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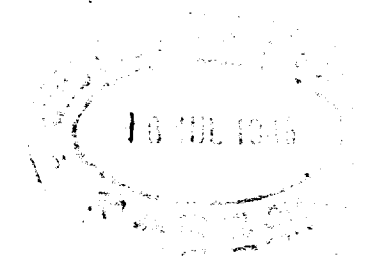
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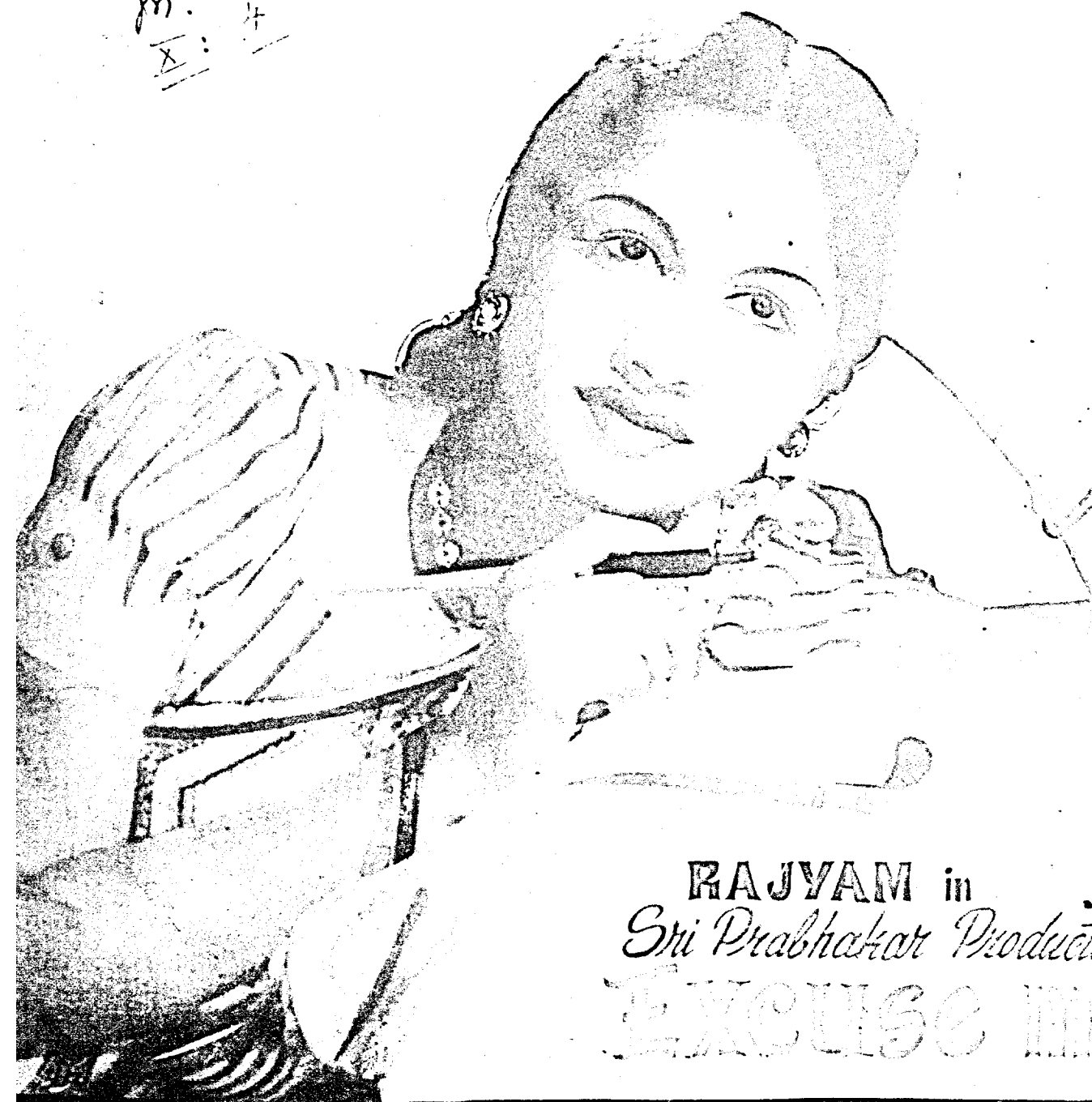
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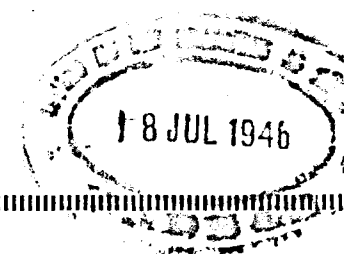
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Screen Play:

Art:

Songs:

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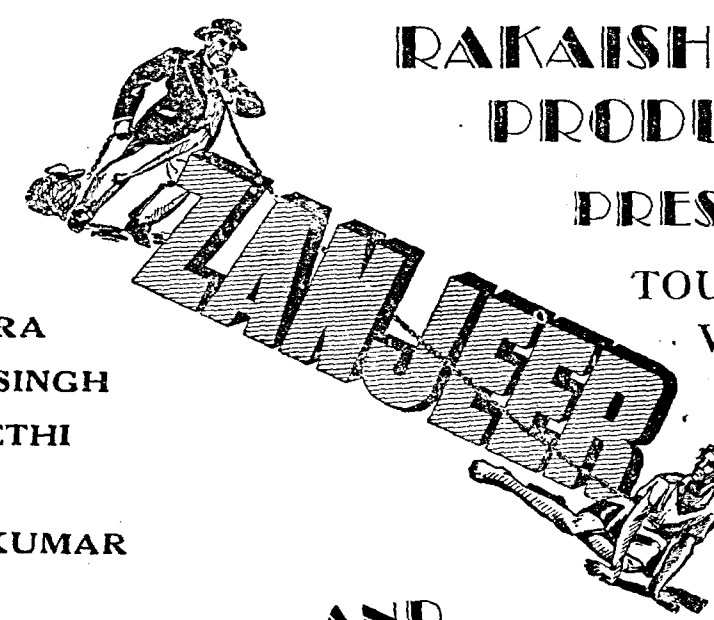
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JUNE, 1946

TALK-A-TONE



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GOPE, RAJKUMAR

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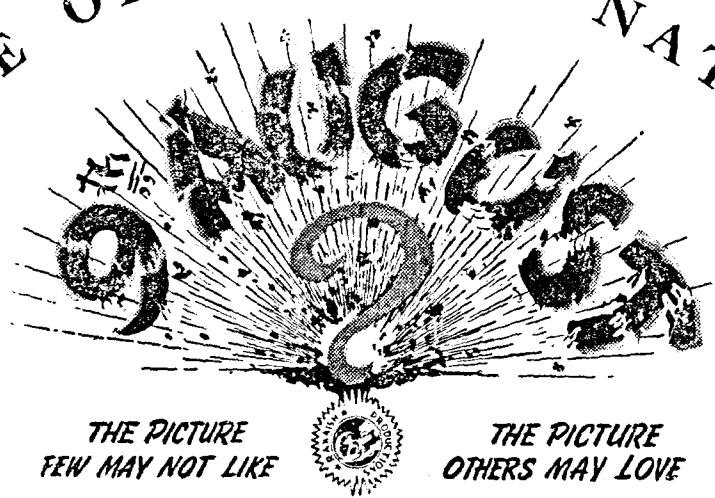
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Produced by

PANNA KADUR

Associate Director

M. L. DHODY



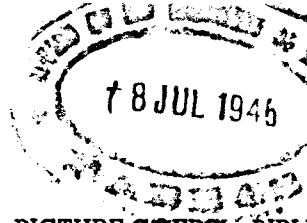
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Starring: **BEGUM PARA - RAJKUMAR - K. N. SINGH - SUNETRA**
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"WHEN THE CAT IS AWAY..."

EDITORIAL

'When the cat is away,' goes the trite saying, 'the mice will play.'

Had there been a Government of the people, by the people and for the people, the history of the Department of Information and Broadcasting would have done credit to itself, war or no war. In the absence of the people's representatives at the helm of affairs, the winding up of the Department has given rise to a first-rate scandal.

To the several million peaceful citizens of this ancient land, the truth behind the I.F.I. and the I.N.P. abracadabra is a closed book: on the bureaucratic front, everything relating to this rigmarole is silent, still; but their actions have manifested themselves in all their glaring unconscionability.

The Nationalist Legislators tartly turned down the grant for the Department of Info. and no one was any the wiser for the charter of zoolium they were incidentally doling out back to the Imperial War-dancers.

At this writing, the shadow of this veto has found its way to the fender of the Filmland.

In an earlier issue, we had commented on the implications of this token cut: promptly, one or two contemporaries actuated by motives far more enthusiastic than intelligent castigated us for not applauding the Opposition-Axe.

Last year this time, the emissary of the Government placed orders with the manufacturers in the U.K. as well as U.S.A., for machinery and equipment for the Info. Department, to the tune of several crores of rupees; this commitment had been made, over the tax-payer's head but without his consent or knowledge.

In the circumstances, none save the demented will question the bonafides or motives of the Nationalist rank and file; far from it, one realises their generous sacrifices and their genuine distaste for official misfeasance. Albeit, their innocence in this particular case is perfectly patent.

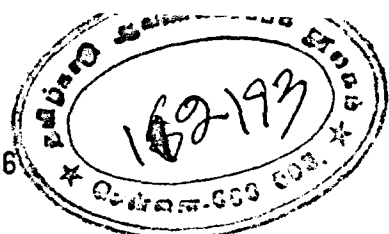
The Member for Information hurled at the dissentients the significant warning that there would subsequently be no chance for reconsidering their action if they carried out their threat cut. It has ended as a throatcut, unfortunately.

Even as the demand was thrown out, the entire propaganda machinery went the way of the demand.

Now, all the paraphernalia has gone from the hands of the saturnine bureaucratic satraps to the dangling satellites of Red Tape and Satan.

Much more important and of considerable sinister significance is the passing of this propaganda armageddon into hands, least worthy of it

JUNE, 1946



TALK-A-TONE

*"Freedom was never gained
with a beggar's bowl in hand
but with sword."*
said the princess

Samrat Ashoka
Producer Director
K.B.LALL
featuring the topmost stars of the day
YEENA SHAMEEN
SAPRU HUGEN BANU
SHAKIR
ULLHAS

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JUNE, 1946

TALK-A-TONE

and in a manner unworthy of any Government with grace.

So many crores of Indian money have gone to make up this Propaganda racket; whoever has a right to possess them, it certainly does not include a Moylan or his ancient ancestor. The tax-payer has paid for it through the nose and has therefore the natural and moral priority for it. It is for his entertainment and enlightenment that the entire outfit should function, and through his accredited representatives.

If the Government, as a result of the Cut motion, should cease to handle the establishment, then the whole thing should devolve on the Indians, and should be evenly distributed to the private entrepreneurs in the provinces, in the ratio of the Entertainment and other taxes collected from them.

First and foremost, the public is anxious to get at the root of this scandal and the Government, to keep its head up, ought to come out with a statement of the full details as to the total capital outlay on the Information and Broadcasting Department, lock, stock and barrel and why and how they had made over the lot to unknown individuals.

Now that the whole thing is scrapped, the budget is a crore of rupees shorter than the previous year and the Government has won by a short head. This serves the public right for trying to buck 'Propaganda' as a really shorter budget is an economic heresy. And, in this instance, the Government have gone about their business with a vengeance.

The Government, as is well known, have the peculiar knack of anticipating even remote contingencies and providing for them—particularly scotching the records of unconscionable official acts, writing off accounts of huge amounts, burking the high-handed acts of their officials and camouflaging the sanctimonious activities of the U.K.C.C. etc.

To what extent the tax-payer has been relieved of his hard-earned money to batten this propaganda graft is the bit of information for which he is entitled and which he demands.

Fast Progressing !

SREE KAMAL PRODUCTIONS'

Mahatma - Udangar (TAMIL)



Starring :

Kothamangalam Seenu
Vidwan Srinivasan
Vijaya Kumari
K. R. Chellam
Baby Kamala (VALLI fame)
Hamsa Damayanthi
T. R. Ramachandran
Sowdamani

Story & Dialogues : B. S. Ramiah.

Direction : G. PATTU IYER.

Music Direction : S. V. Venkataraman.

Songs : Sivan & Rajagopal.

For Details :

T. P. SUNDARAM,
BALAJI NAGAR,
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an INTERNATIONAL FILMS RELEASE IN THE CITY

Men & Matters

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

Unhappy Impasse:

Our producers at the moment are in no mood to make news; and the reason is not far to seek. Firstly, the inevitable slump following the unusual war-time boom, making itself felt with a vengeance, as it were, has hit them hard; and secondly, the influx of the new producers and the consequential demand for an equitable distribution of the meagre stock of raw materials have held up their activities. Small wonder, therefore, that they should be scratching their heads to find a way out of the unhappy, if not calamitous, impasse to the neglect of all other considerations. This has led to topical or sensational news being few and far between. A correspondent or a news agent must necessarily be hard put to it, unless he has the fertile brain to concoct news.

I, for myself, would rather be starved of news items than to fancy them. This state of news scarcity, I believe, will explain my temporary inability to feed my readers with a regular supply of news for some time to come. I shall, however, submit today the little I have gathered during the course of my usual—this time a little arduous—round.

Prigs With Ineffable Superiority:

Most men soon part with their university bloom: the world demolishes their splendid ideal, and even such great centres of learning as Oxford and Cambridge sink into provincial towns with a large proportion of cultivated men and promising lads; but not enchanted seats of our film-making. Here we frequently come across a set of seemingly happy prigs who invariably look as if they are out to carry

about with them, to later life, the rose coloured atmosphere which first gathered round them in the walks of their sacrosanct studios and retain the estimate then formed of the outer world of barbarians. I should call these, the prigs; and as 'live and let live' is a very good, though very trite, motto, I have no objection to their existence. Very likely they would not voluntarily hurt my feelings; and indeed the really irritating thing about them is their invariable condescension. They have the art of posing themselves like monumental statues on invisible pedestals which they carry about with them. They may be sincerely anxious to put us at our ease. They strike benevolently at any little criticisms which we may hazard, as one smiles at the infantile prattle of children. What they, however, do not know or feel is that their ineffable superiority does not entitle them to be harsh with us. They have even been known to approve of an occasional joke, though never condescending to make one themselves. They, however, stand high in our Ladies' favour, for there is perhaps something pleasant to the feminine imagination which these excellent beings affect. It implies a consciousness of great powers and a rather overweening estimate of their own importance. To erase these delusions one requires that treatment with some biting social acids which cynics are destined by nature to secrete. Prigs not undergoing some such hardening process suffer from a fatty degeneration of the moral nature, and the critic's sneer is perhaps the best remedy for this growing disease.

Cut in Salary Of Big Guns:

I have just come to know that Rai Bahadur Chunilal, the Managing

Seven



Vijay Kumar plays Shyamal in TNT S
KATAKAM.

Director of Filmistan Ltd., has decided in consultation and agreement with his other colleagues to cut down the expenses of the Company by enforcing a cut of 10% in the salaries of the big guns from the current month. The measure, on the face of it, appears to be a little unkind, particularly so, when read in the context with the present day high cost of living. But then Rai Bahadur has no other go than to take recourse to it for reasons which are not entirely unknown. Very shortly the concern will be completing its three years' existence, but during this period it has produced only three pictures "Chal-Chal Re-Nau Jwan", "Majdoor" and "Shikari" of which the first two have utterly belied expectations. The production record of the concern has, so far, been undoubtedly poor, both in quality and quantity, and the pity of it is that it has in its possession from the very outset a well-equipped studio with more than one sound stage. All these indicate that either the production department of

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D. A. PERIYANAYAKI

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KULATHU MANI
JOKER RAMUDU
ELUMALAI
KALYANASUNDARAM
SETHURAMAN**

AND A HOST OF NEW FACES

Music:-

G. RAMANATHAN

Direction:-

**B. N. RAO
T. V. KRISHNASWAMY**

Dances:-

RAMIAH PILLAY

Songs:-

**PAPANASAM SIVAN
G. S. BHAGAVATHAR**

Dialogues:-

S. R. KRISHNA IYENGAR

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TALK-A-TONE

the concern has not bestirred itself to the extent it should have done, or there has been a serious bungling of things. Since there is no point in crying over spilt milk, I stop here; but before I do so, I must ask Rai Bahadur and S. Mukherji to do their best to undo the mischief they have in all probability unknowingly done.

Mumtaz Shanti With Minerva:

It is learnt from an authoritative source that the film-star Mumtaz Shanti, about whom very little has been heard for some time past, presumably, on account of her losing favour with the picture-goers, has just been signed by the Minerva Movietone for its next. The picture, I am told, will soon go into production with Sarpotdar, hitherto Minerva's head cameraman wielding the megaphone for the first time. Sarpotdar certainly deserves the promotion, which, incidentally, speaks much of Mr. Mody's consideration for his subordinates. In this connection I have also to add that Nurzeah's reported engagement with the Minerva Movietone has due to some last-moment differences not

materialized. Be that as it may, I am amused to hear that Mumtaz Shanti will walk to and from Minerva Studios without her cumbersome appendage—Burkha which, she now thinks, has cost her a fortune in the form of her loss of contracts. It is, however, not known whether her husband Walli Saheb holds the same view.

Production Of Short Films:

It is just reported that Indian News Parade and Information Films of India, which closed down as Government organisations from the beginning of this month, are to function in the future as independent, commercial organisations. Mr. Moylan is to remain as Production Chief of Indian News Parade, but the brain behind the enterprise will be Mr. A. J. Patel. Unfortunately, Mr. Patel's schemes in this direction have, mostly for reasons of finance, been confined to the sub-standard or 16mm. field. The details of the changeover have yet to be worked out, and that News Parade and I.F.I. workers will be absorbed in the new concern, except for those who have already made arrange-



Kannan Devi in P. R. Productions' ARABIAN NIGHTS.

ments for employment elsewhere. Some of these workers, I understand, are to be employed in a new big film combine for the distribution of Indian and foreign feature films in this country and abroad. This distributing organisation will be supervised and controlled by Mr. H. A. Kolhatkar, recently officer-in-charge of Distribution for Information Films of India. More about this later.

Rampant Black Market:

It does not require to be told that an acute shortage of raw material—both sound and picture negative—has caused a serious dislocation of our producers' programme of work involving them in heavy financial loss. The worst, however, does not cease here. An appreciable quantity of the precious stock is reported to have made its way into the Black Market whence it can be obtained, of course, at a fabulous price. While it is not possible to spot culprits responsible for this disgraceful state of things, one can well say that the entire system of control and distribution is certainly not what it should be, and that it requires a thorough scrutiny. The pity of it is that the controlling authorities without making an effective attempt to enforce control in the strict sense of the term find fault with the public



The sky is the limit of the enthusiasm of these youngsters. If they could, they would have scaled the skies together as their kite is doing gracefully. Yusuf (Afzulkhan) John (Abdul Hamid) Shanker (Sharad) Durga (Baby Usha) and their old Rehamanchacha (Gokhale) in Prabhat's "HUM EK HAIN".

Nine

ASIATIC PICTURES

MANSAROVER

Directed by: **MAHESH CHANDRA** (Panghal fame)

Starring:
KANIYALAL
DAVID, GULAB
and a new pair
NISHI BARAN
MAZHAR HAQ

★ Story, Dialogue: **PANDIT GIRISH**
 ★ Music: **S.N. TRIPATHI**
 ★ Songs: **DEEPAK, KAPOOR**

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JUNE, 1946

who, in their turn, accuse the former of gross negligence and favouritism. It is about time that both the public and the Government made a joint endeavour to root out the prevailing malpractices without indulging in mutual recriminations. What really baffles comprehension is that 'controls' and 'black markets' have been running abreast notwithstanding the professed vigilance of a powerful Government.

Encouraging Gesture :

All those who have been clamouring for more state support for the growing Indian Film Industry will perhaps be overjoyed to hear that the Congress Ministry immediately on its accession to power have not only promised the Industry the necessary help, but also have been anxious to establish direct contact with its recognised guardians. With this end in view Mr. Desai, the minister concerned, contacted the executive committee of the

I.M.P.P.A. on the 4th June. As a result of this, it is believed, some practical and useful decisions on issues demanding an immediate settlement will be taken. At this stage one can only hope for the best.

New Releases :

The period under review can boast of a plethora of new releases. These are Ramnik Productions "Bachon Ka Khel", Atre Pictures "Parinde", Sun Art Pictures "Bindiya", Shalimar Pictures "Prithviraj Sanyukta", Minerva's "Shama" and Pradeep Pictures "Rukmini Swyambar", of which I am yet to see the last three. I am immensely distressed to observe that the pictures I have seen so far are not worth reviewing. It is really unfortunate that sensible pictures, let alone good ones, are few and far-between. Nevertheless, I shall record my comments on them which in the circumstances must be very brief.

TALK-A-TONE

"Bindiya" produced by my old friend C. M. Luhar is definitely a third rate picture which is merely a hotchpotch of cheap and stereotyped ideas unsupported by plausible incidents.

"Parinde" apparently designed to be a comedy is not only wide of the mark, but is more a burlesque than anything else.

"Bachon Ka Khel", it will be sufficient to say that it is true to its title in the sense that it reveals nothing more than a veritable "Bachon Ka Khel", of course with the difference that a girl looking young enough to be hero's daughter is found romancing with him precociously. Herein comes what is known as sense of proportion, or the lack of it in which the producer Ramnikal Desai and the Director Raja Nene are said to excel.

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in Madras City & Mofussil !!

BAKTHA HANUMAN

(TAMIL)

(HOW A DEVOTEE IS SUPERIOR TO ALMIGHTY !!!)

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 P. S. GOVINDAN - SAMA - V. S. MANI - KALI N. RATHNAM
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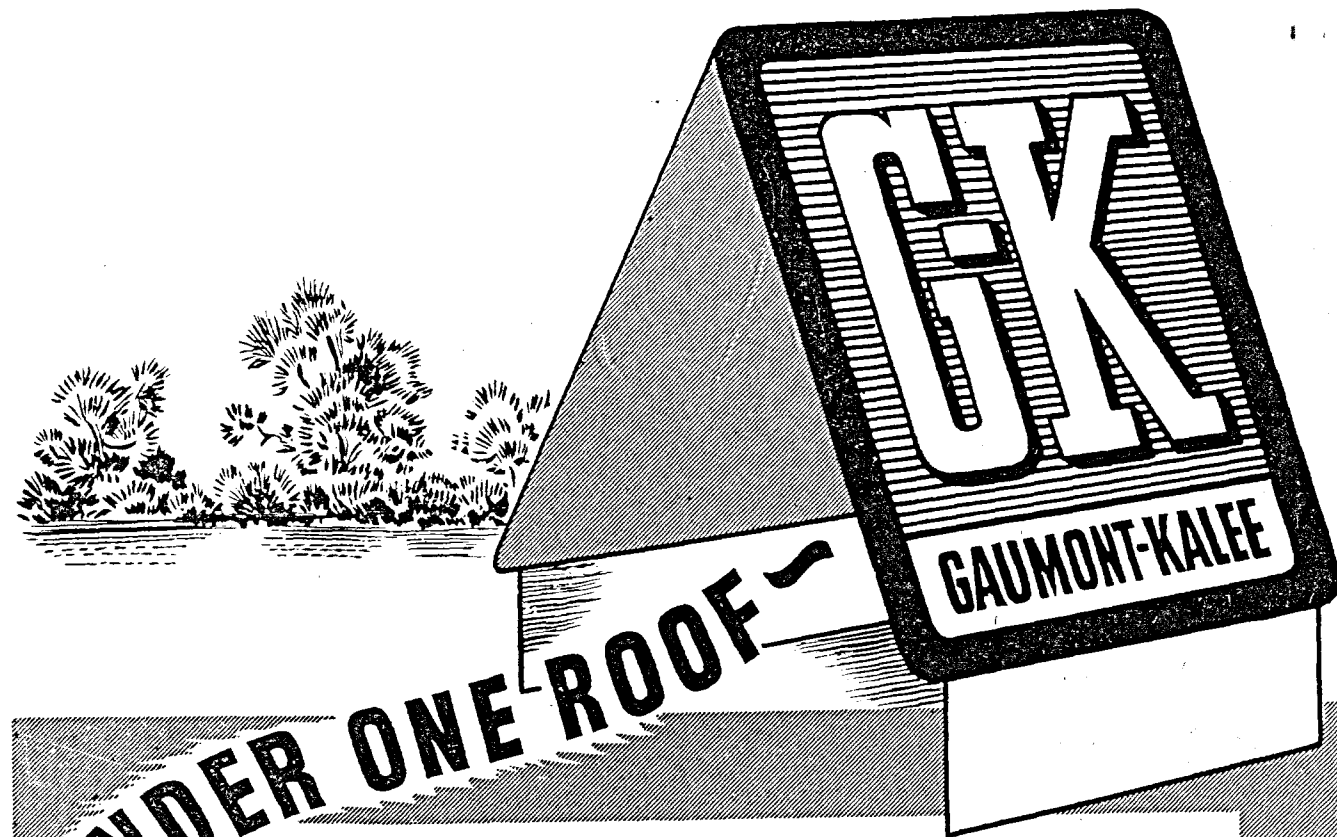
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in TAMIL ...

Directed by
P.S.V. AIYAR





A dive into Aiyar Prodi
 RUKMANGADA whic
 nearing Completic



**July
Release**

Starring :

G. N. B.

YOGA-
MANGALAM

FERIYANAYAKI

NARAYANA RAO

RAJAKANTHAM

and a host of
others



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Direction... P.S.V. AIYAR

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(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.)

K. V. Jagam, Kumbakonam.

I am anxious to join films and to act in "Stunt" pictures. So that you may not doubt my prowess nor suspect my credentials, I may at once state that I had been on a hunting expedition last month and as the party dispersed to their allotted posts, I heard a growl in the shrubbery in front of me. Automatically, I raised my gun and pressed the trigger and, there on the spot, lay a full grown panther, dead. What is more striking and surprising even to myself is, I found myself instantly on the top of a tree nearby. I had been so alert and agile. Don't you think that I earn a place in stunt pictures?

Surely, you have earned a place as a stunt-king, if only for the incidental anecdote. But there are two snags in your narrative which must be cleared up before we can come to a conclusion. How long did you take to go up the tree after pulling the trigger? How long had the panther been dead?

S. M. Mathuram, Kanjanur.

My husband is a film-addict and picture-going has put all sorts of funny ideas into his head. He has of late begun to protest against the traditional mode of my apparel and wants to see me rigged up in togs of flimsy, translucent variety and even that he insists shall be worn sparingly, probably more to uncover than conceal the femininity of the figure. What am I to do with a husband who has developed such a revolutionary tendency towards my apparel? I sometimes feel like drowning my tragedy in a well.

The Cinema has begun to emulate Eve, the first woman, in feminine attire and to follow her profession. Clothing, has perforce, become more an unauthorised insignia than a requisite covering. Naturally, your hubby wishes to translate the celluloid proclivities to the kitchen. So, even if you have to continue in undecorated eminence, heaving a bosom as bare as the dictates of fashion permit, you have the consolation that your contribution in these days of cloth famine is considerable, if unconscious. With this end in view, you may yet do the right thing and choose the right publicity spots to dress up. That is

the intriguing phenomenon of daring drapery. That ought to larn your husband in course of time. As for the well, pray find one deep enough to drown your sorrows.

K. S. Aiya, Salem.

It is a long time since I have seen a good Tamil film. The present stock of films is a series of sex-stuff and nonsense. Can't you do something about it?

You are right, no doubt, about the paraded stuff but the kind they show are more interesting, aren't they? Then, why complain!

A. V. Seetha, Perundurai.

I joined as a stand-in to a star and fell sick after the continuous night exposures. No one cared a pin to give me medical aid and I was left to shift for myself with my Amrutanjana and C.A.Q. Two days later, the star herself had a slight chill and lo, and behold, several doctors were put on to her, each a specialist with an independent diagnosis. Surely, one should be sufficient?

When a wealthy party, like your over-boasted star, is ill, the first physician and those around the party perceive that the patient is really suffering from a congestion of the purse. So, the more the colleagues he calls in, the greater the relief to the patient. That is the secret of the recipe.

S. A. Rahim, Kdutoor.

I tried to get into several studios but to no avail. I feel that it is push that gets a person along life's road. How shall I push myself?

Yes, sir, we too own that kind of automobile. You don't have to point.

R. S. Ruiker, Vellore.

You always write jokingly about this show business. I am a circus-owner and as such have to be always alert to keep one jump over the head of my rivals. So, will you desist from deriding us in future?

We appreciate your ingenuity. You always keep one jump ahead of your rivals and two jumps over

Bhikanna Films
PRESENT

M.M. DANDAPANI DESIKAR
R. BALASUBRAMANIAM
S.V. SUBBIAH... T.S. DORAIRAJ
K.K. PERUMAL
M.S. VELAPPAN
PREMAVATHI.
M.S. DEVA SENA
P.S. SIVA BAGHYAM
KUMARI KALYANI.

THIRUMAZHISAI
Azhar

Screen Play - P.S. CHETTIAR. Songs - SIVAN. Music - SV. VENKATARAMAN. Studio - SHOBANACHALA

K.K. & SONS.
PUNJIKOTTAI, SAIPE

PANI PUBLICATIONS

JUNE, 1946

TALK-A-TONE

the incumbents of your menagerie. We appreciate your position and admire your sagacity as a showman.

Vattasseri Manradiyar, Manjeri.

My wife has an aversion to my conservatism and calls me a perfect fool. Can you tell me how I can get round her?

To get round your spouse, try a long rope, but say nothing. After all, if the cinema is the source of her mental malnutrition, there is nothing you can do about it save scotching them, which you can't in the face of your potential competitors spread throughout the film-world. There is one gratification in your favour. In your wife's estimation, admittedly, you have reached perfection in something.

V. L. Savitri, T. Nagar.

A certain young man in my unit, who is assistant to the Director, is pestering me with his constant attentions and swears not to leave me alone until and unless I have given him some memento. How shall I avenge his spirit of intransigence?

Do nothing, dear girl. The one thing you should give him is some momentum, rather than a memento.

Miss Rishipanchami, Triplicane.

Can you give me a few hints as to how to keep my youth?

The cardinal and all-important principle is never to introduce your youth to your girl-friends.

Shaik Akhtar, Mount Road, Madras.

I rang up a cinema for a box for two. A mournful voice replied that they did not supply boxes for two. Before I could ask for an explanation, I was cut off. Was it the wrong number?

Not quite, but probably you had contacted a firm of undertakers.

Anand Mohan Nandkeolyar, Patna.

I have been for a long time an ardent enthusiast of films and eager to learn cinematography. For this purpose, I have been granted a scholarship by the kind Bihar Government. They have asked me to manage for Practical Training. I have addressed many studio proprietors but I have had no response from anyone yet. Please enlighten me as to the further procedure.

The Government School of Technology, Madras, offers a course of practical training and instruction and there are several graduates and young men learning in this institution. Please address the Principal, and seek admission into the courses for Cinematography. Further, the possibilities are that the industry will absorb the successful candidates when they become full-fledged graduates of this institution.

Miss K. B. Pallawalla, 252, Gampola, Ceylon.

What is T. R. Rajkumari's age? When did she join the film-world and in what picture? In what picture is she acting now?

Miss Rajkumari entered films in Deccan Cinetone's "Kumara Kulothunga" as Rajayee and is

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1857

Starring

SURAIYA
SURENDRA

WASTI
MENAKA

SHAKIR
BENJAMIN

and
SHYAM
SUNE

JUNE, 1946

now twenty-five years of age. At the moment, she is working in several pictures, outstanding among which are K. Subramaniam's vivacious VIKATA YOGI and TNT's PANKAJAVALLI.

A. Karunakaran, Sentur, Kuala Lumpur.

I hear that Miss K. L. V. Vasantha is playing the leading role in many pictures, such as Burma Rani, Rajarajeswari, Chitra, Sulochana etc. We the Indian citizens of Kuala Lumpur can hardly tolerate the sight of her work in BOOLOGA RAMBA. But for the bevy of lovely femininity decorating the chairs in front of us, who were much more interesting than the heroine of BOOLOGA RAMBA, I and my friends would have walked out of the show. If the other pictures of this artiste are of the same calibre, for heaven's sake, please stop such pictures of this artiste from coming down to this part of the globe. Will you?

If the film fans are disgusted with the work of certain actors and actresses, it is for them to boycott their pictures in the first instance. Automatically, with the fall of patronage, the filmrenters will suspend their judgement and stop procuring such facilities for exploitation. For our part, we shall do our best for better pictures in general, without having recourse to attacking individual artistes whose future and possibilities might be affected by prejudicial and adverse



Suryakumari, it is learnt, has given one of the finest performances in KATAKAM.

Twenty-one

TALK-A-TONE



Laxmi Rajyam plays the lead in "EXCUSE ME"

comment. So, the remedy lies with the picturegoers, first and last.

D. Soobermoney Moodley, Wyebank, Durban, Natal, S. A.

What happened to Ambi of VANAMOHINI? Is he married? What is he doing now? Is there any chance of our seeing him again in films? Will there be any jungle pictures in the near future?

VANAMOHINI is a picture of a peculiar type, rare for Tamil films in that it combined stunts with thrills of the jungle. The hero of that picture has since worked in a Gemini film which was not quite a success. His next assignment is yet unknown. He is a married man and runs a family with kids on traditional lines. Till now, no one has announced a subject of this nature. Your query is very opportune and we hope it will prove to be the eye-opener it is, to the producers who are only bent upon squeezing the divinities for cash, in the face of the waiting foreigner who will do you, me and the producers in the eye, by simple dupes and trot out his films in several languages, postsynchronised. We are passing on your query to the trade.

Where is S. S. Coco?

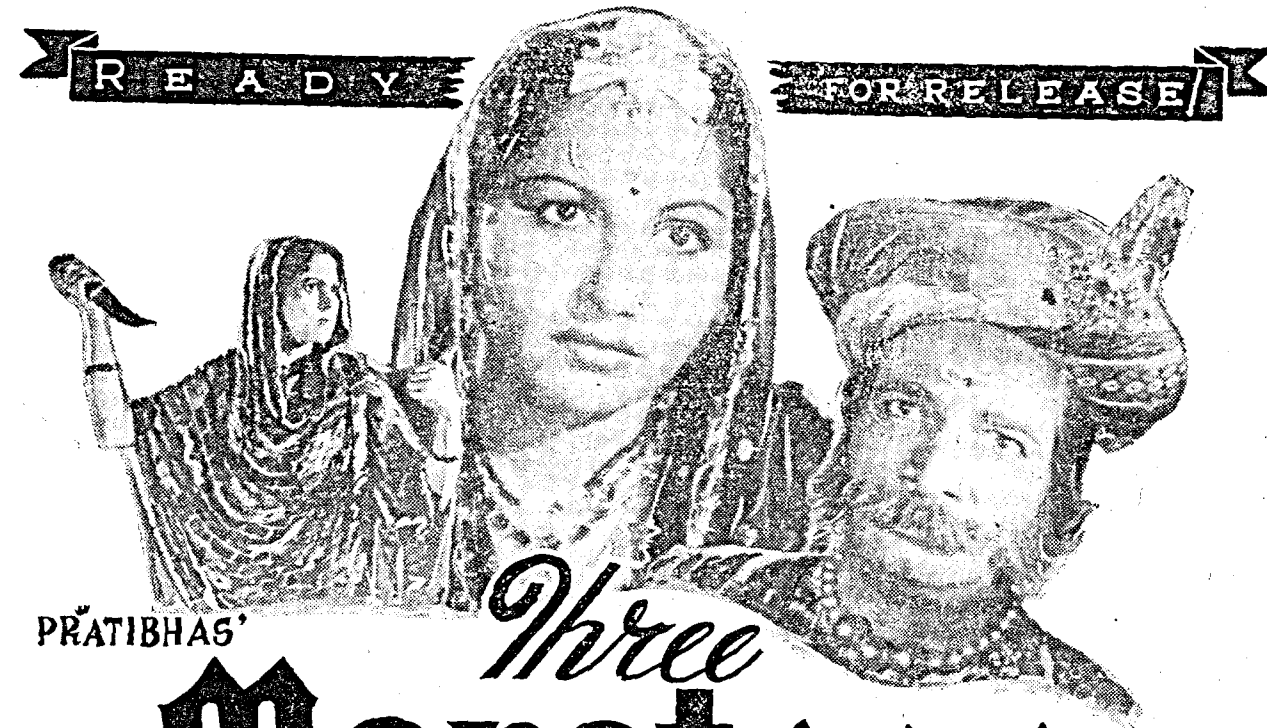
He is presumably safe and sound in Heavens which is on the other side of the 'upstairs' which

JUNE, 1946

TALK-A-TONE

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JUNE, 1946

TALK-A-TONE

Dr. Johnson said 'Is paved with good intentions.' He should be beyond the reach of the film-firmament which hastened his end.

K. V. Perera, Rettele, Ceylon.

I shall feel grateful if you can enlighten me as to whether the Ceylonese are likely to be admitted into the film industry in any manner: acting, directing or working on the technical side?

This question is on a par with the several others put to us by despairing South Indians themselves. Today, we are proud to be able to point to the working of several film studios producing Tamil, Telugu and other South Indian language pictures, manned by South Indian technicians, finance, artistes and producers. As for Ceylonese, we have news of a number of film studios coming into being, for producing not only South Indian language subjects but in Sinhalese as well. Sri S. M. Nayagam of Chitrakala Movietone, Ltd., Madura is the first pioneer and many more are bound to follow suit with their capital invested for the same purpose. Naturally, when Sinhalese pictures are taken, only Sinhalese to the mannerborn can do justice to the dialogues and to the tradition of the great Island. But, there is need for the Ceylonese to equip themselves in the Technical Department of film-



Lalitha Pawar the famous artiste has plans of starting her own productions.



Wait and see this kid's exquisite dance number in Prabhakar's EXCUSE ME.

making. For this purpose, the filmic-minded youth of Ceylon should hie itself forthwith and write to their compatriots who are entering into the line. So, we are sure, for our part, that there need be no despondency on this score. Only the enthusiasm which is now exuberant in the hearts of many a Ceylonese, should not be allowed to cool down but should be developed constructively. That is all.

O. J. Abdeen, Colpetty, Ceylon.

Which of the following is the greatest boxoffice draw at the moment. Rajakumari, Kumari Rukmani, Jeevaratnam, M.S.S., Vasundara, and Thavamani Devi?

Rajakumari's boxoffice pull has been set at rest by VALMIKI, while M.S.S. as MEERA is too fresh in our memory. Kumari Rukmani, after Valli, is showing only in LAVANGI whose appeal to the picturegoers has got to be ascertained after the above picture has had a fair run. Jeevarathnam may not be asserting herself for sometime to come and about Thavamani Devi and boxoffice, the least said the best. In the circumstances, there is only Vasundara left on the horizon but judging from the inordinate delay in the screening of Bhasker Pictures' NATYA RANI, it leaves a big question mark on the picture's production or other values. Probably Bhasker Pictures are

Twenty-three

more noteworthy as picture-dealers and less fortunate in picture-making. We are therefore unable to satisfy your curiosity at the moment.

I always get your magazine late after its publication in India. Is there any possible mode of getting it the day after its publication?

Yes. There is the Air but the postage on a copy is equal to its price. Hence, we have to bide our time till Air Transport is democratised and the transit charges considerably reduced. Till then, if you are anxious to have the journal the day after its publication, as a special case, you can instruct the despatch of your copy by Air Mail.

T. K. Buhar, Trincmallee.

Why does Kali N. Ratnam prefer to act as a Paradesi in all the pictures?

It only shows that you have yet to see the many more pictures in which he has acted, in many different roles. But the Paradesi or the mendicant of the devotional variety is probably a type of role which suits his age, experience and the turn of mind. Someone has to play that part if only to vilify it, and Kali N. Rathnam is scarcely found wanting in his enthusiasm to fit into any role given to him. He has acted a Pundit for instance in a number of films. So, it is neither his choice nor profession but just a cinematic assignment.

While viewing PRABHAVATHI, I discovered that Rajakumari is short of some teeth. I am a very efficient dental mechanic and should be proud to be able to present her with a set of gold teeth. Will you fix it up?

You have a peculiar predilection: wishing to fit filmstars with false teeth. You ought to make your mechanical experiments on panthers for preference and then come down to the humans. Incidentally, it would be interesting to know which of the teeth you found missing and what is the amalgam?

S. S. Kumar, B.Sc., Chamaraja Road, Mysore.

I have friends who are working in the film-studios. Their description of the lives of some leading stars paints a very lurid picture of their morality, chastity and honour, with Art as the smokescreen. Is it true?

Renegades are not the monopoly of the filmworld and the travesty on social codes is neither worse nor more glaring in the film artistes, as such. Since the screen-world has all the eyes of the world upon it in a unique fashion, these frailties are apparent. There is truth in what you say but certainly not to the extent to which you seem to imagine it is prevalent. Even if the existing contingent is not fair either to the society which has given birth to them or to the future of the profession in which youths are trying to find scope for their talent, the remedy is not far to seek. Example is always more efficacious than precept and more of the youth ought to come in with all the enthusiasm at its command and help us purify the industry.

What is Srimathi Mathuram doing at present? Who is her present partner, I mean, in pictures?

Since the one partner to Mathuram is in internment, she is trying to keep up her front without letting down the memory of her erstwhile friend, philosopher and guide. Her present occupation is her business as she has chosen not to act in films.

P. C. Joseph, Coimbatore.

Mr. Menon announced Malayalam 'NAVAJEEVAN' in January last. I wonder what has happened to the project since?

Nothing. The project seems to have covered its track and vanished into thin air. It is not scheduled in any studio, to our knowledge.

D. Suryaprakasa Rao, Jandrapet.

Are we to expect hereafter that with Jayamma as heroine, Mr. Nagiah will be the hero in every ensuing Telugu picture?

There are over a score of Telugu talkies under production out of which only two titles co-star the two. Further, Nagiah acts both in Tamil and Telugu subjects whereas Jayamma is equally well accomplished in Tamil, Telugu and Canarese, her mother-tongue. So your anticipation is slightly distorted for proper perspective. Even if they did work as you suggest, we see nothing wrong in their so doing, so long as they acquit themselves creditably. If your grouse is against the one pair who do their work brilliantly, then something ought to be done to set right your inside make-up.

Whom do you vote for Natural Beauty and charm of personality among Telugu, Tamil and Hindi films?

Film is an optical illusion, manipulated by representing the players to fit into the stories and in the manner in which the picturegoer would have them. So, the whole thing is a make-believe and one does not worship Art for Nature which it is not. So, we confess our inability to pick up Nature from an Art Gallery. Your question is hypothetical.

K. V. P., Negombo, Ceylon.

I am a young man of 27, with a good appearance, educational background, ambitious for working on films and can do well with Sinhalese, English and a little bit of Tamil. Is it so necessary that an actor should know the language of the film? In that case, is Thavamani so accomplished in Telugu that she acts in VALMIKI?

You are, by your own admission, eminently fitted for parts on Sinhalese pictures as you are. You will do well to contact Sinhalese producers who are scouting Sinhalese talent. As for the language, it is absolutely essential that the artiste is well versed in the language of the picture unless the part is that of an extra without any dialogue whatsoever. Thavamani has taken adequate coaching to suit herself to the role in VALMIKI.

Twenty-four

Shape of Films to Come

by

S. I. RASOOL

How many films do you remember, and in what terms do you remember them? That, I claim, is an almost unanswerable question, especially if you have been a film-goer for a considerable length of time. Looking back to say, ten years, you probably find that your mind is crowded chiefly with faces—many of them slightly misty—to whom you find yourself putting names.

And what a crush of film titles— all muddled up; and bits of films, remembered for one shot or one sequence when titles and stars have been long forgotten! But out of all this there emerges finally a coherent list of a few films whose impact was so vivid that you can remember them as a whole. It is only then that you begin to think that films are not necessarily so ephemeral as is often supposed.

This persistence in memory of the best movies is both a tribute to their greatness, and also a reminder that it is only comparatively recently, that we have taken any trouble to preserve them after their brief sojourn in the cinemas of their day. Many of them indeed are lost for ever, and we shall never see them again.

Today the cinema, although by centuries the youngest of the arts, is at least established as an art form, and a great force in our national life. We are beginning to realise that if we are able to re-read Shakespeare or Kalidasa, so also we should be able to see again some of our best films, or any other of the world's important films. It is only against some such background that we can consider the future of Indian films.

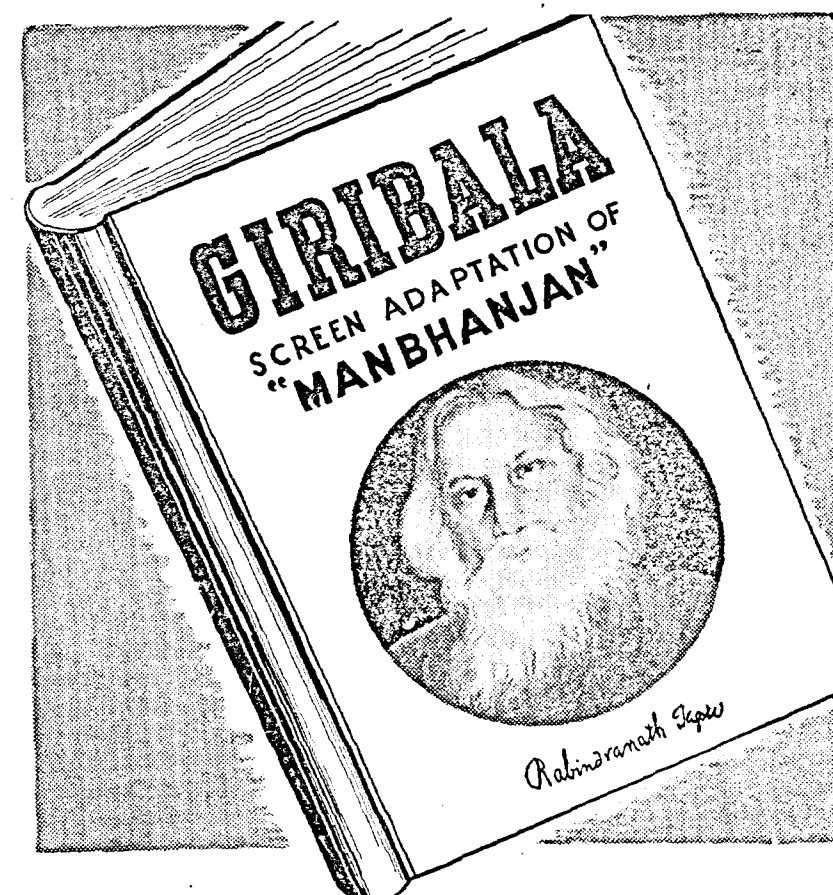
NATIONAL CHARACTERISTICS.

There is no denying the fact that a healthy and vigorous output of films is essential to the life of a nation. It can form a creative expression of national characteristics and national aspirations, not only at home, but internationally also. The regular exchange of films

between the nations could be one of the finest media for breaking down the old and narrow nationalistic ideas and for helping to canalise the characteristics of each nation into the internationally-organised world, which must at all costs come.

The invention of cinematography presents a parallel case in our own time. In cinematography we have had a means of expression presented to us before the desire to express, the orchestration before the music, the telescope before the star, with the result that we have known that uncomfortable experience, victory without battle. The battle is to come, it is upon us.

We need no longer rely entirely on memory; we have instead a solid



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MODHU BOSE



Music

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Dialogues by **J.S. CASSHYAR**

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Thirty-three

foundation for the critical approach to film art, and we can study the early films in relation to cinema as a whole just as the critic of painting can, for example, study the Italian primitives in relation to painting as a whole. Surely, the day is over when a film exhibitor said that Michael Angelo was the name of a new brand of soap, and many a film-goer was ready to believe.

Although we have learnt a good deal in our brief experience in matters filmic, we do not think we yet found out how best to catch mankind in the act, how to recreate him in movement, and manipulate all living things with the same certainty, significance and beauty as a poet manipulates words. We have not understood the truth about movement, or if so, we have not applied it with resolution and insight.

FILMS OF THE FUTURE.

It is more important to consider the film of the future from this point of view than from that of mechanical or technical improvements, wonderful though they may prove to be. And in confronting this task we meet a serious obstacle. Nobody has yet enquired on scientific lines, what effect is produced by films on

the mind of the world. A few attempts have already been made, but nothing comprehensive or serious has been done.

With this point of view in mind, it is idle to pretend that the history of Indian film production has, until recently been anything other than depressing. The trouble with films all the world over is that there is too much money in them; too much greatness and not enough obscurity; too many stars and not enough shedding of light. What are we to do with these men of genius falling off the trees of production like rotten apples?

It is no exaggeration to say that chiefly as a result of American films, a large part of the world, and especially the youthful world, now has a cabaret outlook, full of feeble passion, imitation glitter, and trumpery heroics. It hasn't even the courage of its vice, but only of vice twice removed from its revealing sources. The American film has doped the world with rotten juices. And it is the same juice that is being absorbed by our film directors and producers.

Any vital change in this unsubstantial pageant can only come about by the complete de-Americanisation

of the industry. The business of uncreation, the overthrow of scented and hothouse traditions, the scrapping of this callow, plausible, pastry-cake, cotton-wool culture, without a single element of permanence in it, should be the first task of the film-makers of tomorrow.

ENORMOUS POSSIBILITIES.

It is a pity that on the whole Indian films are still following the old Hollywood box-office formula—the determination to graft on to any story, a 'love interest' which only too often has no essential roots in the subject-matter. Once again, the need to enter into the life of the people becomes clear; and because we are dealing with a life-and-death struggle, there is some hope that we shall soon realise it.

Real and creative thought must be about real things. Let cinema explore outside the limits of what we are told constitutes entertainment. Let cinema attempt the dramatisation of the living scene and the living theme, springing from the living present instead of from the synthetic fabrication of the studio. Let cinema attempt film interpretations of modern problems and events, of things as they really are today, and by so doing perform a definite function.

In films, above all else, because of their vivid and violent impact on eye and ear, it is essential to consider first what of value is to be said. The technical achievements by which the message is to be put across come second in consideration. The coming generation will probably owe more to films than to books simply because the visual impression is more powerful than print and is intelligible to everybody.

The film is essentially an art, and cannot succeed, either as entertainment or as a revolutionary weapon, unless it produces its own creative personnel. It may be said that in movie, as in any other art form, it is the desire to say and do something important which alone can fire the creative spark. The prospect of Indian films of the future is extremely promising, provided that the whole industry will retain and intensify, beyond everything, the sense of responsibility which modern existence is forcing on it.

: From Kandy to Gemini :

By
Niranjala Devi

(Srimati Niranjaladevi is Sri Lanka's Prima Donna. After one year with Gemini and a dance in KANNAMMA EN KATHALI, Niranjala is busy getting up her own show. It is her desire to open a School for Dancing in Madras, 'The Niranjala Natya Vihar', combining tuition in Latin, French and English, with her personal dance culture instruction. Niranjala is a journalist, too, with hopes of doing a full-length novel. A voracious reader of light literature, Niranjala has a keen partiality for the works of modernists like Julian Huxley and the Russian school of writers. Mr. K. Subrahmaniam, as is usual with him, is giving her his full co-operation in setting up this show. Considering that Srimati Niranjala was one time tutor of English to his daughter Lalitha, we need hardly say this a reciprocal compliment—Ed.)

It is evening in captivating Kandy, the lake with its tessellated bund, an amethyst in an ivory setting. There is a hush in the air save for the soft ripple of breeze over the water. A flamboyant flutters and falls on the white path, and a nesting bird sings plaintively from among the greying hills beyond.

The silence is suddenly broken by a swift beat of drums and a clash of cymbals—I glance at the faces of the passers by—white clad, silent devotees, flat trays of jasmines or tender sheaths of coconuts or arecanut flowers clasped in their hands. It is poya day and puja must be offered, the cares and woes of the world being forgotten the while in holy communion with God.

The drums beat faster and louder with an insistent rhythmic intensity which touches a responsive throb in my heart and sets my pulses racing. I turn to the great white dome of the Maligawa and listen transfixed. The rhythm invests the night with a subtle beauty and I listen enraptured to the message it conveys, a message of love, beauty and peace of ancient times.

I was born in this City which has retained a great deal of its pristine glory, beauty, culture, art.

My heart has often sung a paean of joy watching the wondrous dancers studying the ancient build-ings on the breath-taking loveliness of sunset over the famous Kala Wewa Tanks.

It is my fervent prayer that both in my dancing and in my ordinary life, I should be worthy of such a heritage.

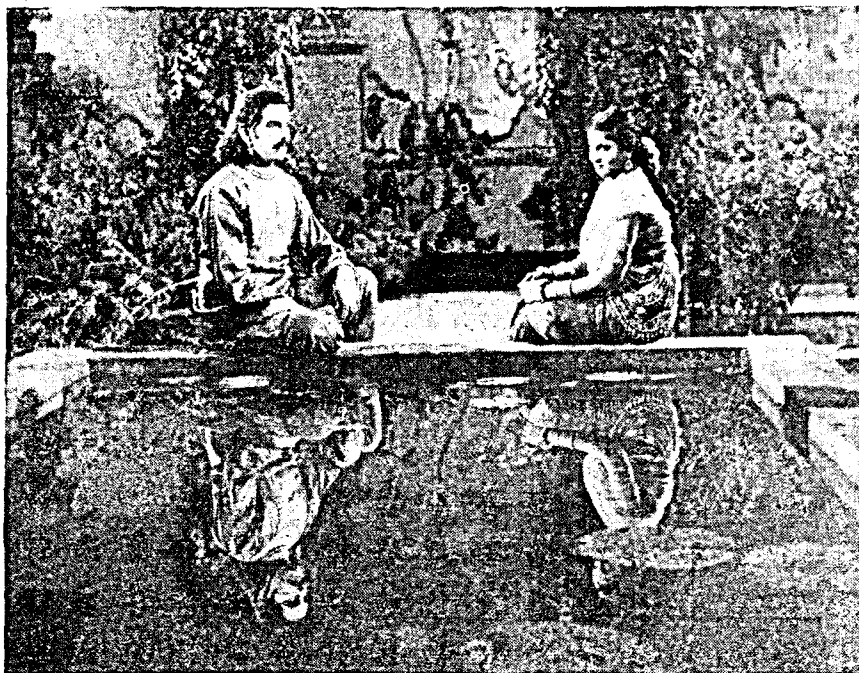
During my college career I cherished two ambitions; one to be a great Journalist, and the other to

be an equally famous ballerina; since then I have kept on writing for newspapers and magazines including the "World Digest."

My mother relates how as a child of seven I accompanied her to a concert where a little girl executed a dainty ballet. Later, that night hearing strange sounds in my room she peeped in to find me leaping, and swaying, and twisting in a manner that was truly comical. Those were the first manifestations of my innate taste, but dancing was Taboo in those days, though a few others had actually attempted to induce the public to recognise and appreciate the art. It was not until a much later date that I was allowed to take to it seriously.

In the ancient days of Sinhalese rule, when Buddhism held sway over Ceylon, dancing was a royal prerogative, and kings, and queens, princes and princesses, delighted in the art—later interference of foreign bodies caused it to degenerate and eventually be considered the sole monopoly of the dancing-girl. To-day dancing is back on its own in the education of our youth, and the future dancers of the East have a great canvas upon which to portray their spiritual and emotional feelings.

Today at 23 years of age I cannot help feeling a little wistful over the wasted years—wasted in the sense that much could have been done by so many fine artistes in the past but for the lack of encouragement during their earlier years.



G. N. B. and Yoga Mangalam are starred together for the first time in RUKMANGADA.

Thirty-four



Thirty-five

JUNE, 1946

The path of a pioneer is beset with difficulties and disappointments. Sometimes cruel things are said by sincere well wishers, more often than not by jealous and unfair critics. It is sometimes the cry of the inanimate against the animate. They are dead, and cannot bear to see others vitally alive. Mental and physical lethargy are the only proper and respectable medias of existence. It is the impotent rage of those who "cannot," against those who "can." They wield an insidious poison that hurts and harms a hypersensitive artiste for life and though eventually they may emerge from the crucible of suffering the better for the experience, the years of their past remain in their hearts.

Strangely enough, society did not disapprove of my dancing in public; when I did it, they were a trifle uncertain of my reception, but helped me all they could. My name was made almost overnight, and Niranjala became famous. If Niranjala danced, all the conservative families in Kandy came. They have always helped and encouraged it. In Colombo, I had the same success, and was terribly proud and happy, not for myself but for all those who had joined me in working for our concerts.

They were happy days when we practised for hours, dancing, singing, playing together and dreaming of the fame to come. As in all cases, there were misfits, hasty people with no group feeling but when these were weeded out, we were a happy band. I hope that they too will read this, for the years during which we were all banded together for the glorification of art, will always be fresh in my memory. To them I offer my gratitude. I have found during the years of my career that the finest critics do not belong to society. If you can produce something clean and decent enough to be respected by the masses then you have achieved something.

When I decided to tour outlying districts in Ceylon-Litre Matale, Gampola, Kurunegalle, Hatton, Regalle, people were aghast. No one

had escaped hooting, stoning, and cat-calls in these districts. Even as I write this, my heart swells with pride in the people of Lanka—not a sound was heard during my performances, no drunken remarks, no impatience, only the great courtesy of a great people. They are quick to understand sincerity and approve a good thing, and quicker still to rebuke the bad.

During my many journeys to India in quest of the dance muse I have travelled to Madras, Mysore, Bombay and far up North. On one such journey, I stayed at the Uday

Shanker Culture Centre in Almora. During a visit to Bombay I was invited to work by several film companies and stage-show producers. I had the fortune then to visit Bombay Talkies Studio and meet Devika Rani. I found she was one of the most charming women I have met. This led to my coming back again to Madras on my way to Bombay a second time but as the fates would have it, things turned out differently when Mr. Vasani of Gemini Studios offered me a contract there instead.

Artists know that the first equipment of their trade is a Pencil-Colours, Brushes, Drawing instruments and other paraphernalia will come later on. Pencil lays the foundation of their Pictures, creative or otherwise. In Short the Pencil decides the fate of the work of Art and also the Artist. Just as there are good Artists and indifferent artists, there are also good pencils and indifferent pencils. But

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Thirty-six

TALK-A-TONE

CEYLON CALLING

MR. CREWS CROWS.

One Mr. Donald F. Crews, one fine morning flew into Ceylon and started crowing rather too loudly about dubbing some English pictures with Sinhalese dialogues. The idea found favour only with the Premier Film Distributors of the Island. They had been burning their fingers by poking into production activities in South India. Many of their local rivals were going to produce real Sinhalese pictures. Here was a chance for easy money and if the product was delivered in time a lot of face would have been saved from washing.

PUBLICITY RACKETS.

Here is a package "Reverberating through the bars of public opinion—as matching the magnitude of Mangamma Sabatham, excelling the emotional appeal of Baktha Gowri, and smashing the records set up by Chinthamani, in one absorbing package of supreme entertainment" That was for "Mallamma" folks.

Here is another: "All the magical powers of mythology's manly penance. All the 1001 thundering stampede of two worlds locked in mortal combat—in three hours of song-splashed entertainment". That was for "Prabavathi".

"SWEET SINGER".

M. S. Subbalakshmi alternatively hailed as "Sweet Singer" and exponent of "Sankeetam", in the Colombo dailies, flew with her hubby Sadasivam to Ceylon to give two benefit performances. The cause for which M.S.S., and party undertook this "hazardous journey" was to swell the funds of the Parameshwara College to enable the Australian wife and Indian son-in-law of the late Sir Ramanathan to carry on, what the venerable knight, on whose grave now stands a temple, had started. Benefit performances

by M.S.S., more than collecting cash for just causes are becoming very fashionable and the rule nowadays. At this rate, old Sadasivam might exclaim "how about a benefit performance for me by M.S.S."

PENINSULAR THEATRES LTD.

Newest and latest in film distribution companies in Ceylon, limiting the liability of its members is the Peninsular Theatres Ltd. Everything about it is said to be peninsular, including the structure which will be entirely made of palm-rah rafters and beams. It looks as if every new company is keen on beating the oldest one in its own game.

GARDINER ORDERS SINHALESE FILM—NEWS ITEM.

The race for producing the first Sinhalese picture is still on. Zackey started the idea with his "Premavathi" and still seems to be tinkering with it. Came with a bang Chitrakala's imposing line-up. Sri Lanka Movietone Corporation Ltd. with every thing but equipments for shooting their first all Sinhalese picture. The most recent one was "Divine Love" by Sri Lanka Kalamohini Ltd.

And now on Empire Day came the message from the Ceylon Film Oracle, Mr. Gardiner. Of course he will not produce any. He will simply "order" them like sausages.

Here's the inside scoop, exclusively to the readers of Talk-A-Tone.

Newly floated companies were announcing subjects like Radio Commentators reeling off the names of gramophone records. Messrs. Ceylon Theatres Ltd., usually do not take any one of their competitors seriously. They invariably expect to buy them up wholesale or retail whichever is cheaper. But "Divine Love," was the last straw meant to break their back. Their spies had reported very unfavourably about

Thirty-seven

"Divine Love" and had even seen Mr. Thuraisingham and Mr. Wijeyasinghe, the hero of the film at "Keith Lodge", San Thome High Road, the Madras office of Lanka Kalamohini.

Gov'nor Gardiner and stooge Saveri hopped across and came back and told Dorothy Grahame of the Times of Ceylon this:

"When I set out I had no idea of any further contracts for my company. I have signed the biggest contract yet made. In India I visited a set where a Tamil film was being made, and was so impressed with the high standard of production—as near as possible to Hollywood standards—that I immediately signed a contract for a SINHALESE VERSION of the same film to be made by the same company. My Company will spend on this one film five times the sum they paid for the best Tamil film yet imported and double what we pay in one year to M.G.M. He also said that all "worthwhile" pictures made in Tamil and all those still in the making have been booked by them. Incidentally, not a word was mentioned about his stable companion Mr. Batavia who holds the distribution of all these "worthwhile" pictures for South India.

FIRST SINHALESE PICTURE.

Leaving aside all the bombast and tinsel of the guy who told a fellow competitor that sky was his limit, what about the poser: who will give Ceylon its first all Sinhalese picture? The odds are very heavy against the Premiers as they expect their SINHALESE VERSION of the Tamil picture to be ready only by the end of the year. Go-getter Nayagam has everything at his command—studio, story and speed. Lanka Kalamohini's "Divine Love" needs watching a lot as Mr. Thuraisingham could be relied on for a spurt. July will be his date.

Rank-outsider will be Zackey's "Premavathi."

Well, wait and see.

The Star of Stars

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VEENA

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SHAHZADA IFTKHAR

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Tural

Cinematic Utilities

by KAP

The ASSOCIATION OF CINE TECHNICIANS has come out with the Third Annual Report, setting out in brief, its activities for the year ending 31st March, 1946, a year which appears to have been a very eventful one, even though the outside world has not heard much of it.

These CINE TECHNICIANS have been making some noise, silently though be it, and seem to have had a troublous time, fighting a losing battle with the Government of India who had elected consistently to refuse them the permit for a monthly bulletin.

We daresay that such a monthly issue will surely augment the resources of the industry. As it happens, an industry which forms the medium of propaganda and publicity, has need for propaganda for its own sake and it is hardly conceivable how an Association of genuine working Cine Technicians, 300 strong, cannot muster enough influence to speak out even once in a month. We hope the Government, now happily a popular National Government, will see the fairness of the request and grant it in time.

Sri K. Ramnath, the erstwhile President of the Association and its most active executive, has panned out a scheme for the All India Film Council, which seems to have achieved significant privacy. The Report tells us of a fairly well co-ordinated plan for the establishment of an All India Film Council and an Institute attached.

The details work out with promise, but the extent to which the Government consider it feasible to apportion its revenues for the industry is not said, nor is such information sought by those who had trotted out the scheme.

We may hope that with the initiative of the Bombay Ministry, as we

hear from our Bombay Representative, the other provinces too will take the cue and work up on right lines.

The Government, as a diversion from its wartime intransigence, should take the public into its confidence and tell us what they propose to do, why and how.

This is no matter which involves the security or secret of the State by any manner of means. Both Sri Ramnath and the Government have not considered that there is a public and that it has an opinion which is the ultimate arbiter in public affairs and it may not see eye to eye with their opinions, however well thought out they might be. The Public has a right to know what is being foisted on its head and at its expense. If this aspect is not taken into consideration, then, it makes little difference, so far as the Film Industry is concerned, whether it is the Bureaucrat or the Democrat who sits at the top. The proof of the spirit is in the translation of it into acts.

This way and that, the Public has paid dearly in the past five years. The drain has been too severe to need reiteration. The Films have taken their toll too. As a fact, nothing could be more convincing of the public's reactions to the things presented under the Government Seal, than their dread of anything that smacks of the Governmental fiat. Only a callous-minded, foreign bureaucracy could have exulted in victimising it in such a fashion.

In this transition period, for a Government to fail to consult public opinion, and yet continue to drill their purse, is surely nothing short of disloyally obtaining funds under false pretences and committing a breach of trust. Before embarking on such nationwide schemes, the implications of the proposals should be adequately set forth for the information of the picturegoer and his

Thirty-nine



Rehman in Prabhat's
HUM EK HAIN

guide. He who pays the piper should also call the tune.

For instance, if the public were appraised of this plan, it would be able to discuss the underlying ideas dispassionately and say that, first, the name might be happier the MOTION PICTURE COUNCIL and the technical department the ACADEMY.

It would seek enlightenment on the scope and extent of the scheme, and its place in the national economy and finance.

How far is the Government underwriting this scheme financially? Will it render financial assistance to private enterprise, particularly the Independents? Is there to be a subsidy and if so, in what manner? Who will be the hot favourites with the Governing body and who will be the rank outsiders?

Well, such questions might tend to be hypothetical in the existing volte face of the powers that be but their past has justified no better appraisal.

(Continued on Page 55)

New India Pictures

हसेर

Directed by
SAILA MUKHERJEE

Photography :
**N. M. ADHIKARI &
V. K. B. MANIAM**

Audiography :
**N. S. NAIR &
ADI IRANI**

Music :
**ARUN ROY &
ASIF**

Editing :
S. T. BANGDIWALA

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P. BANERJEE
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DILAWAR -
MEHERUNISA -
SADIQ -**

with

**SURAIYA BANOO
HUSSAIN KABULI
RASHID -**

and many
others

SALEM

SALEM HAS SIMMERED DOWN TO SERIOUS FILM-MAKING and is, in fine fettle. Needless to say, the Modern Theatres is the theatre of the film-producers' operations.

Modern Theatres offers a really co-operative studio atmosphere, entirely helpful to the picture-makers, counting from Mr. T. R. Sundaram, the Director, down to the last technical recruit and wireman. Even the arcadian atmosphere of the lovely gardens and the greens seems to be conspiring with the Modern Theatres' crew to help the whole gang, steal the coveted march over the rest of the South.

The youthful and enthusiastic band of hard working technicians is headed by our young hopeful, but really veteran cameraman, Sri R. M. Krishnaswami, whose credentials to the title are earned rather than invested. This young technician has a bag full of nice camera tricks, who began his career in films even before they began to articulate, so that with the late A. Narayanan he started on the scriptory part of the shooting campaigns,—for in Narayanan's time, picture-making was more a campaign than a regulated enterprise—and has developed into a full-blown technician, with practical, working experience of several years in doing scripts, cranking the camera and clever editing. Seeing him and his earnestness on the sets, and remembering that he has the experience of scores of sound-motion pictures, one feels reassured that Modern Theatres, after all, is the right place for the Hirer, the Independent and the business-minded variety of film-makers.

Ablly aiding and abetting the diminutive Mr. Krishnaswami, is Mr. M. Radhakrishnan, rotund of figure and broadbased at the bottom, that is, at the bottom of his heart and outlook, fat with the sound experience of Sound and its recording intricacies. Mr. Radhakrishnan

SCENE

comes of sound stock, initiated at Vel Pictures and groomed under the paternal wings of Biggs and Srinivasaraghavan. Now that this hefty Sound-man is wafting the lilting music and dialogue of many a novelty in film-acting, one can point with pride to the ingenuity of Mr. Sundaram in assembling such a variety of talent and versatility of productions under the broad, arcaded, well-rounded, three-floored tranquility of the Moderns.

Knowing the understanding sympathy and strict discipline which characterises the work of the entire outfit, from the setting section to the Laboratory, one cannot help contrasting this gigantic working-plant with its Madras confreres, where the tails wag the dogs.

ACHARYA AND ACHARYA are working KATAKAM which subject is generally taken wrongly to represent 'The Crab' of the celestial domains. To the contrary, the theme is woven round a regal ornament 'Katakam', or the bracelet, worn above the elbow, as an insignia of chivalry and valour. If it also served to provide a magnificent adaptation of Shakespeare's 'Cymbeline', the two Acharyas have efficiently manipulated a well-knit theme and rendered it into a tight-fitting filmic garment. In this story, there are love, romance, intrigue and nicely interwoven comedy. The important thing about a picture is its treatment and this commodity is here handled in a manner which is entirely unique and unusually crystal-clear. To appreciate the significance of this assertion, the only sensible way is to learn about the disposition of the Director and his artistes in relation to their picture. And that is to visit the shooting set and look around with your sensibilities alert. Then, all the elaborate mumbo jumbo is no more than empty ritual and the story, as it is presented, stays. G. R. Acharya is the senior wrangler in



The dynamic star Lalitha Pawar plays an interesting role in **RANG MAHAL**.

making KATAKAM who woos his filmic Muse with the delicacy of the passionate lover ministering tenderly to the whims and fancies of his brittle beloved. 'G. R.' in the Films, "is the same as 'C. R.' in politics". 'The last word in the business,' said a seasoned producer. But seeing is believing. One might complete the ellipsis in the statement and say that 'What Mr. Acharya does not know about films is not worth knowing.' He has been in films since 'Ratnavali' days, and has done such work as 'Risya Sringar,' 'Naradar', Gemini's 'Mangamma'. If Acharya did not lick CHANDRALEKHA into shape, definitely, the loser is not Acharya, but the picturegoers who will miss the beauty that CHANDRALEKHA might have been. He does not fool about the set, is an exacting taskmaster for any artiste, veteran or novice, preferably raw material. To the technician, he is the consultant and to the assistants, the friend and guide. Fragile in form, a super edition of Rajaji, tuft, aquiline nose and specs, moulding a veritable dynamite of crude explosives, Acharya excels in giving everyone the right place and pose. KATAKAM is bound to put Modern Theatres as the home of filmic art. To brighten up his work, he has with him, the

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P. S. M. Co.

JUNE, 1946

other Acharya, K. P. Varadacharya to wit, yet another veteran in the field, to whose credit should go such money-makers as ARYAMALA, and JAGADLAPRATAPAN. Both are graduates, while G. R. is a full-fledged lawyer of the Madras High Court. The fascinating theme of the film shall wait for another issue but it is necessary to report that the scenes, where the hero and heroine of the film play the dramatic and touching are laid out in a palatial garden, with a poignant background, and are being given the finishing touches on the sets.

This brings one to the hero of the talkie, Vijaykumar, a real find, a new and nice face with a voice to match and Miss Suryakumari, now a Cambridge Senior graduate, who too is almost new to films, considering that it is over five years since her last assignment. Leela is another uncut diamond who scintillates in the lighter side of the story, with a role which is at once pathetic and telling. This TNT Production sports, besides these new artistes, such players as T. S. Baliah, T. R. Ramachandran, T. S. Durairaj, R. Balasubramaniam, C. V. V. Pantulu, Kolathu Mani, Kalyanam, Srinivasan, T. S. Krishnaveni, D. S. Krishnaveni and Baby Kamala.

SULOCHANA, is another M.T.L. highlight, and sequences of Asokavanam and Mandodari's chamber have been completed on the gigantic sets erected to occupy a full-floor-space in the studios.

SRI LAKSHMI VIJAYAM, is Sri Meenakshi Films' subject on the sets. While some of the songs have been recorded, Vidwan Srinivasan's song being a noteworthy rendering, they are going on the sets for shooting just now. Bomman Irani is the Director while our good old D. V. Chari is his collaborator on all the work off the sets. The screenplay has been completed and judging from the treatment of the celluloid version, we, should congratulate Mr. D. V. Chari on a brilliant piece of work. This should turn out to

be not only a highlight of Sri Meenakshi Films productions,—Mr. Chari had done their earlier success *Sati Sukanya*—but add another feather to Mr. Chari's cap. For in the cast are P. S. Govindan, Padmavathi, Kumari Chandra (M. S. Chandra), M. M. Radhabhai, M. R. Santhanalakshmi, C. V. V. Pantulu, T. S. Durairaj, Swaminathan, Vidwan Srinivasan, E. R. Sahadevan and T. S. Jaya. Sri Sundara Vadhiyar is doing the songs.

Raman Pictures SIVAPRAKASAM is fast shooting and the enthusiastic collaborators Chakravarthi and Raju are doing a nice job of it. We wish the youthful entrants god speed.

Apart from all this work, VARUDHINI is a Telugu subject which might be finished by the end of the month. All these on Modern Theatres.

Rao Saheb Ratnaswami is very busy with the construction of his RATNA STUDIOS as their equipments are reported to have arrived at Bombay.

PRABHAT TALKIES

Several theatres are contemplated for Salem, some of which have been begun. Of these, the Grahapravesam of PRABHAT TALKIES, is coming off on the 13th. This is a grand theatre, with all the latest equipments and comforts for the patron. The vast area in which this lovely theatre has taken its root is a stone's throw from the New Cinema, the first theatre of the Proprietor, K. P. S. A. Balaraman. The convenience to the patron has largely been kept in view while constructing this talkie, with an enticing frontage and patio. On the occasion of the Grahapravesam, which means that the theatre is absolutely ready for projecting pictures, as soon as the projectors themselves are delivered

Forty-three

TALK-A-TONE



Munawar Sultana who became an accredited actress overnight is now featured again in Mazhar's NAYYA

by Messrs. Fazalbhoys. Srimathi K. B. Sundarambal is giving a music performance. The Manager of both the theatres, Sri C. Ramaswami, is busy as a bee and just as smart, with the preliminaries for the opening.

Ambigai Talkies also might come into existence ere long but everyone is waiting for Fazalbhoys to deliver the goods. It is a pity that big promises should be supported by poor performances.

While on the Salem Scene, it is relevant to remark how the Municipal and the Police authorities thought it fit to tolerate the playing of the touring tent just in front of the permanent theatres in Salem. It is not only unfair to permanent incumbents whose investments should be considerable, apart from the injustice of it, under the very nose of the suffering theatre owners.

Heralding

Sri Meenakshi's Mythological

Sri Lakshmi Vijayam

(Tamil)

With a galaxy of histrionic talent

Direction:
Bommen Irani

Screenplay:
D. V. Chari

P. S. Govindan
Padmavathi ('Sabapathy'
Fame)
Kumari Chandra (In a dual
role)
M. M. Radhabai
M. R. Santhanalakshmi
C. V. V. Pantulu
T. S. Durairaj
M. R. Swaminathan
Vidwan Srinivasan
E. R. Sahadevan
T. S. Jaya

Studios:
Modern Theatres,
Salem

Songs:
Sundara Vadhiyar,

For Particulars, Contact:

SREE MEENAKSHI FILMS
SALEM TOWN



CHEERS FOR THE NEW CHAMP!

WANDERER TAKES HIS HAT OFF TO THE NEW CHAMPION of the South Indian Cinema. Sri Soundarajan has been elected unopposed to preside over the destinies of the South Indian film-firmament, sitting on the Chairman's chair of the South Indian Film Chamber of Commerce. His 'Vices' are Srimans B. N. Reddi, C. P. Sarathy, C. K. Sachi, and T. V. Nilakantam. Wanderer is particularly buoyant over the choice of Soundaram, for the very simple reason that he is a reasonable person, who means business in this film business and there is no castor oil either in his words or work. Everything about him is blunt, if suave, and his recent tour of the 'West', to learn things at first hand, its him in like a T, in the filmic cheme of things. For, with him in

the pivotal position, Wanderer hopes to be able to achieve many reforms in the existing condition of film-makers, the first of which will be the betterment of the Exhibitors' lot. Wanderer knows Soundaram and so the possibilities are that, either the reforms will be brought into being, or definite steps taken in the direction to bring them into effect soon. The Chamber, unfortunately, has so long served only to offer the happy hunting-ground to head-hunters and this year at least, the Chamber should do something tangible and constructive and land material results, to justify itself.

Of Sri B. N. Reddi, one thing alone need be said. If he wants to do a certain thing; it is done, 'Lady Willing Done,' as the saying goes. For sometime past, his interest in the Chamber had been patently



Mr. Sampath Kumar is an aspirant and earns all our Blessings.

flagging, so, one can hope that he means business now that he is in the working body.

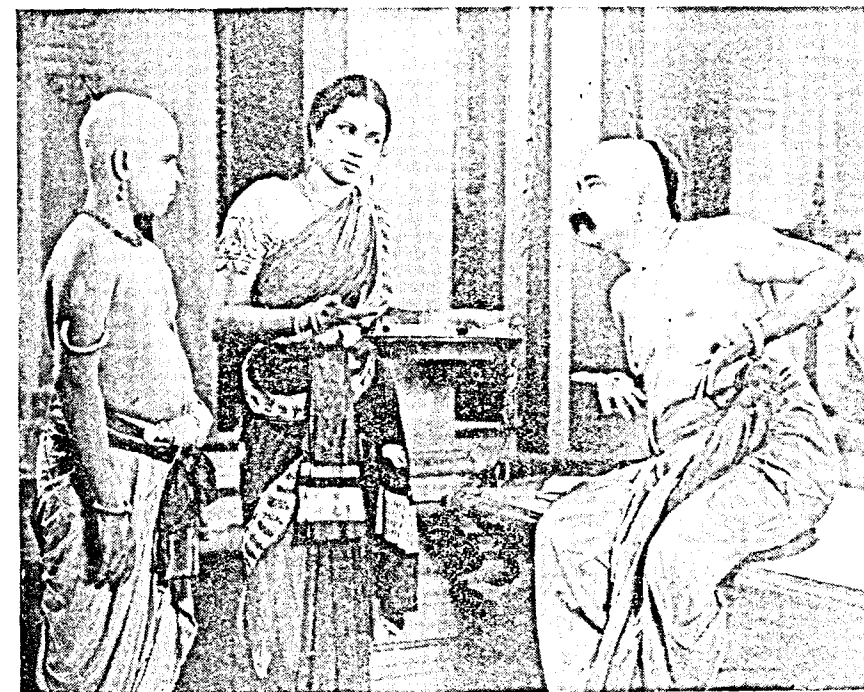
C. P. Sarathy Esq., is just as old at this game of film-production and distribution-cum-exhibition as ourselves in films and journalism. He ought to do something doing in all these departments, considering he too has several tongs in all the fires.

Mr. C. K. Sachi is a strange commodity but one hardly questions his enthusiasm. It sometimes happens that greatness is thrust upon some souls. His recent encounter at the now defunct F. A. C., and the other personnel of the films should have shown him the mettle of the potential rivalries in the raw and he should steer clear of personalities so that his contribution from the S. I. F. C. C. and else-where should mean efficient groundwork.

It is difficult to imagine Sri T. V. Neelakantam apart from his role of the pedagogue and if he could look into the practical working side of things and get going, nothing will stop his achievements.

QUOTA ACT & THE CHAMBER

While on this subject, Wanderer humbly submits that the Chamber should refresh its memory on the matter of foreign competition. Talk-A-Tone has been consistently crying itself hoarse on the menace waiting



A piquant situation in RUKMANGADA which features Narayana Rao and Rajakantham for the comic roles.

Forty-five

JUNE, 1946

TALK-A-TONE

Moments You'll Never Forget

IN

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Story:

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Dialogues, Songs,

Direction:

SHATIR GHAZNAVI

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Music:

R. D. JOSHI

Producers:

S.N.BHATNAGAR, B.A., (HONS.) (OXON)

M.A., LL.B., (LUCK.)

R. N. TANKHA

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With

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BHAG SINGH, PREM KRISHAN B.A., SARIN AND OTHERS

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DELHI.

JUNE, 1946

round the corner and now the scheme is afoot on all fours. The Americans and the British have been very careful about their future market in this country and have now come down with an avalanche of capital and equipments. Their 'supers' have been post-synchronised in the important Indian languages and, before the year is through, there will be such a heavy influx of foreign films in Indian languages, that the dullness which is already making itself felt in all the departments of the industry will be tremendously accentuated and the Indian film-moghuls may have to seek fresh fields and pastures anew. It is remarkable that artistes of the A.I.R. Madras, have been taken over for the purpose of post-synchronising and nothing had been done about it. However, the I.M.P.P.A., is starting a campaign for bringing into being a Quota Act to safeguard our interests and Wanderer hopes that S.I.F.C.C. will not lag behind and mope the morning after the fair. Sending up supplications in Memorandum form might inform the powers-that-be, but realisation of results can be brought about only by contacting the bodies by continuous delegations and agitation among the personnel of the industry. Well, we will do our best if, at least now, at the eleventh hour, our boys will get together and do something about it.

SWEET SWARGA SEEMA

SWARGA SEEMA in the City is news of first-rate importance. For over a year now, this gem of the Vauhini Crown has been eluding the City film-addicts and the intransigence of the Exhibitors has been deplorable. The International Films Ltd., have taken it over for the City of Madras and should have been as pleasantly surprised as ourselves at the record-breaking reception accorded to it from all sides, at the CROWN TALKIES in Mint Street and at the STAR TALKIES in Triplicane. We have been tipping this cinematic wonder for the pride of place among our productions so far and, now that the citizens of the Metropolis are seeing it for them-

selves, the truth of our appreciation ought to be dawning upon them with all the beauty of the simplicity behind this delicacy. We are sure that the Vauhini gang will be just as good as their word and bring out a Tamil picture to match the stamina of their chain of Telugu talkies. We run the risk of being dubbed parochial, but the producers themselves will realise the fairness of our request, once they get going on a Tamil production. Their Western Electrics ought to be down any time now and we await their announcement of their fresh venture on their own with a Tamil picture at the top. We have ourselves seen how the picture is clicking at the box office at both the theatres and, judging from the way the fans are showering encomium on SWARGA SEEMA, it is destined to run for a considerable period at both the theatres.

A GARDINER OWES US A BET

At long last, Wanderer has achieved his point and Chitrakala Movietone, Almighty SRI KUMARA-GURU and Sundara Madura Naya-gam have borne out his prophecy, by completing their first picture in the record time of three months. This, at a time when other non-starters have been pompously parading their abortions for months on end and soliciting unwary money-lenders to buy up their stock.

A DEBT OF HONOUR

Mr. Gardiner owes Talk-A-Tone a debt of honour, in a sum of Rs. 1,000 (Rupees One Thousand only!) on the loss of the wager he made at the time. We have no doubt that the Gentleman he is, Mr. Gardiner will not only send us his cheque without ado, but send up a message of congratulation to his compatriot, on the successful completion of his first venture. We shall, however, wait and see. We have nothing to say about Mr. Nandlal Batavia, for whom we have nothing but pity.

THE HUNGRY CALVMNIATORI

Wanderer is tempted to ask: what will the Gentleman do, now that the picture aforesaid is ready and re-

Forty-seven

TALK-A-TONE

leasing by the end of June! The allusion is to the gigantic gentleman who said at the Connemara Hotel suite, blandly enjoying it as a joke, that Chitrakala is only a barren tract, with not even a fencing around the acquired plot—this assertion at a moment when the studio had come into being and was only waiting for the equipment!

LONG LIVE GEMINI!

Our espionage system works out efficiently, but since it catches the bull by the horns, our news sometimes happens to be quite ahead of their becoming public otherwise. This time, we have it from an unimpeachable leak that Gemini Studios might ere long cease to be a one-man show, and its liabilities unlimited. Dalmias might take over the whole show, as the rumour and report have it, with one crore sunk in it. It is in keeping with the Gemini traditions not to embark upon small ventures. Even the Gemini salaries are on a par with the general tenor of the generous variety. Unfortunately, for an establishment which doles out over a lakh and a half every month by way of salaries, the turnover on the production end is so thoroughly poor that one cannot help feeling sad over the unsatisfactory state of things on the business side. After all, no picture, be it Tamil, Telugu or Timbuctoo, had grossed over three millions in the South and one is hard put to it to explain the motive behind taking CHANDRALEKHA over a million on the liability side. Seven years in a streamlined studio like Gemini's should have been productive of a larger number of pictures and should have entrenched upon some scheme of doing its bit to the suffering industry, still in its infancy, apart from making second-rate films of third-hand folk-tales and unconvincing myths. Even otherwise, if the Hirers had been given the chance, there would have been made at least one picture at each studio-floor for every quarter, thus augmenting not only productive capacity of the whole plant but would have paid its way all through. As it is, several of the talented youths

JUNE, 1946

TALK-A-TONE

Melody !

Rhythm !

Romance !

ALL BLENDED SUPERBLY CREATING
A COLOSSAL MYTHOLOGICAL
CLASSIC

SIVAPRAKASAM

(IN TAMIL)

(NOW FAST PROGRESSING AT MODERN THEATRES' STUDIO)

featuring :-

JAYAMMA & BALIAH

WITH

Kothamangalam Seenu, M. R. Santhanalakshmi,
V. N. Sundaram, M. R. Swaminathan, K. K.
Perumal, K. P. Jayaram, P. S. Gnanam, C. V. V.
Panthulu, Elumalai, T. S. Dorairaj, & a host of others.

Scenario :
M. L. TANDON.

Songs :
SIVAN.

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JUNE, 1946

have been virtually hired out and their genius starved. This palpably poor achievement may not redound either to the credit of the man behind the business or those who had given him the advice to keep his status quo. AVVAI, if it is properly made and brought out promptly, has great promise as, at long last, the right parties have been employed all round for the work, which includes our remarkable singer and political worker, Srimathi K. B. Sundarambal, in the lead, our Tamil intellectual giant and youthful modernist writer S. Vridhachalam (SOVI) for the story and dialogues and Murugadasa, A. Muthuswami for wielding the megaphone.

Every one of the personnel is peculiarly appropriately chosen and it only remains for the studio chief, Mr. S. S. Vasan, to make up his mind and get going, while the going is good.

RAW FILMS & FASCISM

RAW FILM IS BEING DOLED OUT TO PRODUCERS but the suppliers have begun to assume dictatorship on films, as to who shall take pictures, when, how and why. It is funny that from the position of soliciting patronage for their particular brand of raw stock, the suppliers should have donned on the mantle of dictating terms to people and tell them whether they shall take up picture production or not. If this is the treatment extended uniformly to all alike, no one can quarrel with the raw stock dealers who are unable to cope with the inflated demand from all and sundry. On their list, Gemini seems to be at the top and one has to remember that CHANDRALEKHA has been in the making for over two years now and is still going strong, wasting celluloid, money, artistes and the studio space in a manner which hurts the others in the industry, the independents in particular. There is hardly any justification to call off somebody else's production by withdrawing supplies, while a particular party has been going on for years on end, on the specious plea that it is nearing completion and that there-

fore films should be reserved for this picture. Funnier still, Nandlal Batavia seems to rank next to Gemini in priorities, for reasons probably not known even to God. Fortunately, God has nothing to do with filthy film-making, and the suppliers of raw stock. After all, Nandlal Batavia cannot boast of any production of his own on the set, except perhaps the ageing NATYA RANI which had been going on for over two years now, and his unique position cannot be described as other than that of the favoured one. These are days when one cannot understand why films are being produced, or started and kept pending *ad infinitum*. There is a catch in this game, at all unsuspected corners and the righteous indignation these boys evince when these matters are discussed in public would put even the Sermon on the Mount to shame. What a world, what a filmworld, what a world of film-makers and what a world of film-suppliers! On top of this, Messrs. Narayanan & Co., seem to be enjoying the same privileged position, with not a foot cranked on their ventures either at Pakshiraja Studios or elsewhere in their name. This state of affairs is 'unsahicable' and one wonders how long one has to carry on with a trade like this. How long, Oh Lord, How long!

BHAGAVATHAR'S APPEAL

The Privy Council has agreed to hear the appeal in the case in which M. K. Thiagaraja Bhagavathar, N. S. Krishnan and party stand sentenced to transportation for life. We add our voice to the chorus of appeals which has gone forth in support of the release of the ex-film stars, who, admittedly, have apparently expiated their offences by suffering the sentences lasting for several months now.

FATEFUL FILM FIRES

CONFLAGRATIONS AND SAFE VAULTS FOR FILMS have been agitating the public mind for a considerable period now but nothing

Fifty-nine

TALK-A-TONE



Vinayak the ace Director and Actor has something new to give you in his next picture.

has been done at the Government end of it, even though prayers have been sent up to them from several quarters, from time to time. It is highly deplorable that while the Government lends only a deaf ear to the request of the S. I. F. C. C., for giving them the facilities for a safe vault for stocking films, there have been many fire accidents in the city limits itself and in the first week of this month, a fire accident reported to be to crude massing of waste films, has taken the toll of five human lives. This is an intolerable condition and the Government should lose no further time in making the necessary arrangements for the construction of vaults for the storing of films.

INDIAN FILMS

1913 — 1945

Adding a new chapter
to the
History of Films!

Destined to make history
in its own right as did the
Character it portrays!

THE ARTOSCOPES

'Four Cheers for Chilli'

(ENGLISH).

SHABASH!

(HINDI & BENGALI).

For particulars:

ANIMATION ARTOSCOPE

22-A, OLD HINDUSTAN BUILDINGS,

CALCUTTA.

Madras Film News.

By Runaround.

THIS IS MADRAS CALLING, FROM 239, ESPLANADE, transmitting the newstrack of the day, Talk-A-Tone talking, and the Runaround relaying.

The most important news item, however, relates to Madura which has now become the hot-bed of film-production and the hive of S. M. Nayagam and his comrades-in-arms, turning up at the winning post, with a tight and comfortable celluloid version of Sri Bala Muruga's deeds divine, in the form of SRI KUMARAGURU, with all new faces, new ideas and on brand new equipments.

CHITRAKALA MOVIE-TONE'S SRI KUMARAGURU, as everyone may not realise, is the first picture from this studio-plant, under the direction of Sri Jyotish Sinha, photographed by Prabhakar, our pet, sound-recorded by the 'Bell Boy' Mr. K. B. S. Mani, decorated artistically by Sri D. S. Ghodgaunkar, with Sri R. Narayana Iyer's music and Chitrakala orchestra.

There is a story behind this picture apart from the story itself. That has to do with the personalities whose wishful thinking and thoughtless wishing will be stillborn when the picture graces the screen on the

29th of this month. But, out of evil cometh good, and Runaround expects every gentleman to do his duty. That will be a red letter day for Runaround when those who tried to pull spiteful wires from behind the scenes are obliged to shake hands with the buoyant and businesslike Mr. Nayagam.

This is a digression, gentlemen, but a pardonable one in the circumstances and Talk-A-Tone is trying to do its utmost to bring together all the scattered forces in the industry in a manner which will redound to the credit of the Studio-owner, the technician, the artiste, the distributor and the exhibitor. Come one, come all and enjoy doing good and to the good.

For one thing, in SRI KUMARAGURU, there are several artistes who face the camera for the first time. Vidwan Mani, who sings his way as Narada, is not so utterly a newcomer but one of Runaround's oldest pals and a Vidwan to boot. See if you do not agree with this poor scribe and automatically assign Mani for singing roles. Master Ramani is Muruga and Master Sundar, Bala Muruga. Both have done themselves well even as Krishna Iyer as Siva. As for the feminine artistes, Jaya Bala plays Parvathi,



This profile adorns Shunmuga Pictures' maiden venture **DIVINE LOVE** (in Sinhalese)

Radha as Saraswathi and Athirupam as the comedienne. On the comic side, Jintan and Pancharatnam have excellent exploitation.

The theme is from Skanda Purana and Narada is the one who pulls the strings, intriguingly at times, but with the best of intentions all the time. Pride goeth before a fall and Narada himself has to pay the price of putting the divinities wrong all round. It is only at the end that Lord Muruga condones him but that is not the end of the story.

In the main, SRI KUMARAGURU is Chitrakala's devotional dedication, the forerunner of many another. The idea of giving the needed impetus to the talent of our country is generously being implemented by Chitrakala.

The highlights of the picture are many but the representation of Kathirgamam in this film will long be remembered.

SARALA ART PRODUCTIONS are announcing two subjects, KATTA BOMMU (historical) and IYAPPAN LEELA.

SRI RAJARAJESWARI PICTURES present Naziah and Kannamba in PURANDARADAS (Tamil), with Sri K. Nababushanam directing.



A highly dramatic and intriguing scene from K. B. Lal's **SAMRAT ASHOK**

JUNE, 1946

PRABHAKAR PRODUCTIONS, are new entrants who have almost completed their maiden social EXCUSE ME. Mr. Prabhakar Rao, the Producer, is taking the lead in the picture together with Lakshmi-rajyam. Some territories for the film seem to have been taken by some distributor and its early release is awaited.

PRATIBA PICTURES are to be congratulated on the success of their THREE MARATEES which sports Kannamba in the title role. Mr. G. Balaramiah has ably directed the picture.

KANNA FILMS have begun the preliminaries of their THIRUMAZHISAI ALWAR with M. M. Dandapani Desigar and S. V. Subbiah in the title roles. The picture is to be taken at Sobhanachala Studios.

STAGE AND SCREEN PRESENTATIONS have done the entire dance sequences and the story alone remains. Sri Uday Sankar has gone about his work with commendable expedition and seeing that the world-renowned artiste does not spare himself in going about his work with thorough-going efficiency and system, KALPANA, when it emerges from its sojourn, will do credit to everyone

concerned in making it the success it is bound to be.

MADRAS UNITED ARTISTES CORPORATION have their VIKATA YOGI in its completing stages. Mr. K. Subrahmaniam the director, we are reliably informed, will be coming back on his own in this social vehicle of his, with T. R. Rajakumari and P. U. Chinuappa lending the star-value to it.

P. S. V. Aiyar, of AIYAR PRODUCTIONS, and the National Studios of Bombay are regularly shooting their mythological RUKMANGADHA and the picture should be ready for release, judging from the pace at which it is proceeding at Gemini Studios, by July middle. The stars in it are G. N. Balasubrahmaniam, P. A. Periyannayaki, Mangalam and several others whose work in this well known puranic theme bristles with promise. We have seen the rushes and feel reassured that RUKMANGADHA will create a nice niche for Mr. Aiyar in the Tamil film-world.

KAMAL PICTURES' new Tamil venture is MAHATMA UDANGAR, taking the sets at the Vishnu Cine-tone Studios, Bombay. G. Pattu Iyer is wielding the mythical megaphone and moulding into shape the

TALK-A-TONE

new find Vijayakumari. Kothamangalam Seenu, T. R. Ramachandran, K. R. Chellam, Baby Kamala and Soudamini.

MUBARAK PICTURES' Bilhana is on schedule for production and the cast is interesting.

RAYAL TALKIES' CENTENARY WEEK CELEBRATIONS concerns the continuous running of their mammoth money-maker HARIDAS, with M. K. Tyagaraja Bhagavathar in the lead. It is noteworthy that this is the last picture in which our Bhagavathar has participated. We wish Rayal Talkies many happy returns!

SARAVANABHAVA PICTURES are going on with their grand work on EKAMBAVANAN which also is going on vigorously at the Sobhanachala Studios. The picture is star-studded from top to bottom and considering the value of the subject to every Tamilian, we have no doubt that it will click nicely at the box-office.

SHUNMUGA PICTURES are vigorously at work on their first Sinhalese subject DIVINE LOVE and their contingent of talented artistes from Sri Lanka are here, taking their rehearsals and getting ready for shooting at the Neptune Studios, Adyar. The talent for the picture is drawn from decent stock in Sri Lanka and with Sri. D. S. Babu wielding the megaphone, one can be sure that the first attempt of the Sinhalese film will crown the enterprise with all the success it deserves. It is noteworthy that there is Mr. Vijayasinghe, a practising journalist and amateur actor of Sinhalese stage to decorate the hero's role with dignity and power. We wish the Shanmugha Pictures, who are doing it at the Studios, all success.

RAMAN PICTURES, Producer-Directors Rangaraj and Chakravarthi are severely extending themselves and their resources in licking into shape the grand theme of SIVAPRAKASAM on the floors of the Modern Theatres Studios. Baliah leads, Jayamma follows suit while the supporting cast which includes Kothamangalam Seenu, V. N. Sun,

JUNE, 1946

daram, Dorairaj, Swaminathan, Elumalai, Gnanam, Jayaram do their very best. The picture is being got ready to be available for release by August and we are sure that the first attempt of these new entrants will prove to be a grand success.

GREEN PICTURES, have begun work on their NATHAVIJAYAM in right earnest at the Sobhanachala Studios. The highlight of the season was their inauguration function, with Lt.-Col. Lakshmi switching on the camera and the Hon. Rukmani Lakshmiopathy, Minister of Public Health, presiding over the function. The sensation of the business, however, is the presence of Sri Mariappa Swamigal, in the title role of this grand musicale in Tamil, whose music will do honour to any music hall and stage; more so a film. Apart from Sri Mariappa Swamigal, there are in the picture such a collection of artistes as M. V. Mani, Baliah, K. P. Jeyram, M. S. Gnanamani, Srimathi V. M. Pankajam and Krishnaveni. Story and Dialogues are done by Velu Pillai of Karaikudi while direction is in the hands of the young and able R. Chander who has the credit of working a number of films in Hindi and co-directing VANAMOHINI. The Producer is Sri K. R. V. Sarma our well known exponent of the art of music in all its forms, histrionics and an expert in film-making.

V. NAMASIVAYAM of Bharat Studio, is now quietly entering into the filmworld to make pictures, after he had spent some years in making and showing to film-overs pictures of pictures. His aim is laudable in that he wishes to erase the stigma to film production and introduce talent which is quite fresh and unsullied. We wish Mr. Namasivayam all success.

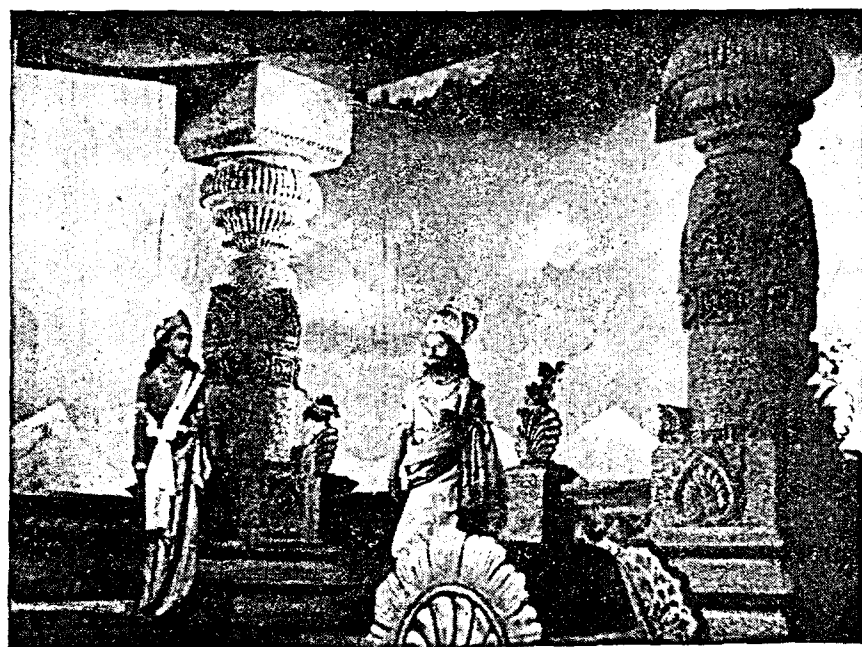
UDAYA PICTURES (Travancore) Ltd., Alleppey, is a private Limited concern, with the object of producing and distributing Malayalam pictures only. They will exploit only cultured, educated and talented materials and portray Kerala life and culture in all its pristine glory and intensified by its modern developments. The Travancore Trades Syndicate are the Managing Agents and the Chairman of the Board of Directors is E. Jhon Philipose.

TALK-A-TONE

P. S. Govindhan, T. R. Mahalingham, Kali N. Rathnam, K. L. V. Vasantha, M. R. Santhanalakshmi and others. Songs by Sivan and Music direction by K. V. Mahadevan.

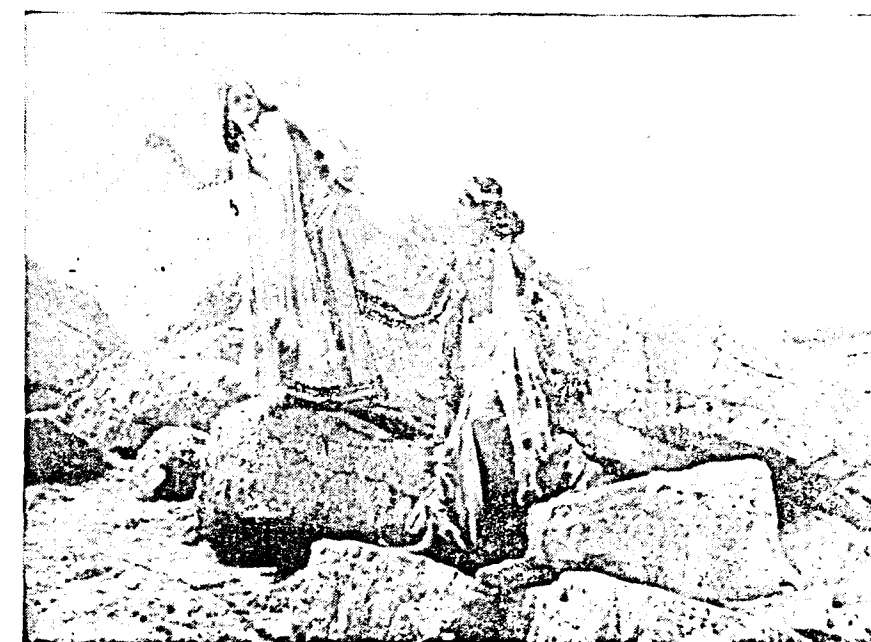
Messrs. The United Films Ltd., Madras and the Wellington Talkies celebrated the Silver Jubilee week of Hind Pictures' LAILA MAJNU on 3rd June under the immediate presence of Janab Abdul Hameed Khan Sahib Bahadur. The president, in a short and impressive speech, said that the mere fact of an Urdu Picture running for a period of 25 weeks in Madras proves the real greatness and worth of this Picture, "LAILA MAJNU", which portrays the strength of True Love and which is the first and best Tragedy, produced in India. After his speech the president distributed a Silver Trophy to the Management of the Wellington Talkies, presented by Messrs. The United Films Ltd., and another Silver Trophy to the United Films Ltd., presented by the management of the Wellington Talkies. The Manager of Wellington Talkies and Mr. Mohamed Ali of the United Films thanked the President and the audience.

Laila Majnu will be very shortly released in Ceylon by Messrs. Sri Lanka Kalamohini Theatres Ltd., who have acquired the distribution rights for Ceylon.



An imposing scene from Chitrakala's KUMARAGURU.

Fifty-two



Lord Subrahmanya in action in Sri KUMARAGURU

Fifty-three

Bombay and Film Finance

By Moving Finger.

Bombay provides the most fruitful atmosphere for filmic enterprise and in a way controls the industry for the country. So, to view the panorama of the swanks, banks and the film cranks, Moving Finger, moved out to Bombay. There was another reason.

The market in Madras had undertaken to steady itself in a manner of speaking; the Black sheep are being found out, the Black market is having a fight for its existence and black money is getting rare as a horse's horn.

This being so, the Bombay swanks who were banking on high finance and boom racketeers are facing fearful odds. The position is: "The small flea sits on the big flea and bites him, the big flea bites the bigger one, and the game goes on *ad infinitum*."

The Film director, whose money was over-flowing, had to go to the financier, and he in his turn to the Bank. When the Bank spread its hands wide, these peoples' mouths opened wide. It might require the tenacity of a miracle to bring together the Bankers' hands and close the film entrants' mouths. In the offing there is hardly any windfall, and even the advertising bills of five hundred rupees, waiting for over a year now, are idling away. In this condition, it is difficult to imagine the fate of those who had purchased licences, hoodwinking the authorities, at fancy prices.

In the productions on the sets, a sudden lull had set in and the over-boasted star-salaries have put a specific spoke in the wheel of the film makers' fortunes: either the stars will have to work without salaries or the producers shall have to forget about completing the pictures.

Torn between these two stools are the journals and journalists, whose suffering is peculiarly undeserved, in view of the naked fact that they have not had a share in all this black business. Theirs is a poor lot, and if the picture-makers should make up their minds to sit tight on the bills, not only have they no other go but to sit quiet but lose their business in the bargain as well. For, in the past two years, there has

developed a sort of luke-warm understanding between the film press and the other limbs of the industry, which threatens to take the form of co-ordination just now.

Apart from the slump in the trade, there have been several other contributory causes which have brought into being this sad state of affairs. In their exuberance of seeing sudden finance and handling the inflated, yet, crisp currency, the Pan Walla became a producer, the Dhobi an Exhibitor and the Barber a famous Distributor. They did not stop there either. Poking one's nose into the neighbour's house has landed several of these enthusiasts into the position of handling several departments in the industry one after another or rather one upon the other, ignorant of all or any of them so that, it is a case of a hundred blind men trying to find the way.

Having cut a log which they could not pull, they are blinking like blazes when the inflow of finance stopped at the top. What will be the reactions of these funny situations on the Bombay films are yet too soon to assess.

Certain productions which started with all the heraldry and Rs. 5000/- in the Bank and crested note-heads, in anticipation of the largesse pouring in, are finding themselves disillusioned. It is a piece of misfortune that even such established producers and men of standing like Mazhar Khan, Shiraz Ali Hakim found themselves in a tough spot.

Now they have several tongs in the fire and somebody has to go from outside to pull the chestnuts out of it. With a number of subjects announced, it is hard to say how they can cope with such heavy demands, unless they had the finance for it.

Well begun is half done, goes the saying but it has hit our boys right in the nose.

Moving Finger hopes that Bombay will not repeat itself in Madras where the Black Market bandits have realised the implications of the saying 'that a stitch in time saves nine'. Comparatively speaking, Madras seems to be faring better than Bombay, Bulk for Bulk, even though the gentle-grafters from the

Bombay scene find that their game is up.

With no one buying at break-neck speed small territories with large money the scene of the Bombay big shots groping in the dark is itself worthy of visualisation. The plague of the bulls and bears is fast getting exterminated and it is to be hoped that by the time this shamble stops, there will be men sober enough to take a realistic view of things and get into productions with their sensibilities alive.

Well, here is news of topical interest straight from the horse's mouth that SAMRAT ASHOK, K. B. Lall's ambitious offering set against the background of the historic Hindu period sets out to tell something which shocked the princely vanity of Samrat Ashok and converted him to the greatness of *ahimsa sakthi*. There are Veena, Shamim, and Sapru all of whom Mr. Lall has groomed nice. This picture might come out any time and let it not catch you or your neighbour napping.

Next in importance is Raghuvar Roy's ZANJEER whose anatomy has suffered a change in the metonymical annotation—the stars have changed, so that you will find the places assigned to Sobhana Samrat and Co., being occupied by some new incumbents in the personnel of Begum Para, Sitara, etc. The theme of ZANJEER works round the ideas which are worrying you, me, and everybody, that is, *Capital, Labour and the co-ordination of both*. If a picture could be bought after merely hearing the songs, well, ZANJEER is one.

His other subject, that is, its very name is bound to give you a start for, the picture had been daringly named *THE 9th AUGUST*. With this subject in the title any producer can pat himself on the back. I wonder whether Mr. Roy could. We will not repeat the names of the stars who are not unfamiliar to you, who certainly cannot be more important than the title.

Both the above pictures are to be directed by Kishore Sarma.

New India Pictures' HASRAT directed by Shaila Mukerjee is ready for release and its songs are its highlight. Some of the territorial rights have been taken over by distributors and will ere long

grace the screen. It is enough to say that there are Rani Bala, Meher-unisa and Suraiya.

Ashok Kumar plays the lead with Veena in Shahzad Art Productions' maiden venture VEENA. Producer Shahzada Iftikhar has completed the paper work while Kamal Amrohi is in charge of the screen play and Rafiq Gaznavi does the music.

Well, Murari Pictures, that is to say Mr. Mohan Sinha, have completed OMAR KHAYAM and are now busy with "1857". Both are remarkable titles and there is one thing in common with the production of both, and that is the same camera-man, a South Indian—an efficient technician at that—the interesting Mr. Reddy. We have watched him on the sets working with great vigour and enthusiasm, and it is a pity that what is good for Bombay was not good enough for Madras. You may think it is biting sarcasm, but one cannot help regretting the methods by which our film-moghuls subject the technicians to a process of eccentric elimination.

We wish Mr. Reddy and his work all success that they deserve, and better luck for Madras next time.

Asiatic Pictures' MANASAROVAR awaits censoring. Director Mahesh Chandra is reported to have handled efficiently not only the theme well, but the artistes David, Gulab, Kanhiyalal and the new pair Nishibaran and Mazhar Haq as well.

Mr. Hamid who is in charge of the office is sure to lend his full efficiency to make this picture a success it is bound to prove.

It may be of interest to our readers to learn that Mr. Hamid will be shortly going on the sets with a production of his own.

National Studios Ltd.: Their SARAI KE BAHAR sports Mr. Krishna Chandar as director and Sabita Devi as the star in the leading role. There are also Mahendra Nath, Ramesh, Tadesh, Kookoo, and many others. The picture is being produced at Sree Sound Studios, Bombay.

Kardar Productions: Suraiya seems to be a sensation. For a recent arrival to films, Suraiya's assignments are several, and now she has joined Kardar Productions for their NATAK directed by Mr. S. U. Sunny.

Kanu Desai's productions are going in for GEET GOVIND. The director is Ramachandra Thakore, and the music is entrusted to Gyan Dutt.

P. R. Productions' ARABIAN NIGHTS tries to recapture for you all the mirth and romance of the golden age. The picture has already been purchased for the South.

Sunrich Pictures Ltd.: It's a big film distribution combine which is taking shape in Bombay to create market for Indian films all over the world. The capital is reported to be one crore of rupees with offices at the eight leading provincial centres and branches in the Middle, Near and Far East. On the directorate are Sri Vadilal Chaturbuj Gandhi, Mr. Aziz Gafoor Kazi, Mr. Shiraz Ali Hakim, Mr. Shambulal, G. Gobanputra and Mr. Hari Habaji Kolhakar. Naturally there will be an office in Madras which will be in charge of Mr. Thomson ex-Manager of I.F.I., Madras.

CALCUTTA.

New Theatres Ltd., Director Bimal Roy is busy with his double version production ANJANGARH. The story is done by Subodh Gosh. In the cast are Binata Bose, Raja Ganguli, Ajoy Kumar, Sri Lekha and Akhtar Jehan.

"OUTCAST", "NURSE SISI" and WASIAT NAMA are also on the sets.

DELHI.

Pride of India Pictures: Director Shatir Gaznavi has launched the shooting of CHANDRA KANTA at the Shorey Studios, Lahore. The cast includes Suresh Kumar M.A., Saleem Raza, Geeta, Kalavathi, Malathi and Prem Krishan.

(Contd. from Page 31)

It is a happy omen that these points have agitated the film-mogs. But we feel that there is yet another factor which the Technicians should take into consideration. That relates to the Motion Picture Engg. students who need all the help the working Technicians can give them.

Anyway, here go our hands to the Technical enthusiasts!

We welcome Sri A. Krishnan, our veteran Sound Engineer, as the President of the Cine Technicians Association for 1946-47, Messrs. Sekar and Dinshaw the Vice-Presidents and the score of their comrades who will be conducting the

affairs of the Association for the coming year.

Also, we join with the C.T.A. in the expression of their gratitude to Sri K. Ramnath and Mr. M. A. Rahman for their unstinted co-operation with the Association in the past year.

The SEVENTH ANNUAL REPORT of the S.I.F.C.C. is another interesting document but somewhat vague in its statement of facts and statistics regarding the industrial anvil. Even this body appears to share the oblivion in the same manner as the other co-ordinating limbs of the industry.

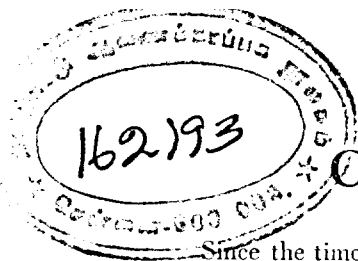
We are one with the Chamber in felicitating Soundaram on his recent hazardous trip to the West on the Indian Film Delegation.

Mr. Sachi, on behalf of the Chamber, is reported to have given a 'Good Account of himself' at the first preliminary meeting of the proposed Film Advisory Council. It does not seem to have occurred to either this body or its step-brothers that film journalism has a place in the filmic scheme of things.

The Report serves as a resume of the events in the filmworld for this year and the activities of the Chamber in this connection. It also deals with some of the most important problems tackled by the Chamber, which, however, remain problems notwithstanding.

We now look forward to the Eighth Annual Report of the Chamber, bristling with a list of their fruitful achievements for the film trade and personnel.

FILM FILTER, the Motion Picture Mist Cleanser Magazine, makes its bow to the film fans, with its May number, priced Re. 1/-, with its Editorial offices in Indore. We welcome this new entrant to the ranks of film journalism and offer our heartiest co-operation to its Editor, D. S. Ponde, in the arduous task before him. In these days of paper stringency, the job of a working journalist is very hard professionally and the lot of the Editor is harder still. The journal offers original reader-interest from cover to cover in its 48 pages of art paper space on matters of topical interest as well as the fundamentals. The contribution on 'Make-Up' is particularly of value to the artiste-to-be and other contents show promise. We wish this magazine every success.



CARTOONS INVADe INDIAN FILMS

Since the time Dada Saheb Phalke fathered the Indian Film Industry in 1913, few producers have tried their hand at Animation Pictures. Filmgoers of the 30's might recollect the single-reelers "Jumbo Kaka" of Prabhat and "Pea Brothers" of New Theatres, in case they have by now recovered their memory since seeing the shows. This, together with some half hearted efforts of the 40's, is all that is known about the Indian Cartoon Films.

For a majority of the Indian Film Producers the mention of the highly artistic, creative and imaginative subject of the Animated Cartoon is taboo. Cartoonland, in fact, has been a region where they "dread to tread".

And rightly so! The Indian Producer (who, by the way, is legion) is not alone in his mortal fear of the Cartoon. He is very gladly joined in his aversion of the Cartoon by the Continental producer of Great Britain, France, Italy and Russia—for all of whom the Animated Cartoon has so far meant "discovering a mouse that can outrace American Disney's Mickey".

All this is about the one or two real cartoon films. Talking about the full-length cartoon picture, their heart sinks into their shoes. "Featured Cartoon filmmaking", they tell you, "is a luxury which even the craziest of producers cannot afford to indulge in, even in their wildest dreams. . . not in this continent, at least. It can only be done on the Eastern Hemisphere. . . Hollywood, to be precise". And that's that.

It was, therefore, with no light heart that "Animation Autoscope" took in hand the job of giving India and the Old World their first full-length cartoon film. Without any misgiving about the nature of the task to be shouldered, the magnitude of the difficulties to be confronted

and the amount of the handicap with which an Indian producer sets off, they began in earnest to deliver the goods.

Even the all-important problem of selecting a subject that would lend itself to cartoon representation and is peopled by "animatable" characters (to be set into motion in situations supercharged with action and dripping with humour) simply could not baffle them. Without being bothered by the Disney technique of cooking a story about a rat-or-a-cat-or-a-dog-or-a-freakish quadruped (subjects which amuse an average filmgoer as the monkey does a civilised man), not to be baulked by the danger of straying out of the beaten rut and track, they forthwith sloughed off to the highly amusing and extraordinarily humorous subject of "Sheikh Chilli"—the classical nit-wit whose tit-bits have been, down the ages, the delight of all from 7 to 70. Yes, the guy, who fondly longed to convert his coppers into silvers in a split-second, has such an abundance of piquant humour and sunny comedy about him that he may well be called the "perennial fount-head of humour". Incidentally, it had a direct bearing on the solution of the Human Equation—a thing of human rather than the canine interest.

An extensively intelligent and painfully diligent amount of study and research about the Art and Technique of the heretofore vague and elusive medium of Animation (charging with life) had to be undertaken. Bearing in mind that the English version of the picture will be viewed by the harshly critical standards of the Western countries, the best artistic talent of India as also the foreign talent available in India was invited to come forth with their best to make the venture something that will hold its own, even in the face of the longer experience, the superior technique and the vaster resources of the Hollywood producers, backed as they are with the

patented process of Technicolor, in addition.

After the preliminaries of making scores of models (out of which only 10 animatable types were finally chosen), numerous blue-prints and designs of Out-lays, and countless sketches of action, expression and posures, they came to the actual process of infusion of Life into the characters, setting them in action in their environments, and most difficult of all, making those creatures of the graphite point tell a story of sustained interest of about 100 minutes duration—longer than the longest of the foreign attempts.

While face to face with the technical aspects of the enterprise, there were many knotty problems to solve, tough nuts to crack and dangerous edges to round off. To quote just a single instance, all the acetate sheet-celluloid (indispensable for Cartoon pictures and mostly imported from Japan and U.S.A.) had been commandeered by the military for making cartridge-shell covers and there was none left for civilian use, whereas to draw a million picture nothing short of a million sheets would be required.

But it is no use talking about the things that happened in 1941, in the year 1946, when "Four Cheers For Chilli" (Shabash!; Hindustani and Bengali versions) is now all ready for screening. It serves no purpose to talk about those 5 years of studious Art, colossal labour and prodigious expense, involved in giving the Eastern Hemisphere its maiden cartoon film.

For the Indian producers, it may be "the most cherished longing of the screen come true", but for the filmgoer it is just going to be "the spectacle that has never before hit the screen, the humour that has never before tickled the audience, and the laughter the like of which has never before been heard in the hall!"

JUNE, 1946

TALK-A-TONE



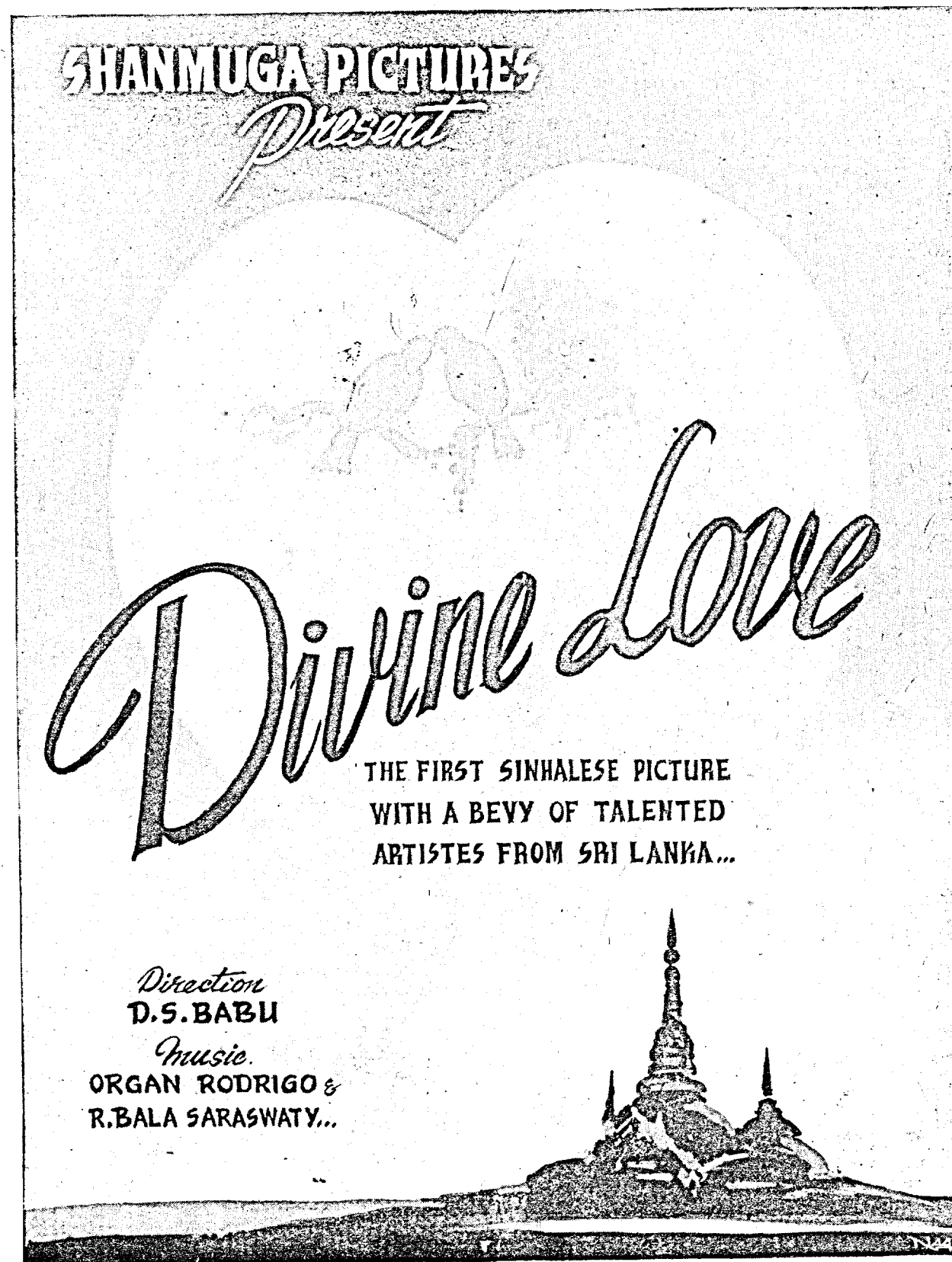
UDAY SHANKAR'S
KALPANA
with Hundreds of Unknown Stars
Music:- **VISHNUDASS SHIRALI**
STUDIO: GEMINI MADRAS.

STAGE & SCREEN  **PRESENTATIONS**

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