact, many of them had their mouths agape. Now that the picture is known to be fast nearing the editing table, envy is gnawing at their hearts. So long Meiyappas and Subbiahs could not open their traps; now, they can't shut it.

There is no need to wonder how and why our friend Mr. Nayagam got his Chitrakala equipments and personnel working. It might appear a strange phenomenon to those who are unaccustomed to integrity of character. The answer is simple and very easily understood. That Mr. Nayagam is the embodiment of organisational ability and spirit of co-ordination. That is the *mantra* which works his outfit, and no graft. That is all.

PUBLICITY STUNTS

Of the many stunts indulged in by the Publicity experts, the greatest and the most piquant is that of the springing up, of the Publicity concerns themselves. It appears that anyone who has an idea of starting the production of some picture, instantaneously plumps for a side concern as Publicity agent. This idea seems to be actuated by the one motive of doing the journals in the eye. The fight, we assure these mushrooms, will be entirely onesided and the profits too meagre to make the game worth the candle. It is a matter for grave concern that this has become the obsession with so many entrants whose schemes to outwit the advertisement media might turn out to be too clever by half.

CHITRAKALA WILL GO ON FOR EVER!

Bats may come and go, but Chitrakala will go on for ever. Here is another tip to the madcap, who is

Deccan Films Offer!

Three Sure-Fire Hits for 1946

Harischandra Pictures'

DURBAAN

with

Narang and Sulochana Chatterjee

Directed by

S. M. YUSUF

BRIJ PRAKASH'S
Mighty thriller

PICK-POCKET

featuring:
NAVINYAGNIK, RADHA
RANI, SAMSON AND
Many others

Direction :
NARIN GHADIALI

HARISCHANDRA
PICTURES'

Stunning thriller
LAT SAHEB

Starring :
HARISCHANDRA RAO,
LATIKA, GOPE AND
OTHERS.

Await!

VISHNU CINETONES'

? ? ?

Directed by

DHIRUBAI DESAI

Contact:

DECCAN FILM DISTRIBUTORS

BANGALORE

HYDERABAD (Dn.)

BEZWADA.

going about doubling his bets with all and sundry, that Chitrakala will not reach the winning post. Whereas Mr. Nayagam is not anxious to indulge in the racketeering tactics of those who sell their picture before shooting, there are so many offers for SRI KUMARAGURU that not only might the subject be knocked away by some enthusiastic bidder but his detractors put out of gear as well.

M-G-M 16mm. INDIAN PROGRAMME

R. L. Gogtay is a well known figure in our film circles and M-G-M have rightly made him Chief of their 16 mm Indian programme, for distributing their 'Entertainment, Documentary and Educational' films in narrow gauge width. This is a novel scheme, which will be operating in areas untouched by the wider film, offering entertainment to the villagers in our country. Installed specially for this purpose, there will be designed permanent theatres as well as mobile units such as the ones which were prevalent during the War years.

The first and perhaps the best effect will be the cultivation of the villagers' taste for seeing pictures, foreign ones first. Surely, this is in keeping with the American tradition of extending their business frontiers and offering relaxation to the wearied villager, in the process, within a stone's throw of his humble abode.

New entrants and aspirants are offered encouragement to establish 16 mm theatres and to operate mobile units. This is, indeed, an attractive scheme and one only wonders whether the vested interests will see red and kick up a row.

MOTION PICTURE ENG. COURSES

The Department of Industries and Commerce, Madras, started two courses in Motion Picture Engg. viz. 'Cinematography and Sound Engineering' and 'Cinema Operators' Course' in the Government School of Technology, Broadway, Madras in July 1945, in consultation with the South Indian Film Chamber of Commerce.

The minimum qualification for admission in the Cinematography and Sound Engineering course is a pass in Intermediate in Science or a L.E.E. Diploma. This is a course of three years' instruction in the School and one year's practical training in a film studio. In the third year, the instruction, being part-time, the student specialising either in Cinematography or Sound Engineering. After one passes this course, a diploma in Motion Picture Engineering will be awarded.

For the Cinema Operators' Course, the minimum qualification for admission is a pass in S.S.L.C. and offers one year's instruction in the school, followed by six months practical training in a theatre. Afterwards a certificate will be awarded. The instruction is imparted in such a way that the students would be able to handle and service all types of projectors with ease. The name of this course is likely to be changed to "PROJECTIONISTS COURSE".

PRODUCTION AND PROJECTION ANOMALY

It is a deplorable state of affairs when, in a City like Madras, several pictures in Tamil, Telugu and Kannada have had to be hiding under the bushel for want of a theatre to release them. Looking into the list of films which are being screened in the City now, it makes one hang his head in shame to discover that whereas the Nth rate products are being given a chance to fatten themselves for the Nth time, new releases, particularly the finest subjects, have been obliged to sit tight. In the circumstances, in our humble opinion, the urgency is much more for the installation of more theatres than film studios. As it happens, the premiere in the Metropolitan Madras is the first prerequisite to sustain a picture's prestige and the recalcitrance of the Exhibitors is not a little responsible for upsetting this convention.

At the same time, several Hindi Pictures, one month after their Bombay release, are collecting money at Madras.

It is a disgrace to the Industry in the South, to say the least, to be



Shanta Apte has a fitting role in Prabhakar's VALMIKI.

so very callous in perpetuating disharmony in the ranks. We will not name the waiting pictures nor the theatres which have failed to rise to the occasion, but will content ourselves with saying that our City Exhibitors, to be true to the salt of their profession, ought to "DO UNTO OTHERS AS THEY WOULD BE DONE BY". And someone must come forward to bell this Exhibition cat and erect more theatres.

GUVNOR GARDINAR CROSSES THE FLOOR

Well, if one has to rely upon the signs of times, the indications are that Mr. Abraham Gardinar will be shortly crossing the floor from film distribution in Ceylon, to picture production in Tamilnad. After all, only a narrow strip of water separates Tamilnad from Lanka and being on the directorate of the Airways, Mr. Gardinar can shuttle-cock hourly between the two countries, as and when business exigencies demand such propulsion. Mr. Gardinar already has the first refusal on Jupiter's pictures, for Ceylon and Malaya at least, and Bhaskar Pictures productions seem to stand on a similar footing. In between, Mr. Gardinar is said to be financially interested in a number of subjects under contemplation and on the floors.

APRIL, 1946

TALK-A-TONE

Running for the 10th Week at MOVIELAND Bangalore



Enchanting
IS THE VERDICT OF THOSE
THAT HAVE SEEN
VAUHINI'S
SWARGASEEMA
*Now running at all important
stations in ANDHRA, KERALA &
KARNATAKA....*
Directed by
B.N. REDDI

CAMERA... BARTLEY.....SOUND...DINSHAW.....ART...NAGOOK....Studio...NEWTONE
AWAIT SOON AT MADRAS

PRODIGAL PUBLICISTS

By P. D. THAMBI

It may look as if the publicity agent had been going about his work without the stigma which attaches to the other sections of the industry.

Unfortunately, it is just as full of unconscionable acts as any other.

It has become the practice, for producers and distributors, for reasons best known to themselves, to entrust the publicity campaign of their pictures to some agency who has caught their fancy or in lieu of services rendered in individual capacity otherwise. This does not presuppose that they are going the right way about the results which they expect for their publicity.

It is no secret that almost all the publicity agents, once they get the allotments sanctioned, care no more about the well being of the party concerned. He simply does a bit of selection to suit his individual taste, subject to his prejudices, and sends out advertisement matter which is bound, in our present inevitable conditions, to net him a fat slice of the publicity revenue. Beyond this, there is nothing either on understanding or in practice which ensures the establishment of that liaison between the producers and the public. This anomaly has been pointed out by me at every turn and, so far, both the journals as well as the film advertisers have failed to respond. As a consequence, one finds that there are many coming into the field, a number of unknown and unknowable parties, who begin as publicity agents for a single company. In all cases, the only consideration is the percentage which will be going back to the agent. No producer at any time has paused to consider the immense harm he is doing to himself and the public who depend largely on the extra news which is allowed to reach them from time to time via their favourite journals.

Apart from this, there is the grave menace of monopoly. For instance, if a certain individual has scope to contract a journal's space on special occasions in advance, it goes

without saying that advertisers have either to walk into this publicity agent's trap or go without publicity on that day and go to hell. This certainly cannot be construed to savour of a desirable state of affairs because it is a very dirty way of intimidating clients into joining one's clan. It has been noticeable in the recent past, that some of the highly noteworthy campaigners have had to seek refuge, at the hands of a certain advertising consultant as the last resort, as otherwise their very publicities run the risk of being

crowded out. Probably, the parties do not realise that for every bit of patronage that they extend to a single individual, to that extent, somebody else suffers. After all they are being made to pay needlessly heavily for a service they could have got under better conditions and terms.

In the bargain, the contact with the public, which is the sole purpose of publicity, is lost. From this standpoint, it is necessary to think that the advent of the Eastern Newspaper Association is a blessing in disguise. If the public recognises the existence of this association and utilises it, there will be less room

(Continued on page 45)

UNITY PRODUCTIONS

Present
KAUSHALYA
IN
TAPASYA

The most captivating romantic picture based on a sensational theme!

Story & Dialogue by: Kamala Kant Varma
Sings by: Dinkar Chakravarty
Music Direction: Pt. Ganpat Rao
Art Direction: Chatur Roy
Dances: Lachhoo Maharaj (Son of famous Bindadin.)
Photography: C. K. Mohla (India's A. C. Cameraman.)

Urmila
Paresh Bannerjee.
Kapur.
Tandon.
Ranjit Roy (Bengal's best comedian) and Ajit. (The inimitable Krishna of 'KURUSHETRA'.)

PRODUCER DIRECTOR
RAMESHWAR SHARMA.

UNITY PRODUCTIONS
3, Humayan Place
Calcutta.

Thirty-seven

Releasing at:

PRABHAT-MADRAS

AND

OTHER IMPORTANT CITIES

MODERN THEATRES'

MARVEL

SUBADRA

**VASANTHA
RAJAKANTHAM
SAMA**

FEATURING:
**MALATHI
GANESA BHAGAVATHAR
SWAMINATHAN
PERUMAL**

**LEELA
HONAPPA
DURAIRAJ**

AND A HOST OF TOPNOTCHERS

DIRECTION:
T. R. SUNDARAM, B.A., B.Sc. (Leeds)

ON
13th
APRIL



It was not a pleasant pastime for 'Moving Finger' in the month of March, just as the official year and the present Government at the centre were coming to a close, to discover that the work of the studios in relation to the pictures on hand and the ones in the offing, was maintaining its *status quo* to the dissatisfaction of everyone concerned.

Whereas the studio technicians were unwilling to commit themselves for more pictures than they had on hand, the producers, the fresh arrivals in particular, were loathe to let them be. They evinced anxiety to get into the studios *at any cost*. On the other hand, when the bosses of the studios, fully alive to their responsibilities, filled the 'call-sheets' of the producers, the 'shooting' could not get on to the sets because, the artistes were not there.

In this condition, unless the cause for this serious defect is gleaned, it is almost impossible to remedy it. In this case, when the studio is ready, the producer is out of gear. It might be that the stars scintillate in some other horizon at that time, or that the directors are engaged elsewhere; but the consequence to the producer is a disheartening negative, and a break in the industry's schedule.

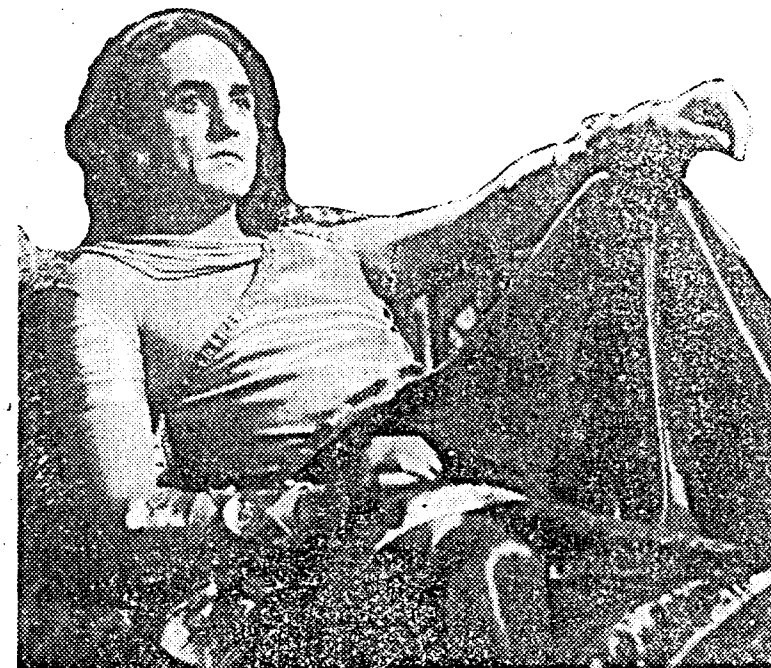
It is not possible for 'Moving Finger' to allocate the blame, in such circumstances, on anyone or any of the different

departments in this erroneous preoccupation. I need not tell you, that in the actual scheme of production, 'shooting' is important, I mean the shooting of the celluloid. For this purpose, the artistes are the first requisite, and the artistes cannot be exposed unless one had the equipments. Also the studio plant. Unfortunately, our studios are not automatic. The human element is still needed to work it up. Added to this, it looks as if the new-studios which have been promising to spring into existence have fast receded into distance, and all the pompous advertisements and announcements, reduced to actualities, turn out to be duds. It might take until November, at the earliest, for the new studios to get started. Let alone the number of sound stages.

This weakness, probably, has set the pace for the fearful producers to rush madly about and out-bid one another. For instance:

In the pre-war days, the studio charge for a day's shooting used to range between Rs. 150 to Rs. 200. Pragathi was an exception and used to hanker after Rs. 350 a day, and at the time they didn't have a studio. When the war started and the controls came in, the charges began to swell from Rs. 400 to Rs. 500.

In April 1945, please believe me, a picture is being taken in a local 'rice-mill' (passing for a studio) at Rs. 1,500



The most cruel king in history became the most compassionate monarch of all time! But, how the transformation took place will be best seen in Bombay Cinetone's **SAMRAT ASHOK**. (Sapru as ASHOK)



Leela, as she appears in Prabhatkar Pictures' **VALMIKI**.

per day. Whether you shoot or not, but once you accept the 'call-sheet' you have to shell out this cash through your nose. For this Rs. 1,500, if the technicians register four takes, the producer can call him-self very lucky and thank his stars. This being so, if the producer makes this fascinating offer, and the executives fall for the temptation, 1 for one, will not blame him.

Apparently, a lot of black money is on the loose hunting for a receptacle. So, from the hands of the producer into the coffers of the studio, all this money is pouring in, *willy nilly*.

I do not know where to put the finger to spot the real miscreant. It might be the studio-owner, the producer, his director or even the artistes themselves. In my humble opinion, everyone of these has a share in this default. What is needed at this juncture is CO-ORDINATION, with a capital C and someone to step into this breach to set it right. Failing this, the history of the past four years will be repeating itself and the black-market will begin to boom.

From this mood to that of the really working producer, the transition is a pleasing diversion and if a job is worth doing at all, it must be worth doing well. I say this after seeing Y. V. Rao at work on **LAVANGI**.

JAGADISH FILMS have made over their Tamil pictures, with some of the most talented artistes, I mean the genuine stuff and not the pompous pretenders, to *Messrs Chandrasekhar Films* of Madurai, to wit, Mr. Sivaswamy, the young man behind this swell-show. It is hardly necessary for one who is familiar with this field, to repeat that Rao has attained to his present position, which is certainly a coveted one, by a serious of ups and down, but really by dint of hard work and lot of sacrifice.

AND **LAVANGI**, please trust me when I say it, is bound to emerge as a fitting tribute to all his intensive work on a picture which he has done with the most serious consideration: to the subject, to

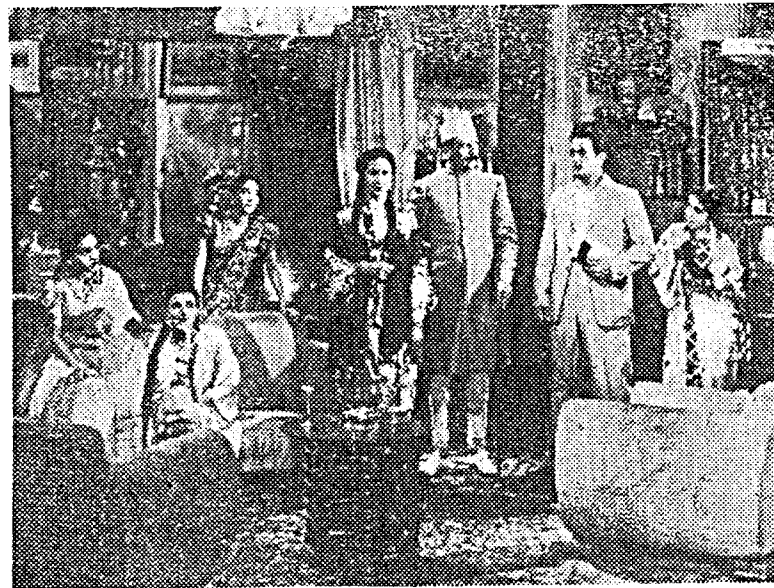
APRIL, 1946

the roles, to the artistes and film technique. Some of the shots which have been seen, open up a new vista for *Jagdish Films* in the celluloid firmament. And for netting this in at the right moment and in the right spirit, Sivaswamy is certainly a fortunate person.

It need not surprise you if I tell you that the prices for territories for this brilliant picture had begun to soar by 50% extra. Whatever it is, the picture will be ready before the next issue is out and I can only promise you that a real treat awaits you.

✓ **RENUKA FILMS**, which really means Nagiah, have after all completed their shooting work, and the publicity which has been planned for this sacred subject **THYAGIAH** surpasses all propaganda for pictures upto date. It is learnt that the picture will be first released to Andhra Desa by the end of this month and one month later to Tamil Nad. Whatever may happen to pictures in their mofussil release, the City of Madras seems to be black listed. It is a disgrace that there is not one theatre in this grand city where our own producers can release their pictures first.

✓ **VAUHINI PICTURES**, are quietly going on with their shooting on **YOGI VEMANNA**. I have something to tell you about their **SWARGASEEMA** which has been released by Mr. Paul Vincent, the veteran South Indian exhibitor in Tamil Nad. Wherever released, it is funny that the same set of people should be seeing it over and over again every day. The technique seems to have so pleased the public that every dialogue in the picture is being echoed when the show is on. As a good change, they have given short intros in Tamil preceding



Quite a lively bunch from Silver Films' **DEVAR**.

every pivotal sequence of the show. At long last, **SWARGA SEEMA** has been taken over for the city and will be released at Star shortly.

M.U.A.C. in the three vehicles which Mr. Subrahmaniam is handling himself, namely **VIKATA YOGI**, **NARTHANA MURALI** and **PREMA KAVACHAM**, there are Raja Kumari, Chinnappa, Saroja and Kumaresan in **VIKATA YOGI**, Indirani, Gopinath and Thangamani in **NARTHANA MURALI** and Vasundhara in **PREMA KAVACHAM**.

As a surprise to his starved fans Subrahmaniam, I can assure you, will be presenting the three pictures in a very short time and within a few weeks of one another. This time, the film fan who is also Subrahmaniam-fan, will have something to remember him by.

✓ **PRABHAKAR PICTURES**, have gone fast astride with **EXCUSE ME** and are very near the completion of their shooting. For this picture Prabhakar Rao who is the producer, as well as the player of the male lead, has in his supporting cast Lakshmi Rajyam, K.V. Subba Rao and many reputed artistes. Prabhakar is an enthusiastic educated, and intelligent young man. We wish him every success.

JUPITER PICTURES are releasing their **VALMIKI** in several centres in South India.

✓ **SOBHANACHALA PICTURES**: their own production **GOLLABHAMA** is a captivating theme which is a tribute to the folk-lore prevalent in Tamil Nad and Andhra Desa. Krishnaveni is the star of the picture and has turned out a very neat bit of work under the direction of

TALK-A-TONE

C. Pullaiya the veteran director of Telugu pictures.

Pullaiya incidentally has been in the field as producer-director, film distributor and exhibitor. It might be a surprise to our readers to learn that he started distribution at a remuneration of 2% and earned Rs. 21/- in the first month, to be followed up by as many thousands for the year. He owns some theatres and one of his experiments in sound-proof theatres is a novel invention which has no celotex or any other sound resisting material. The device lies in the arrangement of the wall itself, in such a manner as to have inundations both to absorb and return sound suitably. We shall have something more to say in our next issue about Mr. Pullaiya's new invention.

✓ **RAJA RAJESWARI NATYA MANDALI**: Lanka Satyam has directed their **BHAKTA THULASIDAS** in Telugu which features Addanki, Raghuramaiyya Suri Babu, etc., which will be released for the New Year.

SARAVANABAVA PICTURES: **EKAMBAVANAM** is their maiden attempt and B.N. Rao is the director. The language of the picture is Tamil and the players will be P.A. Periyarayanagi, Nagercoil Mahadevan, K. Sarangapani, C. T. Rajakantham and several others.

BAGYA PICTURES: **MANGAYARKARASI** in Tamil, is their subject B. N. Rao directing. The picture sports P. U. Chinnappa, B. Jayamma, Kambadasan and T.S. Dorai Raj. The picture will be produced in Newtown.

KOTNIS PRODUCTION: Great personalities like Sir. Sankaran Nair and Raja Ravi Varma graced the life of Sir T. MUTHUSWAMI IYER and their replicas will do so in the film version.

MODERN THEATRES, SALEM, their rollicking comedy **CHITRA** has been released on the 30th March in many centres in Tamil Nad and their **SUBADRA** is awaiting release at *Prabhat*, Madras very shortly.

Deccan Film Dist., (Hyderabad)

T.P. Sundaram, their General Manager, is a young man and is becoming a live-wire to his compeers. From buying films of calibre to undertaking Raw Film Distribution, looked a far cry, when we had to relay the startling news of Russian Film being made available to South Indian Film Producers through Mr. T.P. Sundaram.

This heraldry created a stir in the film circles, particularly the raw stock supplying units.

Close upon this, he has us on tenter hooks by proffering Talkie Projectors of

APRIL, 1946

Russian origin, to our country which has been starved for such equipment, and at such rates as would shame the competitors. Going through the technical specifications of these "Cine Projectors" one finds them far in advance of the other equipments and a great deal simpler to operate. This portable projector comprises of four units:—Projector, Loud speaker, Amplifier and Accessory Box.

T.P. Sundaram has also come into the production line by announcing the tamil subject "**MAHATMA UDANGAR**" under Pattu Iyer's direction, to be produced in a Bombay studio. It features Kothamangalam Seenu, Vijaya Kumari, T.R. Ramachandran, Sowdamani and a host of other artistes. B.S. Ramiah is doing the screen play.

Among his recent acquisitions, *Harischandra Pictures'* **DURBAAN**, *Brij Prakash's* **PICK POCKET**, and *LAT SAHEB* are to name a few.

Chitrakala, Madura.

Well friends, as I walked into their outfit just before sending in my report, you could have knocked me down with a feather. The surprise which greeted my eyes was all too sudden and overwhelming. I have been encountering in other studios in Tamilnad, such technicians and other busybodies as have developed ingenuity only for inventing excuses or shoving round the complaints. But, here was a set of vigorous workers who had lost no time in tinkering with elaborate preliminaries but had gone about their work so swiftly that their plant is already looking streamlined and bristling with a personnel who had entered into the spirit of the motion picture business.

With Mr. Nayagam and his band, one moves with ease, for, their buoyancy is infectious.

SRI KUMARA GURU which sports some telling new talent will take its premiere as Chitrakala's peak achievement, much earlier than the others hope, it will. I am sometimes led to wonder what the dunces will do, if Mr. Nayagam after all achieves even the co-ordination in the industry, which has eluded almost everyone else so far.

C. V. **RAJA TALKIES**, 25, P. K. Garden Street, P. T. Madras, are starting "**Mysteries of Madras**" in Tamil with a brilliant set of artistes. It will be a stunt thriller.

BOMBAY

Prabhakar Pictures, (Kolhapur.)

VALMIKI is reported to be complete. This picture depicts the heart-stirring episodes in the life of India's first great poet. Shanta Apte and Prithiviraj play

TALK-A-TONE

Bombay Cinetone Ltd.

Perhaps the cruellest monarch known in History not only in our time, but of all times, is to come to the screen in the film **SAMRAT ASHOK** which Producer-Director K.B. Lall is at the moment carrying through to completion at the Prabhat Studios, Poona.

But the finest streak in the life of this monarch was that from tyranny and bloodshed which he revelled in, during the first part of his reign, to the change over of a compassionate, loving and kind king that he became, through the wise counsel of a buddhist woman, during the latter part of his reign.

The star studded cast of this photoplay is headed by the glamorous Veena followed by Shameem, Sapru, Husan Banu, Shakir and Ullhas.

Unity Productions, (Calcutta.)

Pareesh Banerji, the handsome hero of many a popular picture has been signed up by Unity Productions of Calcutta, to play in their gorgeous costume picture **TAPASYA**, produced and directed by Rameshwar Sarma. With Kaushalya, the celebrated Bombay star in the leading role, and Pareesh Banerji joining the group of talented artistes among whom we find Ajit, Lachhu Maharaj, Urmilla, Tandon and Kapur, the cast proves new to be quite enviable.

Sharmaji has announced the titles of his next two pictures in **HARIJAN** and



In this scene from "**Brief Encounter**," Noel Coward's poignant drama of everyday life, Trevor Howard (Alec) is seen declaring his love for Celia Johnson (Laura) who faces the choice between the home she has built up in years of married life and the man who instils a new breath of romance into her humdrum existence.

Forty-one

APRIL, 1946

TALK-A-TONE

Silver Films' Stupendous Hit



DEVAR

a powerful drama
with a matchless theme
depicted against a
splendacious
background.

Starring:

Kumar, Khurshid (Jr.),
Yakub, Yeshodhara Khatju,
Masud, Sultana Baba,
Maya Devi, Jyothi &
Benjamin.

Direction :
S. M. YUSUF

Producer :
PRAMILA

Story :
P. DWIVEDI

Dialogues :
H. LUCKNAVI

Next!

RAZIA SULTANA

Story & Dialogues :
MUMTAZ MUFTEE
AZAM MIRZA

Particulars :

SILVER FILMS

MAIN ROAD
DADAR—BOMBAY

AWAIT THE SCREEN'S
SMARTEST THRILLER!

Shama Productions'

NEHLE- PE- DELHA

Featuring :

E. Billimoria
Shanta Patel
Taz Mehmooda
Prakash
Fazloo
Gulzar &
Samson

Directed by :

HANSRAJ PATEL

Story & Dialogues :

MUNSHI ASHIQ

Apply :

Shama Productions
6. Kathok Lodge,
Main Road, Dadar
Bombay.

APRIL, 1946

JAGATGURU SHREE SANKARA-
CHARYA.

Cine Trio Corporation, (Bombay)

INQUILAB CHITRA—a new film producing concern with certain new aims and new ambitions, is out to break the tedious monotony pervading the erstwhile productions like a contagion.

INQUILAB CHITRA'S maiden picture FAQR-E-HIND (The pride of India) is already on the sets and will show the famous stunt king MASTER VITHAL with Corporation's budding and blooming new find Miss Charulata. They are supported by Vasant Pehlwan, Jal Khambatta, Omar Dewaskar, S. Borkar and miss Manjula.

Silver Films, (Bombay.)

Kumar of Silver Films has made amazing progress with his picture DEVAR which is nearing completion. Kumar, Jyothi, Yakub play the key roles in this picture, supported by Yashodhara Katju, Khurshid (JR) Maya Devi and Benjamin. This story was written by Prabhulal Dwivedi. It is directed by Mr. S.M. Yusuf of AINA fame.

Kumar has announced an another great costume picture RAZIA SULTANA, as his next vehicle.

Standard Pictures, (Bombay.)

According to reports their mammoth historical BAIRAM KHAN should have had its premier in a local theatre in Bombay by now. More about it in my next contribution.



T. R. Ramachandran, the mirth-maker in LAVANGI.

Muarari Pictures.

The speed and enthusiasm with which director Mohan Sinha has been going about with his picture productions has caused a stir in the film circles. Now the report that OMAR KHAYYAM has been completed and awaits release may cause no little surprise to his detractors. 1857 is the next subject which is receiving the attention of this energetic director. Sporting as it does such sprightly faces as Suraiya, Saigal, Wasti, Benjamin and others, there is little room for any apprehension as to the success of this revolutionary subject "1857".

Raknash Productions

They are busy with ZANJEER, a revolutionary subject never before attempted by the film producers, featuring a striking set of artistes such as Sobhana Samarth, Balwant Singh, K. N. Singh, Gope, Sunetra and Jaggdish Sethi. The direction of the picture is entrusted to the capable hands of Kishore Sarma.

P. R. Productions, (Calcutta.)

Every nerve is being strained to bring to the screen a glorious chapter from the pages of the ARABIAN NIGHTS set against the glamorous and tantalizing background. Top-notch artistes like Kannan Bala, Nawab, Molina, Rabin Mazumdar are assigned important roles in the picture. Music of the picture is done by Kamal Dasgupta while the megaphone is wielded by Niren Lahiri.

Mazhar Art Productions, (Bombay.)

NAYYA their socio-hit, it is reported, has well nigh reached the final stages, and one should not be surprised, if Mazhar Khan releases the picture close on the heels of PEBLI NAZAR, awaiting release, in Bombay.

SURESH—THE YOUNGEST HERO OF THE INDIAN FILM INDUSTRY

Remember the song of Bandhan! That singer is Suresh, the youngest film-star.

He came to lime light in BANDHAN; but actually began at the age of five which he is continuing to serve with increasing fame.

His first film is SAQI of Variety of Pictures. Since then, his star has been in the ascendant.

Forty-three

TALK-A-TONE



SURESH

Suresh, in real life, is Nasim Ahmed, born in a Pathan family of Punjab on 28th December 1929 and lost his father soon after. When he grew to the age of five, he travelled to Bombay with his elder brother to be booked by director J. P. Advani in SAQI. It was Suresh's masterpiece. After that, he found himself in various pictures of Prince Movie-tone, Ranjit Movietone and Bhavani Productions. He played the role of Ram in B. T.'s BANDHAN and sang the song of songs "Chal Chal". At the time, he was the youngest of stars, as he is now. Later, he acted in many other films of B. T. BASANT is his last. Now, with the permission of B. T., he is starring as hero in Eastern Pictures' RANG MAHAL. Ayaz Productions BHOOL and now Bombay Theatres SONA CHANDI.

After the restrictions lifted, he has established his own production by the name and style of Cupid Films in partnership with his brother. He has made an announcement to produce the pictures NAJMA and CHOWPAL. We hope he will continue to be the hero in the film industry.

APRIL, 1946

TALK-A-TONE

CENTRAL
STUDIOS
present



VALMIKI

HONNAPPA.....RAJAKUMARI
VASANTHAKOKILAM..JEEVARATNAM
BALIAH. KALI N. RATNAM..RAJAKANTAM

DIRECTION SUNDAR RAO NADKARNI
SONGS SIVAN. DIALOGUES SAMY

JUPITER RELEASE

P.S.M. Co.

CEYLON CALLING

Ry Karotam

YOU WILL HARDLY BELIEVE

That the biggest post-war problem of the Board of Directors of M/s. Ceylon Theatres Ltd., might be to curb the "high intensity" purchasing power of their Managing Director.

That business concerns are reasonably perturbed that, in course of time, Mr. Gardinar will have no more business left to buy.

That the way he is seen moving about with Nandalal Batavia, it can be surely surmised that some big Indian film syndicate like the Western Indian Theatres Ltd. is behind these buying-ups.

That the latest gamble in film distribution is the S.E.A.C., theatre and that pictures are bought for these territories with a vengeance and at prohibitive cost.

That a Ceylon Theatres' stooge has already been despatched to the F.M.S., on a 'business priority' ticket to make a preliminary survey and fix up the S.E.A.C. Headquarters.

That Gardinar is now reading Ian Morrison's "Malayan Postscript" as he wants to make sure that he would not be held responsible by his Board of Directors for the "Malayan Debacle".

That once Ceylon Theatres Ltd. ceases to click, Mr. Gardiner might migrate to Singapore and settle down there.

That at Singapore, he will do no film business but will sit tight on past greatness.

That the "Herald", a Ceylon Theatres Ltd. Publication, will devote itself entirely to the activities of Ceylon Theatres and will feature

a column "INDIA CALLING" wherein all the doings of their Directors in India will be broadcast.

That the people who knew tycoon Tampoe were terribly disappointed when he announced Kannamba for the stellar role in his maiden picture instead of Rajkumari.

That little did the guys know that what Elangovan conceives after a glass of orange crush at Bangalore, literally erupts from the mouth of Kannamba, and Rajkumari only lisps what B. S. Ramiah dreams in a hurry.

That though the head office of Windsor Productions is at Jaffna, for all purposes of "contact", Mr. Tampoe will be available at T'Nagar.

That notwithstanding the fact that Mr. Tampoe and Kannamba have posh dogs for pets, Elangovan with all his imagination could not create a situation where those canine creatures could have been starred.

That, presumably as a cruel irony of the impending doom and subsequent sinking of the premier film Distribution, already a lot of jetsam film distribution companies are "floating" on the surface.

That Sri. Lanka Movietone Corporation Ltd., with a pretentious capital of 5 millions is taking shape slowly under a photographic studio, opposite Colombo's famed fish market.

That T. Edir Veerasingham, the life Managing Director, has pitched his tent at a wrong place seeing that his old "Singh's Film Bureau" was situated only a couple of yards away from the present site and the old rendezvous haunts his memory

with a lot of undischarged obligations.

That on the Board of the Sri Lanka Movietone Corporation Ltd., are planters, merchants and others and the only one who knows of films is a guy who had been working in Indian Studios since 1937.

That the impending visit of journalist, Jaya R. Tambe, to India, is viewed suspiciously in local film circles as an announcement (not Prospectus) of the formation of yet another film distribution concern.

That it is a safe bet that Jaya R. Tambe would not be so rash as all that and that he is only on his usual "pilgrimage" to India.

PRODIGAL PUBLICISTS

(Continued from Page 37)

for grumbings and better scope for proper publicity.

I am hoping that at least a major portion of the journals will realise the folly of depending upon such a publicity agent who is bound to come up one of these days as dictator not only of the "positions" and "spaces" but by and by of the rates and the rates of his commission as well.

I appeal to my brethren in this business to come to some understanding and try to marshal our scattered resources, with a view to fixing the right type of agents with whom they can usefully and profitably have contacts. The convention must be that in cases of casual publicity, only half the "full" rate of commission should be allowed, making it imperative thereby on the consultants to agree to contract a specific space in journals for specific periods and not allow them to play fast and loose with the prestige of the journals.

I shall be bringing up this matter at the first convention of the FILM FANS CLUB and hope that my compeers will grace the occasion and reach an understanding on the point.

Forty-five

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PRODUCED BY
M. HAVEWALA



Bairam Khan

COURTNEY JAGIRDAR
(MINERVA) MEHTAB

DAVID SADIQALI G. MOHAMED
BENJAMIN W.M. KHAN AKBAR
HANSA SUNALINI LATIKA ZEBU
SHAHNAVAZ

DIALOGUES MUSIC
KAMAL AMROHI GULAM HAIDER

ART CAMERA
WATEGAONKAR SARPOTDAR

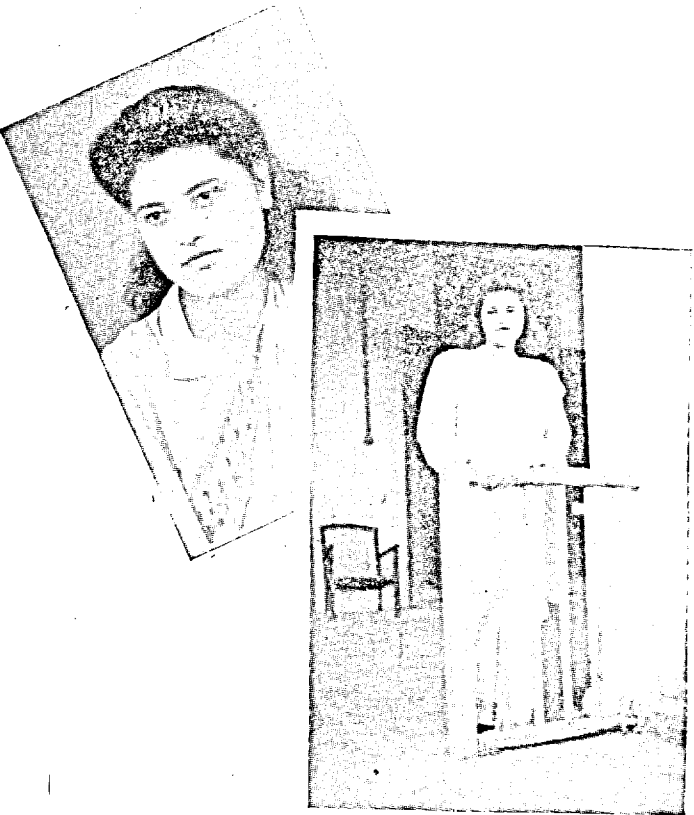
SOUND DANCE
K. EDALJI CHIMAN SHETH

DIRECTED BY
G. JAGIRDAR

STANDARD PICTURES, BOMBAY. 7



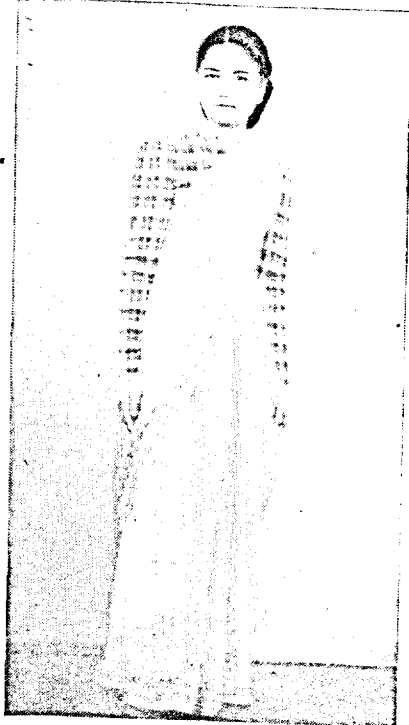
ABDUL KARDAR with amateur experience and a melodious voice, claims a place in filmdom.



E. SHABONGE is a resident of Assam, a Matriculate and now in her Twenties. A Bright and Promising face!



K. SRINIVASAN is an under-graduate—a young hopeful aspirant.



L. HIMAR with high school education is 5 ft. 2 ins. tall and just doing 20.



Sri Subramaniam made this artiste the glamour girl that she is to-day, through his mythological vehicle KACHA DEVAYANI. Now he jet-propels her into a new constellation for a domain, all her own presenting a breath-taking and bewitching panorama of an artiste's paradise in his surprise packet VIKATA YOGI. This star-maker holds forth that he had not been privileged to work up with an artiste with so great a respect for her time as well as that of others..... If you had not guessed who this filmic angel is, refer to our news on VIKATA YOGI. She is the star who never breaks an engagement she makes!

Readers to the Editor

[Reproduced below are letters from our fans. Only letters bearing on the Film industry are entertained in these columns. The Editor, however, is not responsible for views expressed herein which do not necessarily reflect the policy of T-A-T.—Ed.]

The Editor,

The Present Talk-A-Tone though costly, has increased in its size, (I mean bulk) and has taken a change for the better. The quality of paper used, the printing of cover as well as its contents have become quite interesting. It is one of the few magazines that meets the requirements of a picturegoer's interest and it can challenge any other magazine on films published in India. *(We don't challenge but work.—Ed.)*

In 1941, Talk-A-Tone was conveying in its worthy pages a number of (Tamil and Telugu stars) coloured portraits, and 80% of its contents were news, comments and critique on South Indian films. Now, I find that it has adopted altogether a different scheme. It carries in its valuable columns more reference about Hindi films. There are several magazines and papers in Bombay and other places which are doing 100% service to the Hindi films. Why not Talk-A-Tone devote more pages to the South Indian Films? *(We are trying.—Ed.)*

My friends and I who have gone through your magazine are of the opinion that your services and interests are required more by the South Indian films than the Hindi films which are now in a position to stand on their own legs. I hope you will consider and entertain our request. *(Thank you.—Ed.)*

NADARAJAH,
Kuala Lumpur.

Dear Editor,

After going through the other four articles, I have miserably failed to understand the technique of awarding the prizes.

In the first instance, the first prize awarded to Mr. S. Vaidyanathan, is not at all legal. The total number of words permitted is 800 while the article in question exceeds the limit. So I hope you will not award the

first prize to the above competitor for his having violated the rules governing the competition.

In the second instance, the article written by Mr. Reddy is not convincing and is devoid of any concrete suggestion for effecting the control order. So I believe again that the awarding of the second prize is also not fair.

I hope that you will take this matter seriously and ponder over it very carefully, before the inauguration of the Film Fans Club.

In this connection, it may interest you to learn that I am also having correspondence with the Government of India, for bringing out a film journal very shortly.

ROBERT ASIRVATHAM,
Madras.

[Mr. Asirvatham, in seeking to showdown the first and second prize winners is donning the triparties job of prosecution, judge and jury, which, on the face of it, is inconsistent. The judges have made the selection by a majority and the decision is not only final but exceptionally fair in so far as there was a unanimity of opinion in the award of the first and second prizes. Hence it stands. We wish Mr. Asirvatham better luck next time and a greater tolerance towards betters. We wish him all success in his endeavour to start a film journal.—Ed.]

LIQUIDATE ILLITERACY

(Mr. Jayasingham, advocates the correct length of films and their technique. For the very persuasive style, the contribution is worth the perusal to those in the Industry.—Ed.)

The arguments advanced for the retention of the Film Footage Control in the columns of your valuable journal in February provide interesting reading.

Forty-nine



Shobhana Samarth and Shah Nawaz make a lively pair in United Films' SHAHKAR.

I do not propose to arrogate to myself the position of a Judge on the soundness of the arguments given, but what I am concerned with, is the attitude that is being adopted by a certain section of the film-going public, who are agitating for pictures in keeping with the trend of modern tastes. It is my opinion that film producers should endeavour as far as possible to satisfy the demands of an enlightened public. But they would do well not to lose sight of the characteristics and inclinations of the majority of the cine-going audiences of South India and that of Ceylon. I do not mean to disparage the sentiments of the enlightened ones, but I am only echoing the desires of the majority of these audiences.

They are strong believers in anything that has a religious and moral background, and it is not surprising that pictures whose stories are derived from Hindu Mythology make a great appeal to them. There is another outstanding characteristic of these audiences which must be mentioned in this connection. They are music lovers. Pictures without good song hits, invariably fail to have a run, worthy of the trouble and enormous expenditure involved in their production. This has been amply demonstrated in the past in the case of pictures like "BURMA RANI", "BHAKTA KALATHI" and a host of others.

APRIL, 1946

The advocates for the retention of the Control Order are right in their argument that the average pre-war footage of 17,000 to 18,000 feet was necessitated by the unusual length devoted to the preliminaries, the too long comic interludes and many songs. I am against comic scenes which have no direct bearing on the story and which border on vulgarity; such scenes introduced at the right moment and not tending to be vulgar will go a great way in relieving the seriousness of a religious picture and enliven the audience. As regards the length of unnecessary preliminaries I should admit that this has been one of the common failings of South Indian Film Producers.

What we are longing for, today is the emergence of some good pro-

ducers and directors, capable of removing the anomalies that exist in the sphere of film production. One of the shortcomings of the film-hierarchy of South India is that it has failed to attract men with initiative, enterprise, originality and a high standard of education and specialised training for the purpose, who could be trusted to reach a high standard in the direction of films.

No one can deny the fact that the cinema plays an important part in educating the masses who can have no access to institutions of learning, because they do not possess the means to avail themselves of the opportunities which modern schools provide. If the Government of India is interested in liquidating the illiteracy, that is impeding the pro-

gress of that great land, it is their duty to launch a scheme, by which educational and informational films will become state-subsidised. Their production and release will become the Government's responsibility, and with the help of mobile cinemas, they will be able to bring to the people of the far corners of India, the knowledge that has been denied to them.

It is our hope, that before long, the film industry in South India will attract more talented artistes to its fold, and save us the monotony of having to see the same faces over and over again on the screen. Is it not a poor testimony to the ability of the film magnates of South India, that they have been unable to present to the film-goers new stars, for quite a long time?

S. B. JAYASINGAM,
Wallawetta, Ceylon.

INDIAN FILM MUST GO WEST.

HAVE WE NOT enough of love triangles and the like, all these years? It is time we did some fresh angles that would educate instruct and entertain as well!

We ape foreigners in other matters. It would help if the Film Industry emulated the productions from the west. Our film industry to survive must take a leaf out of the West!

The make-up is so funny sometimes that a father looks younger than his son and a wife like a mother. The costumes are made out in strange fashion. The producers should rectify this anomaly.

Soft music should harmonise with educational films. Some film producers exult in vulgar work. This is bad for the business. New Theatres have set the right model. It is for the Film Industry and the personnel in it to cultivate the innate good taste of such people for high grade pictures gradually and systematically. We cannot root out sex but there must be a limit to vulgarity and indecency.

TALK-A-TONE

APRIL, 1946

Our comic interludes need a change, cheap, unbecoming and indecent reactions should be displaced by original and natural ideas.

The dialogues in pictures need not be necessarily very high which only a few can understand but, as far as possible, let it be simple.

Sex alone should not be exploited for publicity of films. The posters might be the expression of art.

Children's films should be produced in different languages and screened in all the children's schools of the country.

India gets too many foreign pictures. Rather than continue to import them, our countrymen ought to supplement them by films that would create demand in foreign markets.

J. P. SANGHRAJKA
Mint St., Madras.

THE BOURGEOISE MIND.

It is the spirit of the thing that counts and it is in this resume of the ideologies that we find our picture-makers minds standing in the old, timeworn grove of antiquated feudalism. They should change the modes, if not the means, of making pictures to suit the taste of modern youth. Every time a new picture arrives, it fails to strike oil as it conveys no note of originality in its outlook but simply works up in the beaten track, translating the mentality of the human beings as it prevailed in the days of Haroun Alrashid. And this too of the bourgeoisie strata of society. It sounds stupid if not insulting to the intelligence of progressive thinkers.

What about the villager, the law-abiding farmer, middle class and lower class men and their families? Have they no traits common to humanity which is worth picturing? Why not, therefore, depict characters in films which represent realities and which will have an enduring effect on the film fans and impress them with an abiding faith in the veracity of the films! This needs the exercise of one's conscience.

I wonder whether my suggestions

TALK-A-TONE

one in particular. I appreciate the enthusiastic endeavours made by film directors in the making of a modern India but would feel happy if more readers take an intelligent interest in the matter. Film art, at present, has suffered misrepresentation. Films need not be entirely moralising or simply entertaining. The two have got to go together, if a film has to serve the purpose of instruction.

However I like Hindi films wherein the directors play their important parts and who draw the line on entertainment, instruction and moral. This feature, our South Indian Directors must usefully emulate.

I wonder whether my suggestion

would be taken in the spirit in which it is given or the film moghuls will read them and discard them saying "Let the dogs bark, the caravan shall move on!"

M.G. KANAPATHI PILLAI
Batticaloa, Ceylon.

"S. R. Ramasubramanian, B. A., (Hons) School Master Uva College, Badulla, Ceylon, disclaims the authorship of the question published under the section Film Fans Forum on page 29 in our Deepavali issue and it does not refer to him in any manner whatsoever."—Ed.



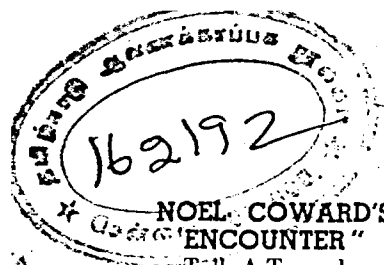
From a feminine Vasanthakokilam to a manly Naradar is Jupiter VALMIKI'S achievement.

Fifty



You will find this glamour girl in a new characterisation in VALMIKI.

Fifty-one



NOEL COWARD'S "BRIEF ENCOUNTER"

Talk-A-Tone breaks a convention inspired by a sense of genuine pleasure. Producers and film-renters from overseas had so long maintained a 'volte face' to our frequent requests for contact and we don't publish culled gems. Now that they write to us, we introduce Noel Coward's "Brief Encounter", produced by the Cine Guild, starring Celia Johnson and Trevor Howard, now showing in all the Cities to commemorate the second anniversary week of the producers. Its technique, direction and acting have all received very high praise in press reviews. The story is cast on the high British traditions beginning with the "Brief Encounter" of a man and woman who fall in love and later break away as their wedded state cannot sustain it.

MAYALOKAM MAKES MERRY

The box-office success of Sarathi's MAYALOKAM is one of the elements which baffle the film-critic who cries for the producer's blood on the altar of film technique and the reason why the man who makes pictures for his public tears his hair, or whatever is left of it on his cranium, and swears at his detractors. The story of the picture is the familiar folklore KAMBHOJA-RAJA with scenes of magic carpets, Devil-baiting and flying horses. Well, Narasu is releasing it and doing fine. We sometimes wonder after seeing this picture, whether all our cries for progress are, after all, in the wilderness.

LAVANGI THE HOT FAVOURITE

We tip Jagdish Films' LAVANGI for the pride of place among Tamil Talkies. If LAVANGI tips the scales at the box-office it is one of those events which had to happen. The rushes show the mettle inside the picture and its fine fettle as a money maker. Y. V. Rao tops himself as an actor to the manner born and also wields the megaphone dexterously, unerringly. Kumari Rukmani doing the female lead, runs Rao's close second. Jayamma is loveable and lovely. K. Saranga-

SNAP SHOTS

pani and T. R. Ramachandran are a couple of mirth-quakes, while the former invests his genially provocative role with his usual pep, verve and spice. On top of all this, there is the eye-filling dance sequence of Azurie and her party. One must see to believe it. We have seen the rushes.

THE FUN OF THE THING

Nagiah projected THYAGIAH's melody on the AIR for UGADI day as a fitting homage done by him and his happy team to the glorious composer and a saint. When the sound faded out, the 101 fans gathered at the rehearsal hall of the Renuka Films were spell-bound and tongue-tied. The music was so soulful. At that juncture entered Mr. Rehman, the cameraman, who has given of his best for THYAGIAH. His entry inspired the most elderly gentleman of the lot who could not hold himself in check any longer. He was so overwhelmed. Getting up, he complimented the technician "Mr. Rehman, we have been overpowered by your work." Mr. Rehman bowed and said "I am deeply grateful to you gentlemen". However, when Mr. Rehman said, "wait till you see my work, gentlemen!" the elderly gentleman instantly effaced himself.

SOBHANACHALA SIMMERS

Of all the studios functioning for the benefit of producers within the Madras city precincts Sobhanachala Studios provide the liveliest and the busiest shooting programmes, working day and night for a dozen pictures. There are plants with greater pretensions for equipment and technicians which turn out a comparatively smaller shooting programmes. We have found by personal inspection that the studio has simmered down to such a highly inspiring quota by the cheerful disposition of the human element behind the whole show. When we say that the affable, sympathetic and active Mr. B. A. Subbarao is the chief executive who handles the entire scheme of things, we have said enough. Congratulations.

SHOW : March 1946.

Edited by Prakash Varma and Published in Bombay.

"Show" the film magazine with a conscience is a new style monthly journal, worked up entirely in newsprint, packed with sumptuous reading matter and exhilarating cartoons on the filmic goings-on in our country. The proportion of reader-service in a space of 92 pages is as much as three-fourths of the journal, interspersed with explosive contributions, editorial as well as extraneous. The staff work has the flavour of experience and the 'guest writers' too do a highly complimentary job. A little trimming, both of the matter and the manner, of presentation will make the magazine a great deal more inviting. The reading time must be split up over a number of items, instead of having one to read too long on a single write up.

"Show" is an un-cut diamond, adorning the crown of journalistic gems, and we welcome it with all the enthusiasm and offer of co-operation which such a venture needs. It is priced at Re. 1, modest for the value given, and we congratulate Mr. Varma, its editor, for the daring manner of spreading out his wings at this juncture.

VELLITHIRAI—(Tamil)

One book a month. Annas 4, Publisher: T. Nagalingam.

This is a neat little piece of work, published in book form, and devoted to the topics concerning the Cinema in the South. The articles in the narrative as well as interrogative moods, are trenchant, clever, spicy, highly thoughtful and instructive. Some of the writers offer admirable service to the reader, eager for initiation in the a. b. c. of the films. The questionnaires and interviews, particularly on the causes of the paucity of new talent, are brilliant.

"Kundoose" on 'Public Taste', 'Acting' by "R. N." and the other cultivated contributions form very interesting reading. The public needs more of this type of publications on such works at more frequent intervals.

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