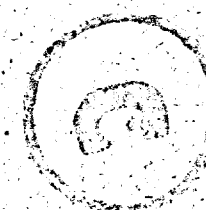


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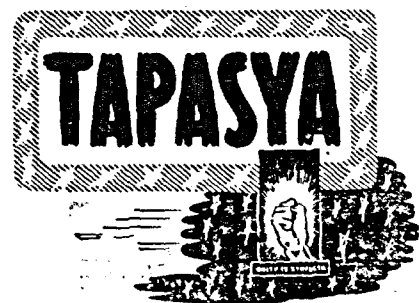
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EDITORIAL

SANDS OF TIME

The effects of changing times are being felt more strongly in the film-firmament than in any other—except, perhaps, the Black Market—but things are looking up.

The strangle-hold of Imperialism is weakening slowly, but surely.

There are signs also of the dawn of a New Film Era and the birth-pangs are evident.

The woes of film-makers have reached the chronic stage—the film magnates who had wallowed in the old order, have either to swallow the pill and change for the better or perish at the impact of the revolution.

The reverse action is patent in the sudden odds facing the magnates!

The inflationary prices have gone down, the Box-Office Barometer is registering low and many of the Inflation heroes and refugees from the E.P.T. are now glowering for the means of up-keep.

In short, the wild goose chasers are feeling sadly eclipsed.

There is no escaping the deluge.

Face it with equanimity and courage and there is place in the industry; move against the current and you are swept away in the whirligig.

Some of our men have realised the evils of intransigence, others are sitting on the fence watching, but a handful are still burying their

heads in the sand, praying for the restoration of their familiar *status quo*.

A number of young men have thrown the gauntlet, a very young camera-prodigy has worked wonders with GRIHAPRAVESAM, and youthful talent is being invited for developing their mettle into maturity.

Sri S. M. Nayagam has graciously undertaken to absorb one apprentice for each department in Chitrakala Movietone, Madura, every month, and artistes as they come in: Talk-A-Tone has not been praying in vain and invites prospective entrants to put in their applications at this office.

Sri B. N. Reddi is planning the training of apprentices in all the techniques and will undertake to offer the fullest scope by taking over educated young men as soon as his studios begin to operate in January next.

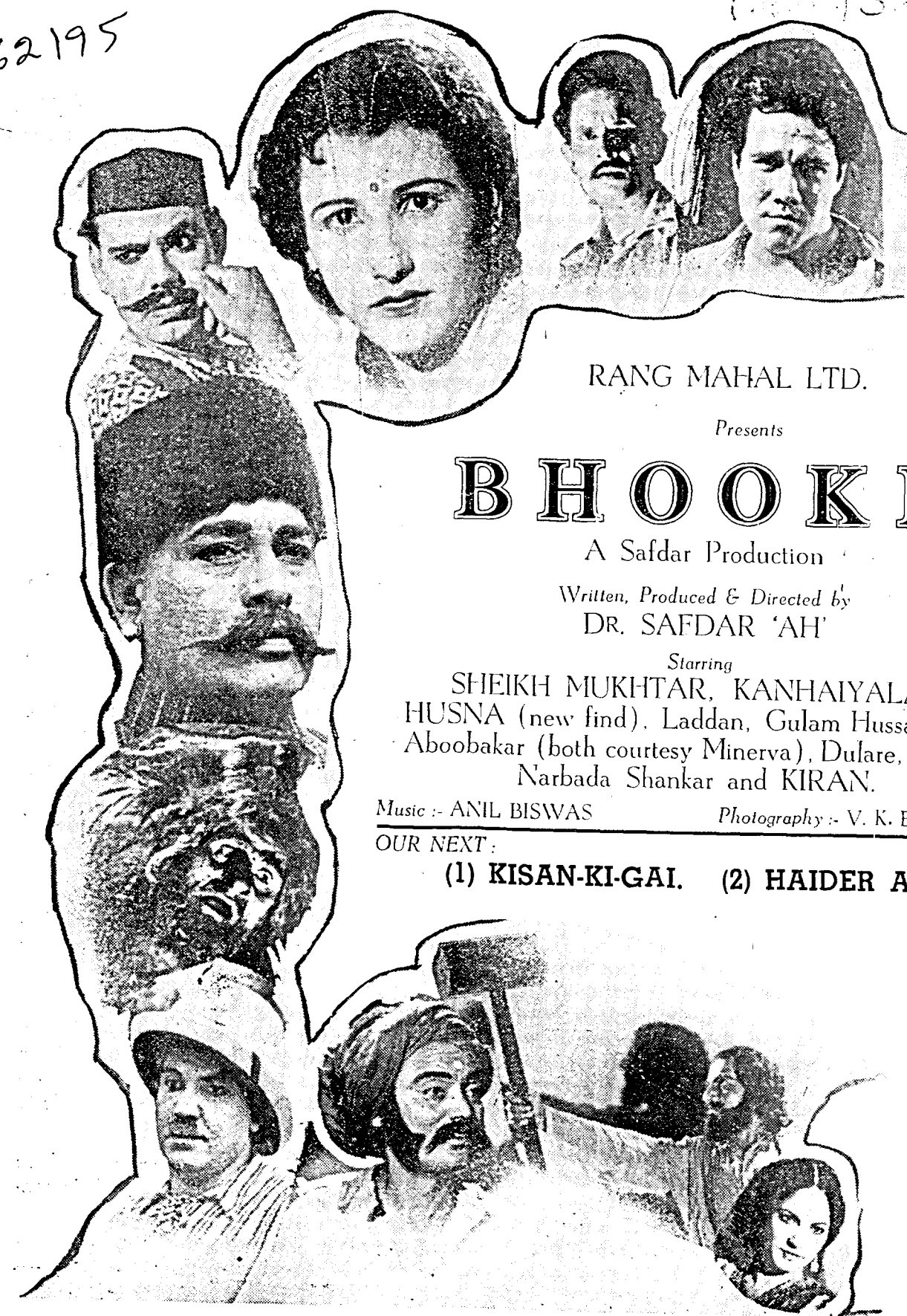
Talk-A-Tone is quite sure that Soundaram, Ramiah and Narasu will certainly help in a similar manner. These gentlemen of the progressive school, need no special incentive to accede to our request.

Film Studios are springing up everywhere and lakhs upon lakhs have gone into their construction.

Surely, they cannot lie idle and the magnates who have manned them will get busy and move forward.

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But in the scheme of long-term arrangements, there is one flaw and that threatens to corrupt the entire horizon.

Granted our optimism, in view of the existing premonitions, there will be distributed among Madras, Salem, Coimbatore, Madura and Karaikudi, over thirty sound stages, turning out a minimum of one picture per quarter and an equal number of productions to work up. What is to happen to them in the absence of the theatres to release them?

Already many talkies have lain mute; so, the further screenings are highly problematical.

The prevailing tendency of the exhibitor is fraught with very serious consequences to the entire industry and strengthens the hands of the grasping distributors.

The despicable practice is to run old flames till the last sprocket snaps. With the collecting end in this frame of mind, there is bound to be inordinate waiting for every unsyndicated production.

In the circumstances, the Government must take a sympathetic and active interest in the industry and set forth upon encouraging the erection of at least twice the number of theatres as are now plodding on with dilapidated acoustics.

Further, the maximum period of a picture's screening in particular cinemas should be fixed by consultation.

The moneybags are feeling that it is easier and considerably cheaper to manipulate a production rather than to invest capital in theatre-building.

Raw Film is coming!

Dupont, Gevaert and Kodak, too, will be providing ample stock.

The current problem, however, is the current problem, that is, the electrical current problem. In this, too, we have no doubt, the Government will try to help. If the film is to become a stabilized machinery for propaganda and entertainment, the Government and the Trade must face the stern realities and work up for the proper re-alignment of things.

Albeit, the new entrants seem to lose their early enthusiasm for making films now that the inflation heroes, stung to the quick by the approaching slump, are shy of enterprise and

TALK-A-TONE

vying with the studio-bosses, in making excuses instead.

There should, above all, be a change of heart among everyone in the line with a full realisation of the common interest.

The responsibility is collective. Anyone who arbitrarily refuses to co-operate is playing false to his profession and deserves to be treated as such.

The Motion Picture Industry has to go forward and keep pace with the far-reaching changes taking place all round for the amelioration of the Common Man's woes.

In the place of the intransigents who refuse to move with the times and stick to the selfish motto; "Every man for himself and the Devil take the hind-most," a new race of organised film-workers should spring up and galvanize the efficiency of motion-picture-making.

There must be an affirmative programme which co-ordinates the scattered forces and finds the solution for the economic problems of the producers, technicians, exhibitors and the Press devoted to the Trade.

The most important change should be in the attitude which should recognise the right of every free man to enter the films!

At the same time, one should not overlook the truth that everyone is in the business for profit and is entitled to a legitimate share in the returns.

The grabbing mentality should give place to a liberalised outlook.

The Producer, Exhibitor and Distributor, each is believing that his is the most important section and earns the lion's share. The distribution of the revenues should be on an equitable basis, conditioned by the stakes in the business.

Those who had been content with working films as a pastime also, have their rightful place provided they are willing to acclimatize themselves to the growing ideologies.

It has to be borne in mind that, out of the box-office receipts, the expense of the whole industry has to be met. So it belongs to the entire motion picture industry and must maintain it. It is cash earned by the cumulative labour of all the departments and so should be shared fairly by all those who made the collections possible.

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

End of Wearisome Strike

Age-old strife between labour and capital resulting in strikes never caused such chaos and disorder as was occasioned by the 25-day-old country-wide Postal Strike which has just ended seriously dislocating and almost paralysing the communication of the country. That the fateful isolation of one part of the country from the other is mainly the handiwork of the tactless, obdurate, power-loving and dilatory bureaucracy, will, perhaps be admitted by all right-thinking men. While the dissatisfied and hard-working postal staff were busy in consolidating their position with a view to offering a tough fight to their employers, the latter were enjoying a comfortable nap, as it were, only to wake up at convenient intervals to harp on the legality or otherwise of their employees' action. Then again during the progress of negotiations a very responsible head of the department made an equally irresponsible statement which virtually rendered the work of the Government Mediator extremely difficult and was even found fault with our Bori Bunder Contemporary. The faultless public suffering most for no fault of theirs have a right to know who will sit in judgement on those officials whose mishandling of the situation leaves a permanent blot on the conduct of the administrators of the country. Will the self-satisfied bureaucracy care to remember in future that it is all very easy to stop the normal functioning of the most essential public utility service by a stroke of pen, but it is not half as easy to undo the mischief arising out of such contingency? Now it remains to be seen whether the Govt. will compensate for the grievous loss and inconvenience the innocent pub-

lic have suffered. I am told that some test cases against the Govt. are in the offing, and it is needless to add that the results of such cases will be watched with interest. The remark that whomsoever I have met, be he an European or an Indian, during the continuance of the blasted strike had something to say about the incompetence of the official big-guns is significant enough to do away with the necessity of further comments.

Gogte Given The Walk-Out

Ram Lal Gogte, the ex-secretary of the I.M.P.P.A., has been in the news a few months back on account of his selection by the Bombay Office of Metro-Goldwyn-Mayer as their man in charge of 16 m.m. film production in India. Accordingly he set out for America to receive his preparatory lessons. It is now reported that his American Masters have not at all been impressed by his abilities, and have, therefore, decided to pack him off to India by the first available boat. Metro's Bombay Office, I am told, has already received instructions to dispense with Gogte's services immediately on his return to India with a stiff note that their choice was inept. Hard times for Gogte!

Pitched Battle In Hollywood

It is reported that a strike involving the principal film studios in Hollywood led to a hand to hand battle recently when rival union non-strikers crashed through massed picket lines at Warner Brothers and Metro Goldwyn Mayer Studios. Things assumed such an ominous appearance that armed police were called in to quell the disorders. Several arrests were made. This is just like Hollywood where extremes in almost every aspect of life are a common feature.

Seven



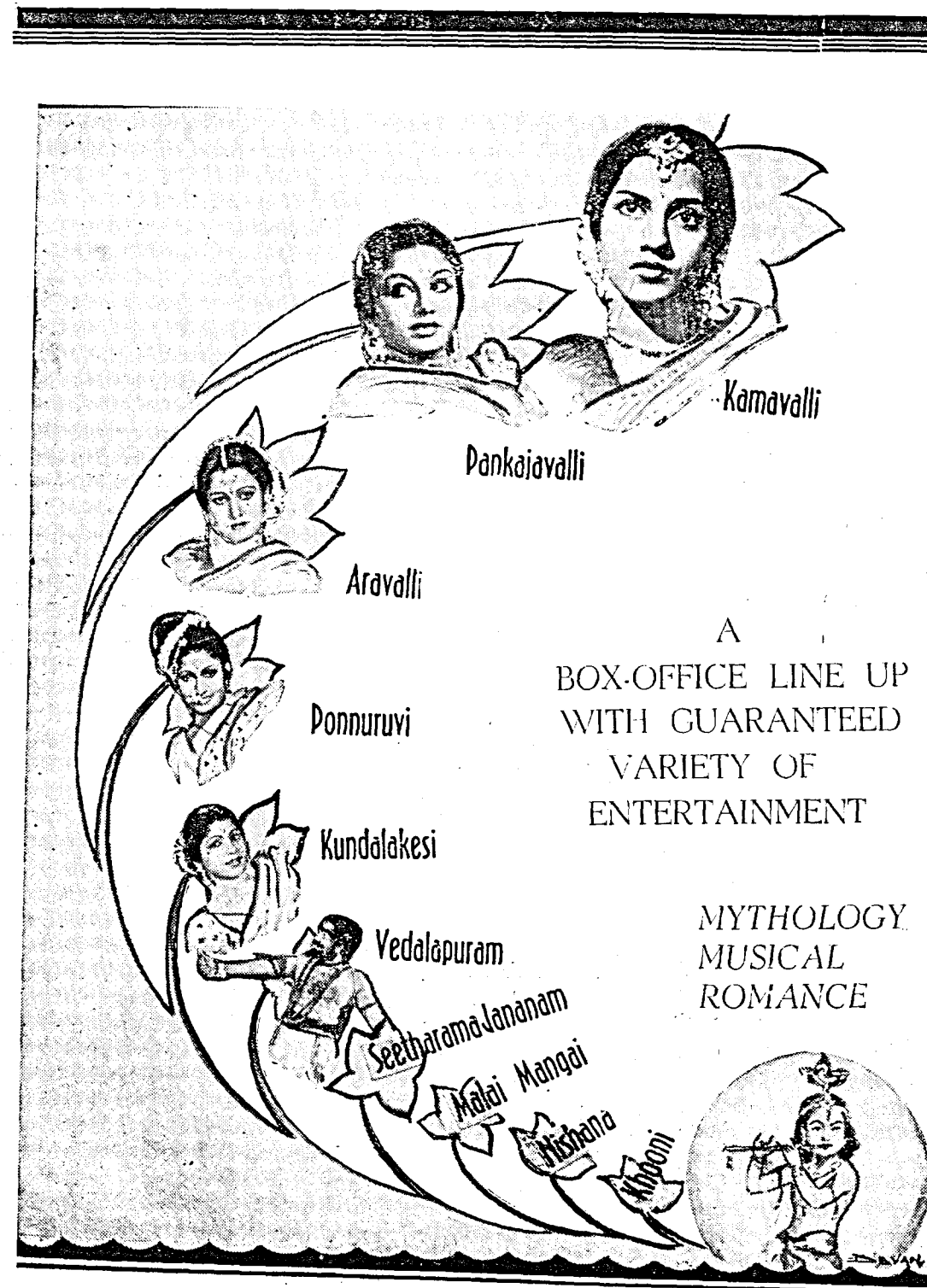
This is Mr. B. R. Tandon, Producer of Sri Raj Pictures' BAAP.

Baburao Pai Out Of Prabhat

My readers perhaps remember that not very long ago I reported in these columns that the affairs of Prabhat Film Company of Poona, one of the oldest institution for film-making, have been in a mess for some time past. This led to discussions being held among all the three partners, Mr. Baburao Pai, Mr. Fatelal and Mrs. Damle on the expediency of one-man's rule. It was conclusively proved by Mrs. Damle in the meeting of the partners that the affairs of the Company had gone from bad to worse during Mr. Pai's fairly long period of administration who should, therefore, be paid off. Mr. Pai perhaps feeling shy of fighting a lady accepted the proposal and withdrew himself from the company with which he had been closely connected for long. Mr. Pai, however, has not been idle. A shrewd business man that he is scented the brewing trouble early and made himself busy in promoting a company, virtually his own, under the name and style of Famous Pictures (1946) Limited, with a well-equipped studio. I am really glad to report that Mr. Pai's newly started company has since started functioning in right earnest.

Ezra Mir's New Venture

The statement that Mr. Ezra Mir has been receiving hearty welcome



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from the local film people ever since he relinquished, or to be more correct he was made to relinquish, his post as Producer-Director of I.F.I. does not carry much conviction. On the contrary it reeks of something as offensive and blatant hired publicity. It is however, learnt that he is producing and directing a new feature production which he calls a "Modern Social". The star of the piece will be Khurshid who is said to be giving profuse credit to Mr. Mir for bringing her into the limelight in one of his earlier pictures. Best of luck to Mr. Mir with a counsel of caution that film-making is a precarious business in which past achievement counts for little. The plight of the well-known producer S. Mukherjee and the celebrated Director Nitin Bose lends point to the assertion.

Move To Form All-India Film Federation

It is heartening indeed to hear that there is a proposal to form an All-India Film Federation of all the cine organisation in the country which will be considered at the All-India Film Conference of the representatives to be held in Bombay on August 26 under the auspices of the Motion Picture Society of India. The Hon' Sir Rahimtoola Chinoy, President of the Society, will preside over the conference.

Among the other matters likely to be considered at the conference are

measures to be taken to check the threatened invasion of the Indian Film Industry by "Foreign Film Interests," collection of statistical information relating to the industry, setting up a machinery for the settlement of disputes and rationalisation and future development of the industry. The sponsors will be doing an invaluable service to the film press if they can see their way to include another item on their agenda: which is to request them to think out something which may bring to bear pressure on our Film Producers to meet their liabilities, particularly to the press, in a business-like way.

Gita Nizami Seeks Vedi's Protection

I am really much intrigued to hear that the film star Gita Nizami who has just made a little name has fallen out with her husband. That the quarrel between the wife and the husband is not of the sort that lends jest to conjugal life, can be easily detected when one comes to know that she has parted from her husband embracing the protection of Director Vedi who alone can say whether he will play the good Samaritan. Strange unions and abrupt separations have assumed the form of a malady in our filmdom and the sooner the evil is eradicated the better for all concerned. Husbands I am sure, do not enjoy being forsaken by their wives, and they will



Mr. K. T. Arasu, the enthusiastic young partner of KUMARAN PICTURES is the brain behind the whole show.

therefore do well to remember that unequal combination is often disadvantageous to the weaker side.

Mehtab to Retire

If reports are to be credited I may tell my readers that the film-actress Mehtab, now Mrs. Shorab Mody, is seriously thinking of putting an end to her professional career. I am really glad to observe that good sense has at last prevailed with an artiste who will no longer be required to present the painful spectacle of affecting the youthful coquette with betraying signs of age. It is quite likely that she has been encouraged in her decision by her husband who perhaps feels that Studio life for a newly wedded wife is not conducive to domestic happiness.

New Releases

The period under review has not seen too many releases as in the past. The paucity of new releases may be attributed to



SUSHIL KUMAR and RANI BALA as you find them in Jaibharat's RASEELI.

AUGUST, 1946

TALK-A-TONE

the unavailability of release houses. This has been a long-standing handicap; and although so many new producers have taken the field with the termination of the Govt. control order on film production, there is no indication of any new houses being added to the existing ones in the near future. Matters, as they stand at present, do not speak well of the big guns of the industry whose resourcefulness till now has only sought channels for self-aggrandisement. Leaving the topic for future discussion I now revert to pictures. Those newly released are Ranjit's "Dharti", Flora Film's "Main Kiya Karun", Bharat Production's "Anban" and Jayant Desai Production's "Rana Pratap" of which the last two I am yet to see. As there is nothing much in the pictures; almost all of which are stereotyped and poor, I shall be very brief in my comments. I think I have to make a start with Prafulla Picture's "Subhadra" and D. R. D. Production's "Nek Parvin".

"Subhadra"

A mythological picture with plenty of spectacular grandeur and decorations giving it only a touch of artificiality. Most glaring of the many defects of the picture is its stolid stageyness having for its background a crude scenario. The gospel of Universal brotherhood, which to be impressive should have been preached by insinuation, looks like an interpolation, and all that it suggests. Too much has been thrown on Shanta's Apte's shoulders yielding an unsavoury effect. Direction is unimaginative and half-hearted.

"Nek Parvin"

Tries to give a slap in the form of exposure on the face of our jaded society which makes gentlemen of hypocrites masquerading as saints. The theme is well-timed and quite in order, but its dramatic development leaves much to be desired. The result is an ordinary film-fare with very little save Ragini's inviting eyes to enthuse over.

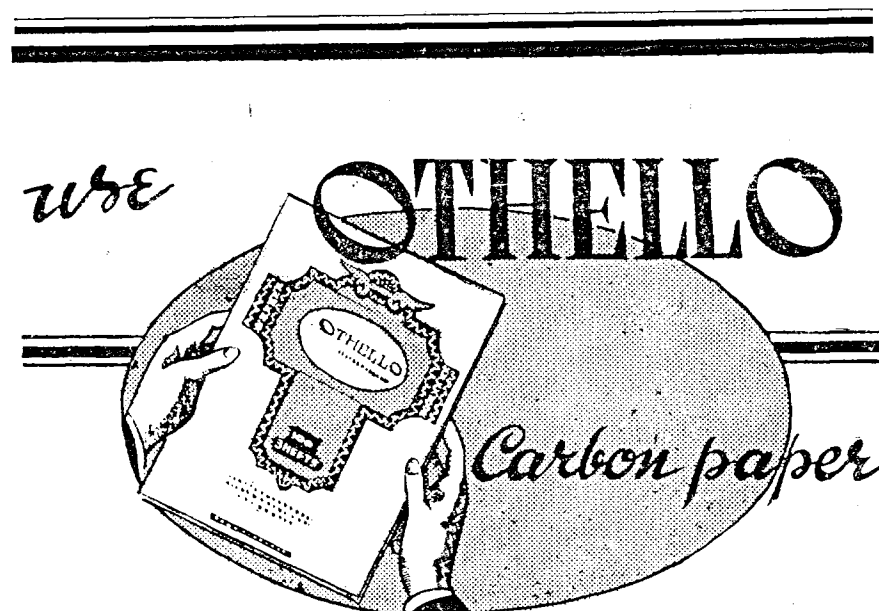
"Dharti"

Is a patent Ranjit stuff smack-

ing of mass-scale factory production. It is ill conceived and poorly executed. Its other features are equally disappointing. Mumtaz Shanti's distasteful lisping and Trilok Kapur's peculiar mannerisms add insult to injury.

"Main Kiya Karun"

Is yet another picture which has little to offer in respect of its production value. Suraiya, however, is the centre of attraction and acts and sings very well indeed. Nothing else deserves mention.



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... 135 ...

A Preview

Chitrakala's Sri Kumaraguru

SRI KUMARAGURU is Chitrakala Movietone's Devotional dedication. It is a devotional in the sense that it is conceived with the single purpose of doing homage to the Tamilian Deity. Also, it is a Tamilian's propitiation into the Tamil film land, with the maiden offering in Tamil, by a Tamilian, for the Tamilians, worshipfully dedicated to their God, Lord and Master, blazing His divine nomenclature.

SRI KUMARAGURU is no less an opening to those artistes and technicians who had been languishing for a break: every actor and actress in SRI KUMARAGURU faces the camera fully for the first time.

The story devotionally glorifies Lord Muruga in his glorious miracles, the manifestations of His playful, adolescent buoyancy and His exposition of the philosophy of existence, be it mundane or heavenly.

Likewise, the film exemplifies a devotional treatment, an endowment of rich music, telling dialogues and impressive histrionics, with a special accent on the piety of Sri Muruga's followers.

The picture starts with the birth of Sri Muruga, picks up his pal Veerabahu, introduces a mellifluous Narada, proving 'What is one man's Truth is another man's Folly', matches Sri Muruga's divine wisdom and prowess with that of the lesser deities, and brings them down to a truer sense of proportion.

Sri Muruga tears away the veil of pride, prejudice and false prestige, enveloping the divine mentors. Indra, Brahma and Narada too come in for a piece of the needed disillusionment until eventually peace and goodwill reign all round and the picture fades out on the high philosophy of Pranava.

What will happen if Yama were ousted and Death took a holiday? How will Humanity react to its lot if disease, hunger and old age suddenly disappeared? On top of this, Sri Muruga displaces Brahma, as the Creator of the Universe, and initiates a New World Order in which all the pestilence and evils are conspicuous by their absence.

These are some of the highlights of SRI KUMARAGURU, brought out vividly but pleasingly, by the telling exploitation of a set of eager youths.

Among those who come off with flying colours in histrionics, Ramani easily takes the palm, with his magnificent profile and dignified delivery of the dialogue.

When the irate Kumara rates Brahma on his ignorance of the elementary implications of the Gospel of Pranava, and rebukes him for his shortcomings and inefficiency,

one feels as if Sri Nayagam and his Chitrakala gang were naively hitting at us, film people, and administering a stinging admonition to our swanks!

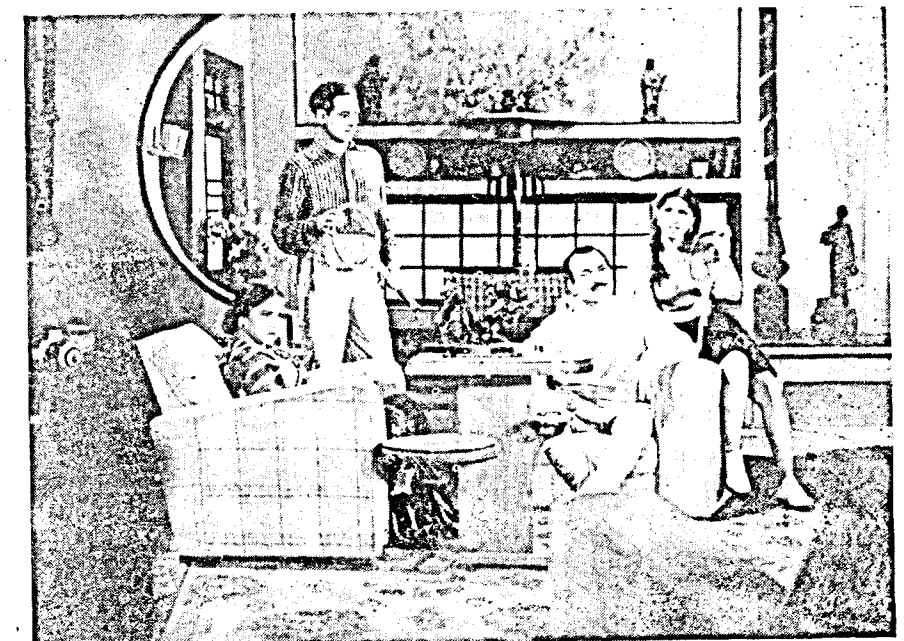
S. S. Mani, as Narada, sings in divine voice and devotional appeal, all his spell of six songs, and it looks as if Mani will become the Narada of all mythologicals hereafter. His song-hits are delicious.

Jaya Bala and Krishna Iyer are new entrants as well and do good work.

The recording of music in the picture is crisp and clear, providing the auditor a chiselled reproduction of the orchestra as well as the human voice. And it is unadulterated Carnatic music all through!

By tendering this short preview on SRI KUMARAGURU, we reserve our full review until the censoring of the picture. However, we will be failing in our duty if we did not remind the fans that Sri Nayagam, in making his film debut, has begun wisely from the very beginning and has started with a production on his own, in his own studios, rather than taking up the business at the wrong end.

Sri Nayagam automatically becomes the graduate of the films by direct study. Congratulations!



The two youngsters armed with rackets seems to have set the other two a-thinking. (An interesting scene from Sri Raj Pictures' BAAP.)



WOES OF THE PRODUCER

by

K. PRABHAKAR RAO B.A., LL.B.

(Film Producer)

Film-Production is certainly not the bed of roses it is reputed to be. The fabulous sums that the producers are said to have been earning is nothing but fiction. There may be a fortunate few, on whom dame Luck had smiled; but generally speaking, the producers at best scrape through. Even what little they get is not worth the worries they have got to undergo in production. Apart from the financial risk they run, every day and every minute they are also confronted with fresh worries and newer troubles.

Despite the fact that the film industry in South India has been in existence for over twenty years, it has not been stabilised. There is no systematic organisation. Neither the Government nor the individual producers have ever thought of taking steps to put the industry on firm ground. This industry being one of the important industries, the Government should undertake to improve and systematise it. The producers themselves must take stock of their achievements and look ahead.

Most of the troubles inside the industry, to my mind, are the outcome of the bad financial position of the producers. If we take a census, 95% of the producers depend upon the baneful distributor for financial help. Many so called producers of a company, book one or two stars paying paltry advances, advertise in magazines and anxiously await the arrival of those demi-gods...the distributors. The distributor has his own fancies. He thinks or assumes that he is the fit person privileged to sound the throbbing pulse of the film audience and demands change of titles (whether they fit in or not), change of stars, change of stories, change in the scenario, so much so that in some cases something else than what the producer wanted to produce comes out. The poor producer who is over

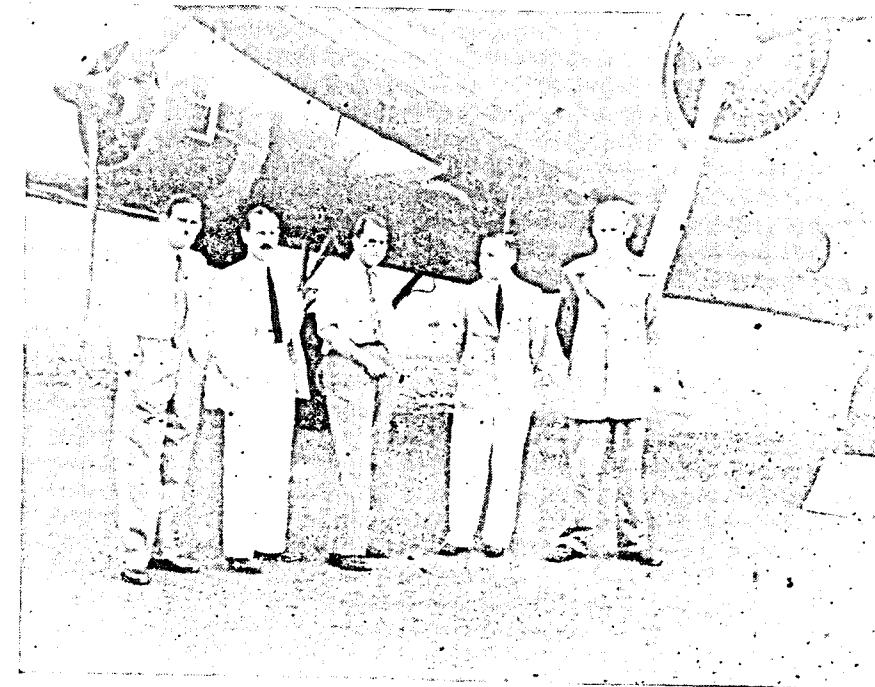
anxious to complete the picture, falls a victim to the financier's dictates and acts according to the fanciful whims of the money-bag even at the risk of rewriting the script and scenario.

This explains the great demand for stars and the consequent troubles. Almost every star would be working in more than half a dozen films simultaneously. She or he will not be available when the producer manages to get a 'call sheet' from the studio. Even if she is available, she cannot be in the mood to act for more than two or three hours a day due to her pre-occupations elsewhere. On trivial matters, she gets annoyed and the poor producer is necessitated to run after her and cajole her to bring her round, in order to finish the sequence on that particular set. This goes on endlessly. This trouble is conspicuous

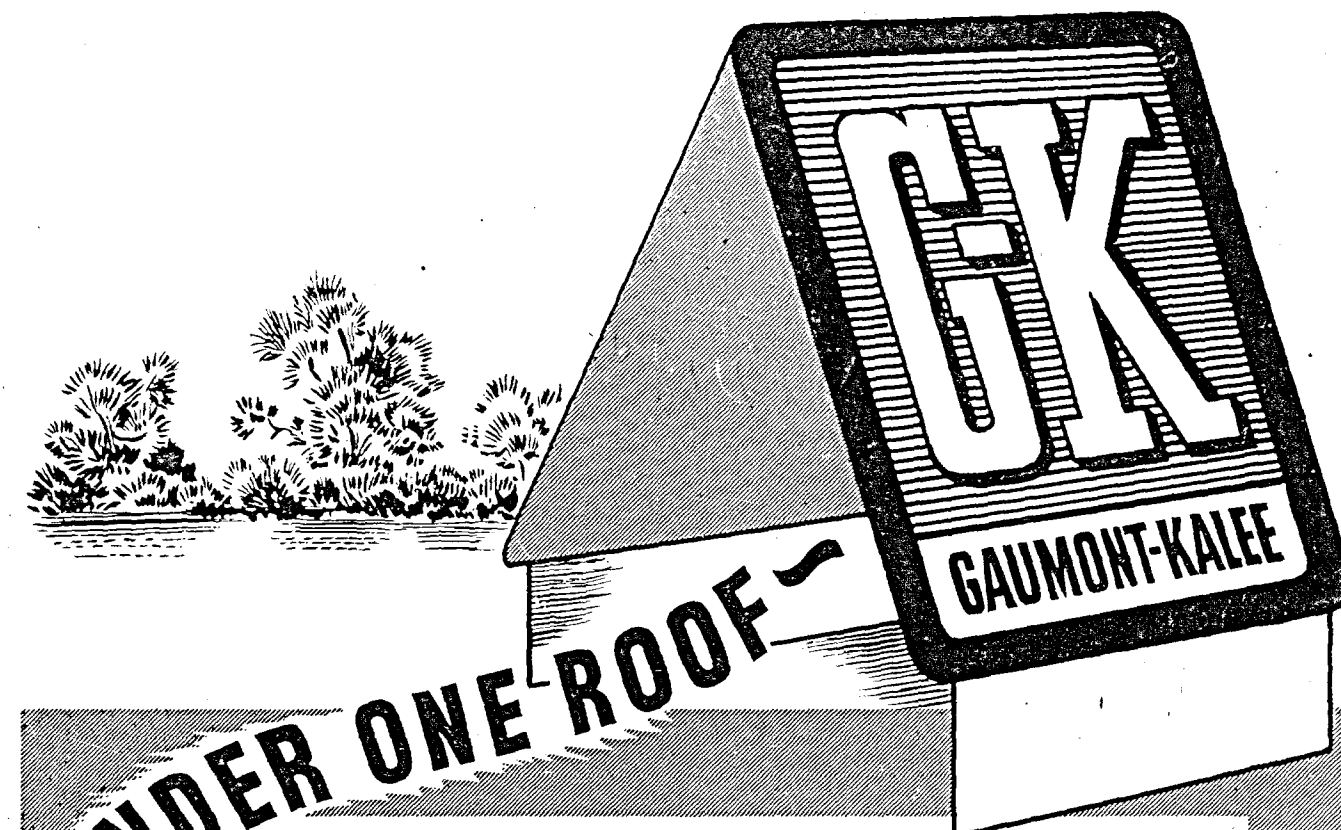
not only with big stars but with almost every artiste. The blighter who comes begging for an extra role in the beginning completely changes when he is sure that he has once occurred in the film and must come again.

So there must be some radical changes made, if need be, by legislation, to regulate and supervise the conduct of the artistes. Until then, the producers can help themselves only by appointing a tribunal to whom such cases should be referred. After impartial enquiry, if the artiste is found to be guilty of misconduct, then his or her name should be 'black-listed' and 'black-balled' by the industry as a whole. This may to some extent alleviate the trouble. This suggestion can best be adopted by the South Indian Film Chamber of Commerce.

Another trouble which the producer has to undergo nowadays is the dearth of studio-space. Every studio is cramped with production; so much so that it is very difficult to get one or two shooting days in the course of a month. Productions have increased so abnormally without the corresponding increase in studio floors that it has placed the producers at a great disadvantage.



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On the one hand, the cost of production goes up because of the period of waiting, while, on the other, the quality of production goes down due to the producer's anxiety to make the very best of every little opportunity he gets.

This is a very delicate problem and there is no way to check it, except through legislation. If there is an act which provides that the studios will have to be booked only through the film chambers, the chambers then can allocate according to the capacity of the studio and the integrity of productions. Each producer can get a chance, fair and square.

Now to the question of raw stock. This is another big problem. Go to Kodak, you will get a stinging NO. Go to BLACK MARKET and you get plenty. God knows how it happens. But one thing is certain, that conditions can be improved if the raw stock is distributed through studios. The studio will provide raw film only to those that have a 'call sheet' and to the extent that is exactly required by them. There

need be no black market and there will be no trouble for films either.

Finally, something must be said to the producers. Unless you have all the money that is required for your production in the Bank, do not step in. There is no use of depending upon extraneous or providential aid.

Even though I am quite against Government interference in private enterprise, I sometimes feel that it is necessary in this field. I think if there is an act stipulating a minimum bank balance before recognising a film company, most of the troubles will disappear.

Await!

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(IN KANNADA)

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Direction: C. V. RAJU ★ *Studio:* NAVAJYOTHI

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CHAMARAJAPURAM, MYSORE.



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

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

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

In response to Mr. A. Karunakaran, Sentur, Kuala Lumpur, I wish to mention that Miss K. L. V. Vasantha is not second to any other actress of India with regard to her acting and features. We, in Ceylon, quite appreciate her acting in her previous and present pictures, and still can remember her work in pictures like "Ramba's Love" and "Bhoologa Ramba". I do not quite agree with Mr. Karunakaran's version where Miss K. L. V. Vasantha is concerned.

You are welcome to your preferences, but tastes are bound to differ and we don't see why Mr. Karunakaran should not be entitled to his views even as you are, to yours.

K. A. Nandisena, Colpetty, Colombo.

What are the following doing at present? Are they still continuing acting in films? S. Pasha, G. Susyla, Balasaraswathi and Ambi.

S. Pasha, G. Susyla and Ambi are not working in films. Balasaraswathi is acting in Mubarak Pictures BILHANA.

Will you please publish the autographed photo of A. Sakuntala?

We shall be doing so, in course of time, if she appears in films.

Joginder Singh, Sentul, Kuala Lumpur.

Can you tell me why some people are so crazy of film actresses and at times put you rather indecent questions? I for one, take a special interest in their enterprise but am crazy of none.

Only fans are disposed to be exuberant in their enthusiasm with their idols, as, by their very name, they are worshippers. The questions are the natural corollary.

Yours is a specially balanced mental frame and we admire the poise. In our opinion, this sobriety is entirely praiseworthy.

Banda, Kandy, Ceylon.

Let me know the age of Suryakumari and address?

Miss T. Suryakumari is still in her teens and is the heroine for Tamilnadu Talkies' KATAKAM, now shooting at Modern Theatres Ltd., Salem, which is her address.



Women taking men's roles has become a fashion in South Indian Films. And here you have P. A. Perianayagi doing Narada's role in Aiyar Productions RUKMANGADAN.

Yes, these Box-office Jewels are

BIG beyond **Words**
MAGNIFICENT beyond **Comparison**
COLOSSAL beyond **Imagination!**

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B. R. TANDON

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A Galaxy of Bewitching Beauties

URMILLA * RADHARANI
DEVKUMARI AND STARS OF
YOUR CHOICE

Tandon * Paresh Banerji

Music:

K.P. SEN

Direction: S. SHAMSUDDIN

* Releasing Shortly *

with an array of
glittering STARS

URMILLA*DEVKUMARI
RADHARANI

Production:

B. R. TANDON

Direction:

S. SHAMSUDDIN

Music:

K. P. SEN

★ and one
more....

SAMAJ

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to "SOCIETY"

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CALCUTTA

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ELITE PICTURES

BANGALORE CITY
For BAAP * RAZIA

in

SREE RAJ PICTURES MUSIC-DANCE
PACKED SHOW

BAAP

PROTIMA DAS GUPTA VIVACIOUSLY
WINSOME
CRASHES HER WAY IN
THE HEARTS OF MILLIONS

"RAZIA"

SREE RAJ PICTURES MUSIC Fun
PICTURES MIRTH rolic packed

GREATEST
MUSLIM
SOCIAL

Is Shanta Apte married? Give me her address and age please.

Miss Apte is not yet married. Please address her C/O S. A. Art Concerns, Bombay.

O. J. Obdeen, Colpetty, Colombo.

Could you let me know whether B. S. Saroja who is acting in "AMARAVATHI" is related to M. S. Saroja? Is she married? What is her age?

DHANA AMARAVATHI with B. S. Ramiah as its director, sports B. S. Saroja as the leading feminine player. Please do not be misled by the similarity of the initials into the conclusion that the star is the director's relation. This verisimilitude applies with equal force to the names you have mentioned. M. S. Saroja may not be in the same category as B. S. Saroja either for age or accomplishments. B. S. Saroja is in her teens and may groom sometime before she chooses the wedded bliss. There are one or two things in common which entitle them for leading roles. Both sing well, dance nicely, and work effectively. However, M. S. Saroja has to drop out some adipose and improve her figure while B. S. Saroja has to maintain hers, which means we wish both of them well.

Will you please let me know something about Meenalochani?

Srimathi Meenalochani is now out of focus in the cine-camera and holds, therefore, little interest for us.

Thomas Thumpy, Thamarrassery, Calicut.

I am a rich man of this town, and wish to start my own film productions. I have no experience in this line. While I was a young man I used to take part in amateur theatricals. So, will you be kind enough to get me a good partner in this business?

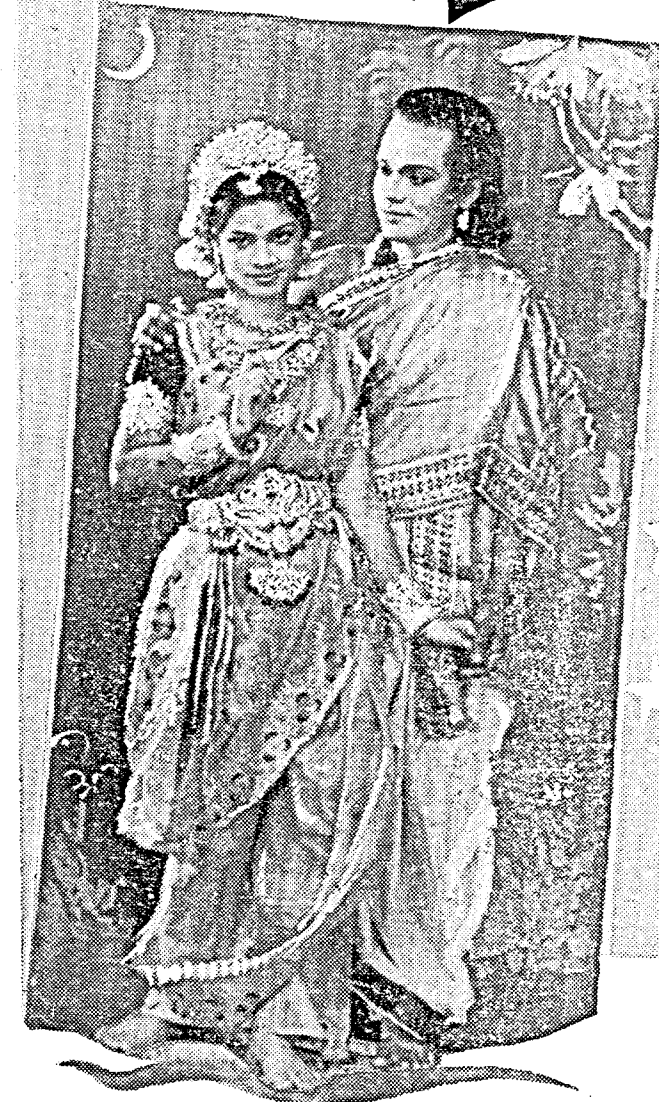
We offer you our felicitations on being endowed with the enthusiasm and wherewithal for entering into a film production work. With your zeal and resources, as you say, you should forthwith begin writing the story in right earnest so as to suit the modern taste and times. Then, when you have done this, please send us the finished piece so that we could have the story revised and scenarised by one who is technically qualified to do it. Then, if you let us know the extent to which you propose to take financial interest in the production and the type of work you propose to make it, we shall find the partner for the other part and help you do the film with commensurate expedition and economy. There are artistes available for any roles but this has to be considered only after we know your story.

Will you please enquire through Lalita Pawar who is also going to open her own productions?

As for Lalita Pawar taking interest in your work, it is not feasible to make any declaration off-hand without consulting the lady who is a seasoned trouper in her late thirties and knows her ropes.

FAST PROGRESSING!

at "PRAGATHI"



**K.R. RAMASAMY with
A.R. SAKUNTHALA...**

in

BILHANA (TAMIL)

Direction:

M. V. RAJEN

Associate Director:

M. P. RATINAM

PARTICULARS

A. P. M. S. KHIZAR & Co., Mg. Agents

MUBARAK PICTURES Ltd.,

47, LANGS GARDEN ROAD, MADRAS.

Why not T. R. Rajakumari marry a young man even though she is 25?

Srimathi Rajakumari has attained discretion long ago and her disposition to matrimony is her affair entirely, and we do not propose to convert a trade medium into a matrimonial bureau. We regret our inability to advise the star in her private life. You would do well, too, not to.

K. V. Kumaraswamy, Bambalpitiya, Colombo.

I have got a very good story which if screened would be grand. Believe it or not, I invented the story myself. Whom can I approach or write to, to have my story picturised?

Indeed we are greatly obliged to you for your revealing statement. By the way, will you please pass it on—the story wonder—to us before we recommend it for exploitation. Or, is it a cent per cent invention? If your 'story' will thrill us just half as much as your optimism, we feel sure that the producer can be found for it. So, hurry up and send it on. Anyway, we do believe that the invention part of it is entirely yours.

Sam, Colombo.

Is it true that Shanti Kumar, the famous dancer from Ceylon is working on a Sinhalese film as co-director and principal actor in a studio in Coimbatore, backed by the "Ceylon Theatres Ltd."

Yes, says dame rumour. It is in Central studios. But no authoritative news is available as yet.

Out of the many producers that have cropped up in Ceylon whom do you think will be most successful?

Chitrakala definitely, who have the studios, equipment, artistes, technicians and who have also completed the first picture.

Do you think Shanti Kumar will be a good director?

One has to give a fair chance before coming to a conclusion about one's efficiency as a director. We shall however wait and see.

T. B. Ibrahim, Trincomalee.

May I know whether "Veera & Paro" of SHIKARI are new actors, and was SHIKARI their first picture?

Yes. They are both gracing star roles for the first time in SHIKARI.

Is Director Shantaram still working for Prabhat Studio, or is he working for another studio. If so, could you tell me for which studio he is working and what is the cause for his leaving Prabhat, and what is his latest picture?

Mr. Shantaram is no longer concerned with Prabhat. His own show is Rajkamal Kalamandir which has now brought out Dr. KOTNIS KI AMAR KAHANI for the glorification of our 'Medical Mission to China' and the delectation of the Cinema-minded mankind. He left Prabhat to enlarge the sphere of his profession and to serve the industry for its uplift genuinely. He has announced three subjects now.

Twenty-two

Begum Praveen

THE NEWEST SCREEN IDOL
FROM THE LAND OF FIVE RIVERS

now teamed with

Narang

WHO HAS CAUSED MANY A FLUTTER
IN THE FEMINE HEARTS

IN

KAMINI

N. D. PRODUCTIONS

NOVEL TYPE OF
SCREEN PLAY with
A DYNAMIC THEME

Brimming with

Melodious Music ★ Dazzling Dances

Witty Humour ★ Galaxy of Stars

Music : ——— : Dialogues : ———

GOPEN MULLICK • Prof. K. L. KAPUR, M. A.

UNDER PRODUCTION AT

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Contact :

Narang Productions, Suite O/X, Leslie House, 19-A, Chowringhee Road, P.O. Box 9100...CALCUTTA.	N. D. Productions, 2, ABBOT ROAD, LAHORE.
--	--

M. Balasundaram, Colombo.

I understand that Mr. Zackey is directing some pictures in India. Will you please give me his address as I am anxious to join him as an actor?

Yes. We shall contact Mr. Zackey when he settles down here and let you know.

M. E. Dinkar Rao, Madras.

Which is the noblest profession in the world, in your opinion? What does the world owe you?

The nobility of a profession to attain to a status of universal importance can be determined only in juxtaposition to the needs of the world at such times as these, when food for the body is the most sought after as well as the highly elusive commodity. This cannot mean that we can by any means heighten the status of the agriculturist who grows it. Albeit, the food for the mind occupies a prominent place because, already great leads are working together to harness the world food produce to distribute it equitably. Therefore the best means of providing the right mental and cultural nourishment is the need of the hour, everywhere. Even though medicine and teaching have their place in the noble scheme of things, for the present, the importance of the cinema as a medium of entertainment, as well as to elevate the mass mind, is unquestionable. This being so, in our opinion, the cinema has the right and title to occupy the pace of the noblest calling in the world. For every phase of life, there is need for its utility. As to what the world owes us, it is highly problematical as what we offer as the best piece of service may be found undesirable in some quarters. Hence we are unable to determine whether the film world, at any rate, does not owe us something.

Who in your opinion, can do better acting—a plain looking girl or a good looking girl?

If it is a matter of acting for the films, then, it is the degree of photogeny of the features which counts, irrespective of whether she looks good or so so. After all, what is registered in the camera is what counts, with all the effects of the make-up specialists' handiwork and not what the girl looked like sans make-up. Further, as a rule, good looking girls are ever conscious of their possession and are prone to be vain and conceited, which is bound to react adversely on their application to their histrionic endeavour and response to director's demand. Per contra, the plain-looking girl being likewise aware of her lack of looks is bound to try hard to make up for her natural handicap. Any way, the results of both the category is bound to be on a level. For example, several of the girls who turn one's head at sight off screen, fail to do anything remarkable on the screen, whereas it is some of the plainest looking girls who have been proving box-office successes.

Twenty-three



Languishing or longing is a pertinent question! But, wait and see what Urmila is out for in Sri Raj Pictures' BAAP.

V. A. S. Godwin, Nuwara Eliya, Ceylon.

What is Suryakumari's age, and to what caste does she belong? Can you give me her correct address, and will any objection arise, if I were to write her?

Miss T. Suryakumari is of 'Teen' age and comes of an Andhra Brahmin family. You may write her C/O Modern Theatres Ltd., Salem and take your chances.

I happened to have a personal chat with Mr. P. G. Venkatesan, while he was in Ceylon and to my knowledge he seems to hold the sterling qualities of a real gent. But in many of your Indian Papers such as "Hindu Nesan", etc, they write very low of his character. Can you give me your opinion on this?

We are concerned with Mr. P. G. Venkatesan in his professional capacity and we think he is a good singer and artiste. What he is like in private life is his own affair and we don't propose to offer our opinion as to why and how a diseased contemporary did not like him.

AUGUST, 1946

TALK-A-TONE

Vincent, Kurana, Ceylon.

A famous man going by the name of Mr. Hans Vanstarex, cinema king of Ceylon, presently is the sole owner and proprietor of about twenty permanent touring cinemas in the island, goes behind Gardiner for his unwanted pictures to be exhibited in the touring cinemas. Please let me know as to why this Hans Vanstarex does not get a direct agency from Indian film companies?

It must pay him to do so. To buy pictures separately is to draw daggers with Mr. Gardiner's monopoly. Further, with just his touring tents, he may not find profit in buying pictures on his own. Just now Mr. Gardiner is letting him have the sub-lease after Ceylon Theatres release. This will be jeopardised if he tried to deal directly with Indian producers.

What are the general rules for the appointment of agents to Tamil pictures in Ceylon and what other things do they require?

One has simply to buy them at the proffered prices.

Some English film Journal informed the public that T. R. Rajakumari is going to get married to a person who does not possess wife or children. So what qualifications does she expect from the man she wants to possess?

We have no means of adjudging what Rajkumari expects from her partner-to-be, because she has not divulged the specifications of her beau ideal.

Rajagopalan, Kodavasal.

You Editors are constantly harping on the lack of brains of film-makers. I learn that the phosphorus in a fish is a brain- tonic. Why not give the film producers this anodyne to improve them, and how much of a fish should a director consume to improve his brain capacity?

One whale regularly for breakfast every morning.

V. Nandisamy, Trichy.

I have attended the sittings of the Assembly as well as the Film Chamber. I have a feeling that both had enlarged my horizon considerably.

No, my dear friend. They are far from it. It is presumably the continuous sitting down. You should have recourse to more exercise.

Twenty-four

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 and Dialogues : **B. S. Ramiah**
Direction : **G. PATTU IYER**
Music Direction : **S. V. Venkataraman**
Songs : **Sivan & Rajagopal**

For Details :
T. P. SUNDARAM,
BALAJI NAGAR,
ROYAPETTAH :: MADRAS

A Full Length Story

THE SLEEPER AWAKENS

By Niranjala Devi

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The Big Newspaper Office was working overtime and Manel closed her typewriter with a sigh of relief and hurried down the street as the clock struck seven.

When she reached the market square the lights were already gleaming. Dope-eyed men in greasy clothes stared at her, across the wide counters. Tawdry women with heavily darkened eyelids and tinkling ornaments on hands and feet, ears and nose, were wheedling swarthy Africans into buying their bizzare, painted goods. She shuddered as a beggar thrust a knobby palm at her, and dropping a coin into the leprous hand she hastened on to the flower stall. A great mass of blossoms lay on the counter—orchids, lilies, jasmynes, gladioli. She buried her face in them and breathed deeply. Their beauty amidst such sordid surroundings was like the great flaming happiness in her own heart. A beggar girl was singing a love song, and the sweet liquid notes rose and fell and filled the still air with ineffable sweetness. She crossed the square in pre-occupied silence, the song stirring her strangely. Clattering to her destination in an overcrowded bus, the flowers held against her hot face, she studied the other passengers. Did they love too, she wondered, or were they too-busy to even love!

The front door of her lodging house opened like a grey tomb letting her into a drab draughty passage. Lodgers passed her with scarcely a glance. Women with ridiculously modern coiffures and sleek young men with cigarettes dangling from their lips and a studied air of non-chalance. A girl clattered past on absurdly high heeled slippers, a slender girl with a transparent delicacy of skin and a pink flush in her cheeks, that spoke only too clearly

of the tuberculosis ravaging her young frame. An overwhelming pity surged through her heart for this poor fallen woman with the hard scintillating smile and brilliant clothing—a smile that hid the anguish of a broken spirit. She could not however avoid the tremor of distaste that involuntarily shook her frame. Oh God, why did woman come to that when there was so much beauty and love in the world; Perhaps for some, there was no love, only bitterness and tears.

Dressing in her little room her heart sang a paean of joy. ANAND would be here in a moment, she would be listening to him, hearing that wonderful caressing voice again. She stared hard at herself in the mirror opposite, at the oval face, the small mouth, sharp nose, and anxious eyes. It was still a matter of wonder to her that he could love her small childish self when he knew so many beautiful girls. She arranged the clusters of gladioli in a black vase in the small drawing room adjoining her bedroom. She loved this room with its fresh pale green muslin curtains tied with ivory ribbon bows, the furniture the colour of seasoned ivory, the plain black rug on the floor, the ebony figure of Atlas (the only light in the room), the golden globe held aloft in his hands.

The tinkle of a bell sent her leaping to her feet but her face fell childishly when the door opened and Senrath-de-Sinha entered. Senrath, whom she had imagined she loved, before Anand, gay, brilliant, irresistible, had crashed into her world and swept her off her feet.

Senrath had loved her dearly, and she was sorry to have had to hurt him so much.

"I thought it was all over!" She said uncomfortably. "I . . . I thought it would be best not to meet again!" He stared at her for a long moment before replying, she had changed so much! It seemed as though Anand had altered the very soul of her! "I had to come," he gulped. "Oh, Manel, you must not marry that man! I cannot let you ruin your life. Oh, God. Not so sweet, and decent, and clean!"

"You speak as though he were a villain," she said in a hurt voice. He made a piteous move towards her, "Listen!" he exclaimed, "You must listen, even if you hate me for what I am saying. You must not go the way he has sent other women!" He was beside her now, seizing her hands in his, compelling her to return his gaze. "Manel, you loved me once. I was worthy of you then, can you not care again?" His voice was humble.

Her face was suddenly white as she put a hand on the lapel of his coat. A great wave of unhappiness swept over him at her touch. "I am sorry!" she said gently. "Since Anand came everything has changed."

"Anand!" he exclaimed bitterly, "you have been dazzled by his manner and riches. I've known other girls too who have felt the same and suffered bitter disillusion."

"I know," she interposed, flushing red. "but this is different; he loves me, we are getting married soon. Look!" She waved a hand over the furniture, "I am already collecting things for my home." She made an impulsive move towards him. "Oh, Senrath, be nice and wish me luck, I'd be so happy if you did!" She was so happy, this shining eyed trusting child, that he had not the heart to disturb her peace, tell her

Twenty-nine



Deepavali Offering!

The Motion Picture which every Man and Woman would like to see many times over

G. B. Narayan & Co.'s
KANKANAM

Featuring:

K. R. RAMASAMI
MENAKA
Pasupuleti LEELA
N. NARENDRANATH
P. G. VENKATESAN
KAVI KAMBADASAN
SRINIVASAN
and
KALYANAM

Direction:

S. K. VASAGAM

Story:

A. T. Krishneswami, B.A.

Songs:

Kavi Kambadasan

Dance:

Devi Prasad Ghattak

Music:

H. R. Padmanabha Sastry

Contact

G. B. NARAYAN & CO.,

8/90, Wallajah Road

::

Mount Road, Madras.

that the lover she extolled, was but a few hours ago amusing himself and a bevy of care-free 'demimondes' in a hotel. "I wish you everything you desire," he said quietly.

The door opened and Anand came in, tall, good looking well groomed, in immaculately tailored clothes, a soft felt hat in his hands, an insouciant manner about his impeccable person.

Senrath watched Manel as she looked up at the other man, and her glance was like a knife thrust slowly through his own heart. She was frankly adoring this philanderer, all her soul in her eyes. Senrath heard her introduce him, saw Anand give a supercilious nod in his direction, deliberately avoiding the hand he proffered, and then he mumbled some stupid excuse about a billiard tournament and stumbled out of the room.

Left alone, she fluttered into Anand's arms as helpless as a caged bird.

Words dropped from his lips easily, honeyed words, so dear to the heart of a woman in love.

"Will you always love me like this?" She asked suddenly in an anxious voice. "Baby!" he exclaimed pinching her cheek playfully. "What a ridiculous question! Hurry up, now there's a good girl. I promised Shanti we'd attend the dance at the 'Hotel Magnifique,' and we are already late". Her face fell childishly. They had been together only a moment, and she did not want to go to the 'Hotel Magnifique'. Shanti was Anand's dancing partner, a big made girl with plenty of money and too much of a sense of camaraderie to suit Manel's unsophisticated tastes. "I hate crowds," she said. "Let us stay here." He held her at arm's length, studying her critically. "Jealous already?" His voice mocked. "No, not jealous!" she said quickly, flushing. "Only that I feel it's all so stupid. What is the idea in drinking and dancing all night. It gives one a headache next day!" She looked at him anxiously. His face was drawn and there were dark lines beneath the eyes, in spite of his cheerful manner. "I hate

that sort of life," she said with a rebellious glint in her eyes. "I hate that crowd, especially Shanti's crowd." He frowned, "You mustn't hate my friends," he said quietly. "Shanti is an awfully good sort. You have never tried to understand her, that's all."

"I don't want to," she said mutinously. "Only you!" her hand sought and held his. "Let's stay here," she pleaded. She was disappointed, hurt with the extreme sensitiveness of youth, that even the lovely flowers had passed unnoticed. He put his hands deep in his pockets and studied her with a faintly amused tolerant smile. "I am a difficult person to love," he said slowly. "I am afraid you will find it a trial sometimes." He caught her to him suddenly. "Manel, how much can you bear for my sake?" Held in the prison of his embraces she was powerless to fight against the influence he wielded over her, helpless to realise the danger of revealing the magnitude of her love. "Anything! I will bear anything for your sake," she whispered. "Are you quite sure?" He was looking into her eyes, her head cradled in the crook of his arm. "It may be that you will have to sacrifice a lot for my sake." She looked up at him shining eyed. It was enough that he asked something of her. "That is the true test of love," she said softly.

He drew her down to a chair, sitting on the arm himself. The perfect lover, tender, adoring. "Suppose I became suddenly so very poor that we could not get married?"

"I could work," she said with a tremulous laugh! "You could find something to do. No one would refuse to give you a job!"

"You don't understand," he said flicking away his cigarette ash, "I am not used to working. I've never done a day's work in all my life! If I had to slog along on a pittance. I'd be fed up in a couple of days. Imagine me doing the marketing or washing up the crockery!" His face was rueful.

"But we'd be together," she said happily. "What fun it would be running our home!"



Raja Chander who is directing Green Pictures NATHA VIJAYAM is our young hopeful. He is destined for stardom too, in their ensuing 'Social'.

"You are terribly unworlly!" he said hopelessly. "You don't understand."

She rose and moved from him in a hurt silence. Her eyes clouded with a mist of tears. "Perhaps Shanti would understand," she declared bitterly. "She would," he averred, "she knows the world."

"Shanti is a horrid flirt," she said in a sudden burst of temper. She was fed up with hearing about Shanti. It was always, "Darling, learn to dress like Shanti," or "What a marvellous hostess she is," or "She's got the most enchanting way of talking to a chap!" At first she had not minded because Anand was Anand. Someone whom everybody else just could not help loving. But now the insidious germ of jealousy had crept into her heart and disturbed its tranquillity. She glanced at the tall figure silhouetted against the window and caught her breath with a little sigh. There was a queer pain tugging at her heart, perhaps he was right. It was easy to see that he had never known want, never tasted the bitter side of life. Perhaps they should not get married if it meant his

GREAT EASTERN PICTURES'
*Star studded mythological
musical extravaganza*



SIVAPRAKASAM
in TAMIL

Starring :

JAYAMMA & BALIAH

Kothamangalam Seenu, M. R. Santhanalakshmi, V. N. Sundaram,
Kumari Rathnam, K. K. Perumal, C. V. V. Panthulu, K. P. Jayaram,
M. R. Swaminathan, P. S. Gnanam, Elumalai, T. S. Dorairaj & 1000 others

Produced & Directed by: **RANGARAJ & CHAKRAVARTHY.**

Songs : **SIVAN.**

Scenario: **TANDON.**

Studio: **MODERN THEATRES LTD., SALEM.**

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suffering and hating everything. She went to him swiftly contrite, "I understand," she said softly, "please don't think I don't, but we could wait, marry later when things get all right."

He caught her hands in his tightly. "No, we couldn't marry later," he said evenly. "Darling, I love you, I shall always love you, but I'm not brave enough to face life a beggar! Men brought up as I have been, having the same social status, must always pay the price!"

"What, what do you mean?" she faltered.

He smiled down at her. "Poor child!" he said, "How I have smashed your castle of dreams!" He kissed her lightly, suddenly ashamed of himself. She was so different, so unlike the nasty gold diggers who had run after his money. He told himself that he would not have hurt her for the world but for the fact that he was faced with penury. She was so honest, so full of ideals that it was hard for him to shatter her illusions.

She studied him in troubled silence for a long moment. Something was worrying him, something which had to be met and fought. "What is it?" she asked tenderly, "Oh Anand, why don't you tell me the truth?"

A smile twisted the corners of his mouth. "You'll think me a brute," he said slowly. There was a mist in his eyes, and for once he hated himself for being such a consummate actor. Somewhere deep down in his soul the good in him rose and revolted and hated the thing he was. "You must be brave," he said gently. Her face was held up to his anxiously, her chin cupped in her hands. "I shall always love you, adore you, but I must marry money to save myself," he said. She was sitting very still as he continued. "It is a big sacrifice to make but not too much for love. Surely a piece of paper, a stupid marriage blessing mumbled by some hypocritic priest cannot strengthen our love any more?"

There was a stricken look on the girl's face, as though he had dealt her a mortal blow. She had drawn away and stood trembling pitifully. For a moment, it seemed as though she had not understood the full import of his words, but suddenly the blood rushed to her face and receded again leaving her pale and shaken. "I...I...see!" she said slowly, her face twisted with pain, and then it came in a swift hysterical rush of words. "I wonder whether you realise what you have done! I thought so much of you, worshipped you almost, and you have never cared at all!" She placed her hands on the arm of a chair because her knees were trembling and the room was swimming before her eyes.

"I do care," he replied arching his fine eyebrows, "it is you who are being narrow and prudish. Your love is not great enough to stand the test."

"I loved you with all my heart and soul," she said shrinking back, "I thought you so fine, and good, and noble, and you are nothing but a common cad!"

He stared at her in amazed silence for a moment, then rose and picked up his hat. "Shanti would not have said that!" he declared in a shocked voice.

"No!" she flung back at him. "Shanti would not! Why don't you go back to her?" She was suddenly reckless. "Oh, go away!" She sobbed wildly, "Leave me alone. Perhaps your friends will make you happier. I hate Shanti and all those other women friends of yours. I hate your modern ways and disgusting social code! Senrath was right...."

He laughed aloud. "Senrath! Do you mean that human callosity whom you introduced to me! He oozes goodness from every pore!" He yawned and lit a cigarette.

"Go away, oh, go away!" she exclaimed hysterically, "I hate you!" she added, and suddenly rushed into her room and with

Thirty-three

TALK-A-TONE

trembling impotent hands barred the door against him.

Outside, the milk carts still rattled past. Hawkers still yelled raucously, everything was the same, and yet when Manel came home in the evenings and drew the green blinds across the windows, she felt the whole world had changed. There was a drabness about everything. His cigarette ash still lay in the lacquer ash trays. The flowers were faded, dust had gathered on the furniture.

"He will come back," she thought with pathetic insistence, and every time the hall bell rang her heart would thud painfully, but it was always someone else. She must forget. She told herself, unhappily as the days deepened, that she was ever a woman held to a man's heart, forget, that she had found life so sweet, that the shining of the Sun, the song of the birds, the little everyday incidents of life had held a message because she loved!

In the long stillness of the night, she would lie wide-eyed and restless, thinking of the wreck her life would be without him. She would decide to go to him, immolate herself on the altar of her love and ask him to return lest she die, but with the dawning hours her self-respect would return, and her soul would be wrecked with anguish.

Shanti dropped in one evening. Her smart clothes, perfume, and vivacity made Manel feel a fright. "Anand's drinking a lot," she mentioned in the midst of casual conversation, "I expect he needs a wife to look after him." Manel said nothing. She was glad when the smart Mercedes flashed down the road again.

How pretty Shanti looked at the steering wheel, she thought with a dull ache in her heart. Shanti would be care-free always, because in her there was no depth. She could flit from one to another man with the light-heartedness of a butterfly.

It worried her to hear that Anand was drinking. Perhaps he too was

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just as unhappy. Perhaps pride kept him from apologising. Flinging her pride to the winds, she phoned him from her office, "Anand," she said painfully. "Anand I'm sorry, please—please come back." His voice, cool and collected, drifted over the line, "Of course I'll come, but I'm terribly booked up this week." She hung the receiver up, and went slowly back to her work. A week later she came face to face with him, out in the streets and he just smiled, lifted his hat and passed on casually.

Sitting in her room one night, she went through his letters, re-living for a while those ecstatic moments of bliss. They were now mere dreams to be strung on the golden chain of past memories and locked away in the casket of her heart. She went over the pages slowly, pausing over some endearing phrase—Ah words! what power they had to gladden, or to grieve one! Words, soft and beautiful as a ripe berry lingering long betwixt one's lips. Taunting words like sharp splintered glass hurting with the intolerable pain of love—Words that bled one's heart all life in silent and painful grief! At the bottom of a drawer she found two photographs, one of Anand and the other of Senrath. She stared for a long moment at the faces of the two men who had both loved her in their different ways. Anand so handsome, his weak woman's mouth smiling, Senrath straight haired, firm chinmed, all his heart in his eyes! How different they were she told herself with a sigh. Anand the receiver. Senrath the giver!

Slowly she put the precious relics of her past away. There were dark shadows beneath her eyes, and her mouth drooped, her happiness had fled as surely as a bubble at a pin prick, evanescent as a flame. There was nothing to live for now!

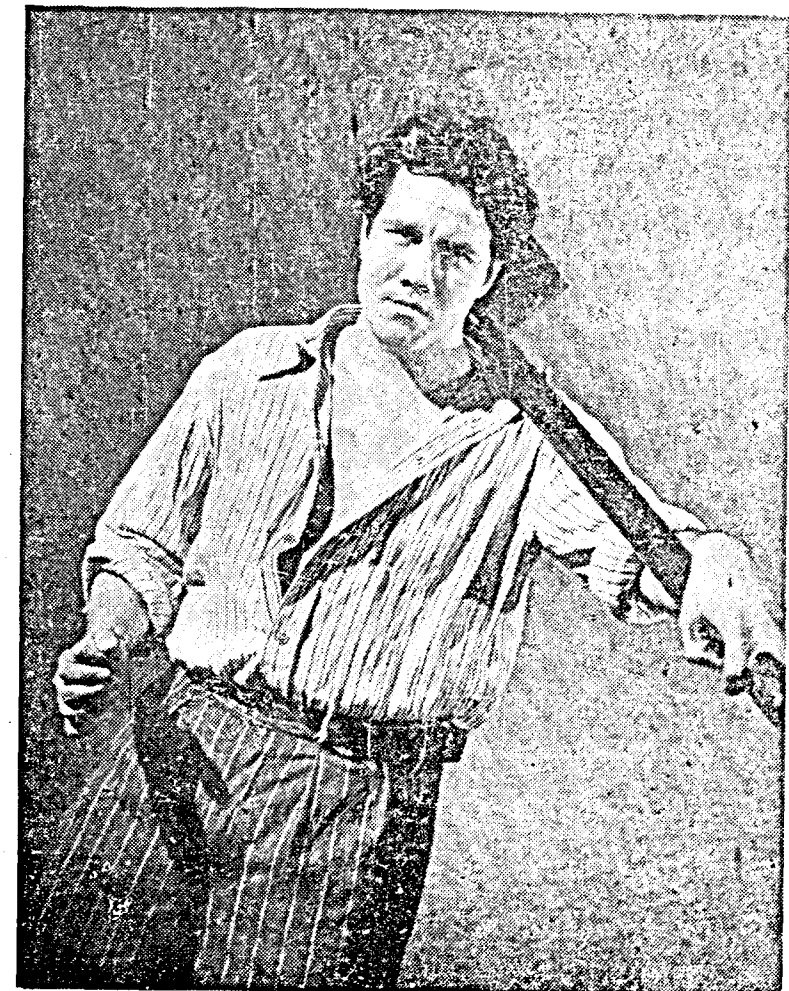
Returning from work one evening, she found Senrath waiting in her flat. "I've come to say good-bye," he said, quick to see the change in her appearance. "I'm going abroad." "Oh!" the exclamation was torn from her. "You too!"

she bit her lip to stop its trembling, and then suddenly she was weeping bitterly and uncontrollably. "It's all over," she told him, "He—has gone back to Shanti and his crowd—I was not good enough, not rich enough for him!"

Senrath smiled down at the crushed unhappy figure. He was ashamed of the wild rush of joy sweeping over him. "Why do you weep?" he said with an affectation of sternness. "If he cares he will come back to you." He did not tell her that he was going away because he could no longer bear the thought of her loving another. In his heart was a silent prayer that Anand would never come back, never worry her any more.

When Manel crossed the pavement, a clock struck nine in the

distance. Cars rushed past, a drunkard reeled and bawled a song under one of the Neon lights. She brushed her hand dazedly over her eyes. Did girls of good family act as she did, she wondered, or was she going mad? She could no longer still the longing in her heart. She had to see him once, learn from his own lips that he no longer cared. She hesitated for a second at his door, then opened it and went in swiftly. The thickly carpeted hall was only dimly lit. Everything spoke of luxury: expensive furniture, hangings, good pictures, the perfect marble Venus de Milo in the window embrasure, the purple orchids on the rosewood table. She sighed and climbed the wide stairway. On the landing, a huge Radiogram stood open. The great vibrant notes of a Hungarian march crashed on the silence. She paused



Sheikh Mukhtar, the he-man of Indian films, faces the camera once again for Rang Mahal's BHOOKIL.

AUGUST, 1946

TALK-A-TONE

★

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PRESENTS



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K. N. SINGH
GOPE, RAJKUMAR
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SHASHI KAPUR & MENAKA

Music: KRISHAN DAYAL	Direction: KISHORE SHARMA	Art: DADA PATANKAR
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AUGUST, 1946

TALK-A-TONE

for a moment, caught by the familiar sounds. It had been one of the first things to draw them together—a love for good music. Hot-eyed, she moved down the long corridor.

At his study door, she stood transfixed. Long tables were littered with the remains of food and drink. Cigarette ends and flower petals were strewn about the floor. It was easy to see there had been a big party. It was then her eyes fell on Anand sitting on the black divan at the other end of the room. Beside him sat Shanti in some sort of frothy white negligee. She smiled sweetly. "You are too late for the wedding party," she said. "Come and wish us luck." Manel stood in the doorway swaying slightly, her face very white, her lips ashen, her eyes held Anand's for one long reproachful moment, then she turned and went blindly down the stairs and out into the traffic laden night.

The doctor smiled when Senrath came into the big ward. "She's been asking for you all night," he said. "We had a job of it trying to locate you." Senrath's eyes were stung with tears, there was a great pain in his throat. "How is she?" he asked half fearful of the reply.

"Severe concussion and loss of memory. She remembers nothing, and no one but yourself." "She will live," the doctor said. His eyes scrutinised Senrath with a whimsical smile. "I believe she said you were engaged to be married?" Senrath flushed hotly, but he did not tell him that he was mistaken, that Manel must have cried out for Anand all night. He went down the big white room like one in a dream. Silent footed, white clad nurses flitted betwixt the beds. There was a heavy odor of ether in the air. A new patient was being trundled in on a stretcher. He found her bed, and knelt beside it. She was asleep. A thick white bandage swathed her head. She lay so still that his heart leapt with fear. He took one of her hands gently in his and was glad to find it warm. Her eye lids fluttered slightly at his touch and

fingers clung to his. She gave a long sobbing breath and opening her eyes smiled up at him as though she had been waiting long and was glad.

Outside the window, the dawn was breaking in a great bed of flame when she stretched out her arms to him like a tired child and said, "Oh, Senrath, take me home."



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a recollection of the past

Pride of India Theatres Ltd.

present

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and R. N. TANKHA

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Readers to the Editor

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

GO SOUTH, FILM-MAKERS!

BY

DINKAR RAO

Personally I refuse to believe that South India is culturally so backward that its Film-Producers should plagiarize song-tunes from other language films.

I have not listened to any of the acknowledged Classical singers of the South, but, occasionally, I have managed to tune in some South Indian Music (not the contraband, but pure, unadulterated stuff) and had been thrilled by it.

Like the distinctive Provincial Music of Bengal, Bombay and the Punjab, the Music of South India has a melody all its own.

But the Producers seem to be ashamed of giving a decent trial to indigenous talent just as they refuse to get out of their mythological rut. They somehow lack that spirit of entertainment and enterprise which is the bedrock of many a pioneering business venture.

Why don't they put the case of the Punjab before them?

A few years ago, whenever a picture appeared a dud, people used to say "PUNJAB MAIN CHALE GA". In a way, it was true. But the Punjab hit back. The warrior province shot into the Film-firmament and how?

To-day the haunting music of Punjab has taken the Nation by storm. The flaming Punjabi costumes are the craze of Young India. The dazzling damsels have cast a spell over the whole of India.

How? I ask you. The Punjab producers did not remain content with blindly imitating pictures from Bombay and Bengal. They did not plagiarize. They gave something original, something fresh, something that people liked to hear.

It was left to a go-getter like Dalsukh Pancholi to bring Punjab in the front-line with Bombay and Bengal, to galvanise all available gun-powder to blast the nation's box-office records.

Why can't the movie-bosses from South take a lesson from Producer Pancholi's pioneering achievement!

South India has its own rich culture like every other Province of India. South India has its own heritage of fine arts, music and literature. Why can't the Chettians, Iyers and Reddies follow the lead of Punjab and give something that would stir the Nation. They have got their own well-known artistes like V. Nagiah, Y. V. Rao, Uma Maheswara Rao, Giri, Narayana Rao, Rajeswara Rao, Ranjan, Kannamba, Kumari, Malathi, Subbulakshmi, Vasundara, Vasanthakokilam, Rajakumari, Sunderambal, and many others. Why do they fritter away their opportunities by rotting in their mythology-morass.

But then am I becoming too optimistic. At the moment, the South Indian Capitalists appear lost in the wilderness. How can I expect them to hear my voice when a cheap imitation of some well known tune sends them to jitters?

Only a South Indian Pancholi can sky-rocket the South on the Pedestal of National Film Front. Only a South Indian Pancholi can give India its first Hindustani picture from South with pure South Indian talents.

"Wake up—Nagiah—B. N. Reddy—Acharya—Y. V. Rao—Soundararajan—Kannamba—Vasundara and Rajakumari, and stand up for the South Indian Music and culture" says the writer and so do we! ED.

* * *
Forty-one



M. Padmavathi, an educated young lady is eager to join films. Says she can sing and has a good voice.

WORK FOR THE "TO-MORROW"

By

K. RATNAKER RAO, Bombay.

The Film Industry has grown by leaps and bounds. Only five years ago it was in its first stages, trying to get a place in this World and stick there as one of the most paying industries of our time. And to-day it has got the place, seeing that every third man takes to producing pictures. It is no doubt paying good dividends now due to inflation.

But the days ahead will bring disaster to this industry which is employing more than a million hands if they do not think and give us quality in pictures in future.

All the recent pictures released in Bombay since last January are flops cinematically and most of them did not even run for six weeks on an average. Only two or three pictures celebrated jubilees—all flukes.

Why should not the producer think first? Else all the mushrooms born during war will have to close down. There is no doubt about it. The money earned during the war will all be over in a jiffy and then we will have an industry financially destitute. And then thousands will be without work. If this is not depression—what is it?

Pictures of the past were masterpieces—all of them. Producers thought before they plunged into a story. They made the stars work hard, to be realistic and they paid them not more than they deserved. But they always made it a point to pay all for the work they got out of them.

Could we ever forget the pictures: ADMI, VIDYAPATHY, DUSHMAN, LAGAN, UNEXPECTED, PUJA, WOMAN and a host of others? Every second picture was a classic and had novelty in it.

But there were very few persons to see pictures at that time because most of them were poor. To-day, by a stroke of Providence, they have all money most of which goes into the coffers of the sharks. When are we going to get pictures like those of yesterday? It will take a long, long time for that dream to be fulfilled. We will wait for that day.

It is worthwhile to await and watch the downfall of the rotten producers who have spoiled the entire industry.

Pictures of to-morrow are going to be too boring and insipid for us to swallow. The best thing to do is to avoid them altogether. We must let our producers know that we do not need such filthy stuff. Otherwise we will only be giving them more and more inspiration to produce stuff like the pictures we have been getting in large numbers to-day. At this rate, there is going to be no future for the film industry at all.

We hope that the producers will hear us before it is too late in the day.

It is gratifying to note that the South Indian producers are using more imagination and using more brains over their productions than they used to before.

We have been criticising the South Indian Pictures pretty long.

It is time we could praise them and cry the Hindi pictures down. Our Journalists who had once cried it down, must really admit that the South Indian industry has progressed beyond imagination. I had the good fortune of seeing several pictures during my recent visit to the South and I have been mightily pleased. I do hope that our Northern producers will see these pictures and be ashamed of themselves and take a lesson or two.

LET THERE BE A FILM INDUSTRY WHICH WILL PRODUCE QUALITY PICTURES WHETHER FROM THE SOUTH OR THE NORTH. AND LET US NOT FORGET TO DO OUR BIT TO THE BEST OF OUR ABILITY—ONLY THEN COULD WE EXPECT IMPROVEMENT IN THE INDUSTRY. IS IT ASKING TOO MUCH?

ABHINAYAMKURAM, a slim volume on the rudiments of dancing by Sri Gopinath (Ex Palace dancer, Trivandrum) and Sri Nagabhushanam, should prove useful to the young student of the Terpsichorean art.

While there are at least a few large volumes like the 'LAKSHANA TANDAVA' extensively dealing with the subject of dance, its origin and meaning, there are still fewer ones sufficiently comprehensive to the young and immature student who needs simple and concise lessons. In addition to personal instruction given by gurus, there should be a vast number of simply written brochures on all aspects of this art for purposes both of reference and study. It is to be hoped that Sri Gopinath will supplement this unpretentious little volume with several others in the near future, thus enabling the pupil to understand his subject both spiritually and technically. If dancing is to really enter our souls and become a medium of expression through which to portray all the grandeur of the East that was, then there is very great need for definite study of its sources and interpretations. There is a dearth of such books at least at a price to suit all pockets and such an enterprise is

Forty-two

worthy of praise. In addition to stanzas and Abhinayam it should be furnished with a series of plates giving the origin of such poses or postures, mudras, or the co-ordination of both and all other matter pertaining to the subject and conducive to rousing a serious interest in the Art.

NIRANJALA DEVI.

DANCER MADHAV MENON BY AN ART LOVER.

Madhav Menon, who was a photographer in the beginning, picked up the dance art himself without the aid of an instructor. He got the necessary encouragement from the Cochin Royal family and in 1938 he attended the Dance and Music Conference at Calcutta and it is then the famous dancer Sadhona Bose came in touch with him and selected him as her partner. He worked with her for 6 years and toured all over India many times with her troupe. He has also appeared in three of her films—RAJ NARTAKI, PAIGAM & SANKAR PARVATHI. Latterly, he joined PORVA PARISHAD, a cultural organisation from Calcutta of which Dr. Abanindranath Tagore is the President. With this troupe he had a recent North India tour and all Ceylon tour. The Ceylon papers praised his performances. Although an accomplished dancer, his ambition is to shine on the Silver screen.

Asked about his next programme, he replied that he is waiting to be picked up by an Indian "Alexander Korda" who can make him another SABU.

We would prefer a pucca Madhava Menon at his best, to an Americanised 'SABU'. Amen! ED.



CEYLON CALLING

You will hardly believe:

That the latest development in the production activity of "Divine Love" is that the producers are pestered with numerous requests to disclose the identity of "Leila"—the screen name of the female star and from the way requests are pouring in, it looks as if they will have to cease studio fire for a while to make an announcement.

That though the producers have not disclosed the identity behind "Leila", it is reliably understood that the first female Sinhalese star lives somewhere in Dematagoda Road, is married, has a couple of kids (!).

That with "Divine Love" Leila, whoever she is and from whatever strata of society she springs, hopes to attain Divinity through films and salvation thro Thuraisingham and Babu.

That after "Divine Love", tycoon Thurai, who with much persuasion induced "Leila" to star, will dispense with the services of his talent scout who "spotted" her in the crowded Dematagoda Road.

That the little "big" man of South Indian film journalism, who thinks that Mr. Gardiner is a Governor and is fabulously rich, little realises that at one time Boss was hiring ricks for a living and that the fabulous way in which Gov'nor spends cash is not all his own and is often Liability Limited.

That what Mr. Gardiner loses fabulously in South India is gained by Mr. Batavia and vice versa in Ceylon. The little man also benefits by the remnants of the fabulous deals, at least on paper.

That in sticking to the 'fabulous' tradition, Gov'nor Gardiner handed to the only Governor in the Island, Sir Moore, and Lady Moore, on behalf of the Silver Faun Club a cheque for Rs. 10,000. It was, of course, a very small token from a very big and exclusive nite club.

That the latest fable from M/S. Ceylon Theatres Ltd., is not about buying up a dilapidated Laundry and dry-cleaning it with the Gardiner "touch" but about a "Coney Island" in COLOMBO.

That the items which contribute to make it "fabulous" are to cost 30 lakhs; miniature Railway and tracks; cycle-dromes, skating rinks; switch-backs; two new air-conditioned cinemas, a set of 18 flats; a series of shops, roof gardens; subways linking up these centres, swimming pools, gondola rides and lastly—all this, no idle dream,—the Ceylon Theatres' architect is on the job. That's where the fable ends abruptly.

That the last but not the least in this breath-taking fablelike venture is a Kiddies Korner where parents who come in search of hot spots allow their kiddies to be taken care of by expert matrons.

That the best part of the joke is that the Gardiners have no kids of their own, though like Devika Rani, Mr. Gardiner has a huge "family" in the Ceylon Theatres Ltd.

That after the late Mr. G. C. Roche, Chandra Talkies will strike the news again with a trade announcement that in future they will be known as Chandra Talkies Ltd.

That though Chandra Talkies will be Limited, the shares will not be available for either Mr. Gardiner or Mr. Saverimuthu, although they



Radha Devi an enterprising dancer endowed with a good voice and doing 15 is very anxious to join the films.

would like to be in possession of some, unmindful of the cost.

That apart from producing Sinhalese pictures, the producers will have also to produce theatres to release their pictures and from the present monopoly octopus, it looks as if the first Sinhalese picture will have to be shown in Touring Tents.

That "SARDIEL" has captured the imagination of the Ceylon film public. "Display of Sardiel" was an item on card in a regatta by the Boys Scout Club.

That Sardiel of Chitrakala will be real and living true to the "batling" instinct of the famous outlaw, and, that contrary to expectations, it will not glorify the criminal in Sardiel like Bombay Talkies' KISMET and the lesson it carries will be that crimes does not pay.

That Mr. T. S. ("Sardiel") Fry has completed another screen play and that this time it is all about a love affair in good old Jaffna, famed for its hide-bound medievalism.

Forty-three

Sree Venkatarama pictures present
BRAHMARADHAM



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Ch. NARAYANAMURTHY
Kavi..... BALIJEPAI...
Studio.... SOBHANACHALA

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Tollywood Calling!

by Mahadev

Bride-star leaving the industry

The star sensation of UDAYAR PATHEY has been lured away by sweet matrimony and hence Sunanda has stepped into the shoes for Bimal Roy's ANJAN GARH.

Another Society-Girl joins in ..

It has been confirmed now that Anasuya Chatterji, daughter of Major General A. C. Chatterji of I.N.A. has been cast to play the title role in a Bengali picture.

Protima Das Gupta comes back

The first woman director, Protima Das Gupta has come back to Calcutta and it is revealed that she has at present no production plans, but has decided to go on free-lancing. Accordingly, she has been signed up by Chitra Bani Ltd., for their forthcoming picture RATHI and with the introduction of this 'Spitfire', the film should reap a rich harvest.

Big Patron of the industry passes away

Rai Bahadur Seth Sukhlal Karnani, C.B.E., O.B.E., has breathed his last at the ripe age of 69. Rai Bahadur was a pioneer in the field of cinema productions and had patronised many Independent productions. In his death the industry has really suffered an irreparable loss, especially the independents.

News has been received that late Rai Bahadur has given his Karnani Estates at Lower Circular Road for charity. This mansion is worth about a crore of rupees. Really it requires the most lively imagination to form the idea of the immensity of the gift for public benefit.... It is sure that never in the industry any body has so far donated such a big sum for public charity.

England-returned Indian 'Miss' marries an Australian Officer

One Sheela Dutt who is reported working in Aurora's current production BANDHUR PATH has made a good choice in an Australian Officer and it is noteworthy

that she went for an Aussie rather than a Yankee, as is usually the case.

Mansata Film Distribution

This fast progressing concern has completed arrangements to release Rajkamal Kalamandir's Dr. KOTNIS KI AMAR KAHANI simultaneously in 3 popular houses of the City. While their RAJALAKSHMI is still lying in tins, they are making arrangements to release Kardar Productions SHAJAHAN immediately after KOTNIS. Also they have acquired the All India rights of the first Bengali picture of Bombay Talkies depicting the life of Tagore.

Madhu Bose Productions

Our well known stage and screen director Madhu Bose is progressing very fast with his GIRIBALA (Hindi version) on the floors of the Radha Films Ltd. This time, leaving his wife Sadhona Bose, Madhu Bose has selected a new face by the name of Krishna Kumari to play the lead with Hira Lall and Dhiraj Bhattacharjee in the supporting cast. We hope our Krishna won't become another Sadhona!

Pioneer Pictures

It is now understood that Pioneer Pictures who have opened their office at 12,2 Clive Row, Calcutta, will shortly Film CHANDRA SEKHAR of Bankim Chandra in double versions with Debaki Bose as its director and a powerful cast.

Associated Pictures Ltd.

The executives of this concern have entrusted the direction of their PATHER DABI to a board of directors. A good idea, but as the old saying goes, we are afraid if 'Too many cooks will spoil the broth.'

Krishna Leela on the screen

Producer Lakshmi Das Anand's much talked of Mythological-

costume picture KRISHNA LEELA has been released at Calcutta in a number of theatres from 19th July, 1946. Directed by Debaki Bose and Music by Kamal Das Gupta, Paresh Banerjee and Kannan Devi are in the lead.

Now it is said that Debaki Bose has left Lakshmi Dass without fulfilling agreement of directing two pictures. The break has occurred in the selection of the story.

Narang Productions

Broadway Pictures have secured the World rights of Producer-Director Narang's YEH ZINDAGI HAI. This picture is under production at Calcutta at the newly opened spacious studio, namely the Bengal National Studios. Director Narang's first directorial attempt KAMINI is fast completing at the Upper India Studios Ltd., Lahore. Mr. Narang has spent the month of July in shooting this picture at Lahore.

Unity Productions

Shooting of WARRISH SHAH is going on at the local Bharata Lakshmi Studios. Ajit has been selected to play opposite Kaushalya, in this picture. Their box-office picture TAPASYA is gradually getting out of the editing room.

Sree Raj Pictures

Producer B. R. Tandon has completed his BAAP in record time and has already started shooting his second picture, a Muslim Social, entitled RAZIA. Shamsuddin will be directing this picture. Protima Das Gupta has signed up and Urmila and Radha Rani will also be starring in this big Tandon venture. Meanwhile Tandon is very busy with the paper work of his third picture SAMAJ.

Ashok Kumar meets Kannan Devi in "Chandra Sekkhar".

It is learnt that Bombay's No. 1 artiste has signed a contract with Mr. Nepal Chandra Datta of Pioneer Pictures, Calcutta for their double versions picture CHANDRA SEKHAR. He will be co-starring with Kannan Devi, Bengal's No. 1 heroine. Debaki Bose will direct. Kamal Das Gupta will be tuning the music in both versions.



A DIVERTING INTERLUDE

For journalistic howlers and statistical bloomers, our contemporary's columns are a jewel. In the July issue, a Studio Spy, probably the usual 'Pigmy,' makes a diabolical assertion in a passage referring to actor Baliah's relations to *Green Pictures*' NATHA VIJAYAM.

Our contemporary is notorious for its unconscionable tendencies and unreliable assertions, but for sheer cheek, this 'standing up for the underdog', as it were, is hard to beat.

In an earlier issue, the journal, which vies with the defunct Dr. Goebbels in sabre-rattling impropaganda, had the nonchalance to comment upon certain of the artistes in *Green Pictures* getting married and fastened the initiative naively on the Producers themselves.

If it is an offence to arrange matrimonial alliances on the acknowledged, traditional and time-honoured lines of our community, the Producers of *Green Pictures* plead guilty but appropriately reiterate that those alliances, even as their work in the film-production section, are conducted in public, and unlike those of our envious contemporary.

E. & O.E.

There are occasions when a journalist has to make unholy compromises with Commerce and he can be pardoned. But there is a point at which one has to draw the line and go for the offender with bared fangs, when one violates the elementary proprieties of the profession, as our contemporary light-heartedly does.

It is highly intriguing to read the misrepresentation of facts and twisting of truth when our contemporary comes to strange conclusions regarding Baliah's status in *Green Pictures*.

The Proprietor of *Green Pictures* and its Producer will be very happy to meet the redoubtable Mr. Baliah, if he has the temerity to repeat his allegations before them.

THE ALIBI

One should ask, however, whether, when this Actor trespassed into their 'Make-up' Room and began 'Making-Up' the female artiste, the Producer was in Town? Or, whether Baliah had the Producer's authority to enter that Room? Or, why the female artiste protested against Baliah's trespass? And, what business had he to dismiss the regular 'make-up' man and then to embark upon his usual, or 'Unusual,' 'making-up' operations with such disastrous consequences to his already chequered career in the picture?

One does not deny Baliah his admirers, but one wonders if this admirer agreed to advance finance to him? If he did, why was Baliah not the Producer-Hero of *Green Pictures*? If not, what was his arrangement? Was he at least consulted in the conduct of the concern? Then, how was he dropped out so unceremoniously? If the option of such an initiative rested with the Producer, where does Baliah come into NATHA VIJAYAM'S production?

POETIC JUSTICE

We assure Baliah, however, that in the Picture, his histrionics are cut short, not by a fox or a jackal, but by a respectable and ferocious 'Panther.'

MIXED METAPHORS

Our contemporary has simply fancied the metaphor and mixed the Baliah-fly in the ointment of *Green Pictures*. It is a hypnotic illusion, a delusion and a snare. That the Financier wants Baliah from the beginning to the end is the delusion,



K. L. V. Vasantha, as she appears in BHAKTA HANUMAN

and the assertion that he will otherwise withdraw his support is the snare. It is now for the fans to wait and see!

As for the title of the subject, there never was a public announcement prior to its inauguration at the *Sobhanachala Studios* and the first news blazed the title as NATHA VIJAYAM. *Green Pictures* emphatically repudiated the insinuations to the contrary.

PERISHABLES

It is not only the Tamil Pictures that drop out their titles. Even journals with pompous pretensions drop out the all-important Vowel in their title, and then go on shedding, one after another, their decorum, their principles, their professional prestige, their etiquette and wind up ultimately by premature obliteration.

HOMICIDAL MANIACS

In every controversy which our contemporary tried to rake up in the past, it had come up a cropper and ignominiously sought shelter in oblivion. Yet, like the 'Village Schoolmaster', 'Though vanquished, it could argue still'. The consequences of such arguing can be better illustrated by citing a few incidents in the career of our contemporary recently. One can't start a fuss and quit.

A PICTURESQUE PAST

First, it started showering abusive language on our Editors and got back a stinging rejoinder which

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rendered First Aid imperative for its resurrection.

Then, came the loose talk of Kanchaimala's discomfiture, closely followed by the championing of a Salem Producer as against the Madras 'Worker'. Talk-A-Tone clinched the issues on Kanchammala-Vasan trouble. Not all the blandishments of the contemporaneous muck could restrain the Salem friend from 'Making-up' with his Madras compeer! That was a good lesson!

THE NEW CHAMP

Nandalal Batavia was the next item on the contemporary's prolific programme which was cut short by the prompt rebuttal it received in turn. Patently, the situation with Mr. Nandalal's NATYARANI has reached a point where its production depends upon the sweet will of an artiste, with the alternative of arbitration.

LUNATIC AT LARGE

Now has arrived the Day of Judgment. Mr. Gardiner is the plank. Morally, Talk-A-Tone has won the bet. Mr. Gardiner knows it, even though the actual cash had not been tendered by either party. Therefore, the symptoms of lunacy, as our contemporary claims, emanate from the source which has not made sure of the basis of the bet and the condition attaching to its taking and yet has dared to trot out a morass of half-truths. The Dictionary bears out 'Lunacy' as the affection of the Moon on a mug. Who else but a Lunatic will go about bragging, without knowing what one is bragging about?

WILD GOOSE CHASE

It is a pity that one has constantly to stir the bat in the contemporary's belfry and dust the cobwebs in its brain-pan, if any. If there was a prediction, what was it and who made it? We invite our 'intelligent' compeer to ascertain from Mr. Gardiner himself the genesis of the whole wager. In the circumstances, if one indulges in wild talk, regardless of its veracity, what else can it be than the outpourings of a diseased brain, of one who is weak in intellect, or 'Foolish' as the lexicon lays down.

TALK-A-TONE



Miss Jeeva, a brilliant singer who entertained music lovers of Sri Lanka will shortly entertain our Radio and Music hall-fans in India.

Chitrakala Movietone is run on the principle of decentralisation, by Sri S. M. Nayagam, the Chairman. This should be plain as pikestaff to those who have eyes to see and sense enough to understand. Only an 'Idiotic' or 'imbecile' English Journal will be lured to canvass this point.

FABULOUS HEREDITY

Whether Gov'nor Gardiner is 'Fabulously' wealthy, or whether that 'Wealth' is a 'fable', we fervently hope that our contemporary will inherit not only this 'Fable' but an iota of Mr. Gardiner's shrewdness and business knack. One thing is certain. Mr. Gardiner is hardly likely to entrust his affairs to such unsteady mentors.

ASK & THOU SHALT BE GIVEN!

As for Chitrakala Movietone getting supply from both the Ceylon and Madras Branches of Kodak, the journal again indulges in a 'Blind Man's Buff'. The supply in Ceylon was made to Mr. Nayagam, directly from London, in view of his status as a studio-owner, who takes keen interest in the business-end of his business. The Madras Office of Kodak will, however, be shortly receiving ample enlightenment on this matter from their Principals in London as well as on their commendable business manners.

AMAZING LAPSE

If a Dealer in raw stock presumes to question the propriety of a studio-owner to announce his subjects, then, something of the imperialistic arrogance which has prompted such attitude should wear out before this Branch can continue usefully to serve our countrymen, when, in a few months' time, competitors arrive into the arena with raw stock. It is not for us to say who is best fitted for understanding the spirit of this service, but we have every right to comment upon the incongruity of parties who presume pleni-potentiary prerogatives, and harass the fish that does not fall for their bait. All producers are not tarred with the same brush.

MUDDLED LOGIC

Our Socratic contemporary has monopoly of such wisdom in the

Raw Stock Situation that it raises this point in several pages, under different heads and diversified style, and gets lost in the maze of its paradoxical assertions and contradictions.

We have the specific instances of half-a-dozen producers who had walked into the Raw Stock Lion's Den and had been afforded a treatment which is neither British nor cricket.

KODAK INCIDENTS

When the head of a studio visited Kodak's, to see the Manager, Mr. Twyn, the visitor was craftily wheeled out of his presence in an awkward manner, even though the visitor and the Manager were face to face! That much for diplomatic immunity!

The Second instance was that of a studio-owner who was arbitrarily commanded to suspend his announcements and to cancel his programme. This one proved too tough for the bulleys. He promptly stifled the bluff and put the braggarts in their proper place.

The third is a case in which an Independent Producer had to rub-it

in and make it hot for the then incumbent of Madras Kodak to continue and sent out a Notice stating that 'Unless you express regret for your conduct and remark before the end of this day (7th June '46), I will be constrained to take legal proceedings against you....failing which, you will be held liable to me for damages....' What happened afterwards need not be recapitulated as it is evident. However, advisedly, we are not mentioning names.

There are several others whose tribulations will fill volumes. Meanwhile, thousands of feet have been made over to parties during a full half year when they have had no shooting at all? Probably this touches our contemporary's conscience.

WHY SHIELD THE CAESAR'S WIFE?

On top of this, our neurotic compeer suffers from some complex and exults in side-tracking the issue by bringing in all kinds of unconvincing rigmarole in support of its contention that Kodak, like 'Caesar's wife' is above suspicion.

Not only the symptoms but actual lunacy is evident in such a confusion of thought over a simple matter.

Q. E. F.

Kodak is the one source of Raw Stock supply.

Every Producer in the City who has 'Call Sheets' gets some supply.

Such producers in the City are subject to strict surveillance and daily check.

Most of those who get films shoot.

To the Mofussil parties also, films are supplied; but to some the supply is superfluous because they have no pictures to shoot.

In this condition, there is, in existence, a terrible black market in raw stock deals.

Where does it take the inspiration?

Q. E. D.

It needs no Emmanuel Kant to deduce from the above that:

1. Those in the City and Mofussil whose supplies are in excess of their demand form the nucleus of one type.

2. Those who take the stock in enormous quantities and don't use them, are another source.

3. Those who have no footing as Producers but who still are in the good books of the Raw Stock Dealers and procure stock, complete the 'Black' picture.

of proper guidance from the Trade Press. In that service lies the emancipation of the profession and the future of honest workers. If one does when everything is undergoing thorough change, everyone who uses a medium for individual aggrandisement will let go after the sinister purpose is served. The unthinking detractors will find themselves severely alone. That way lies disaster and doom. The exultation arising out of cheap jibes and abusive flings are as momentary as they are profitless.

ET TU BRUTE!

There is a lot of useful organisational work going the rounds for want

SUN BARLEY

A cup of sun barley is a universal beverage in all conditions, in all ages, and in all countries

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Forty-eight



BY MOVING FINGER.

After a futile and nerve-wracking wait for the emergence of some big shots from the City, we became very pious. The condition of the producers in the local arena had become so piteous and only an Act of God could restore their faith in the facility of the film production work. So, instead of sitting up to pray for them, we entrained and began our pilgrimage of the celluloid temples.

First was Madura, and quite naturally too in view of the magnitude of the film enterprise entrenched at Tiruppurankundrum. We are talking of *Chitrakala Movietone* which is now the alma-mater of several cineasts.

Well, Sri Nayagam is an amazing figure, as a progressive-minded magnate. Even privately, his vivacity is amazing. Just as our limousine—an Austin Baby—turned the Tiruppurankundrum level-crossing, the on-rushing sheaf of a metalled road was frequently intercepted by the beckoning panorama of the structural wings of the studios. As we were taking in the diverting vision, we were rushed past a big compound blazoning forth 'Chitrakala Movietone,' posters and banners marking our entry into a croton-studded colony of gigantic constructions and ant-like movements of masons.

The 'Watch & Ward' Department ed us into the Office, decorated with polished furniture with the entire office staff teeming with activity. We were met by their genial General Manager Mr. Varugis and what he numbed in welcome was drowned by the melody of a lilting song wafted into our ears from the R.C.A. projector. As Varugis was telling that the Chairman was viewing SRI KUMARAGURU, we stepped out and faced the well-laid sound stages on either side of our view.

"Moving Finger"! called aloud someone; it was Mr. Nayagam himself, affably taking us in hand. Then on, it was one whirlwind expedition from the Executive Section to the Art, from the Setting to the Editing, Make-up to Music, and Artistes to Rehearsal Hall, filled with busy veterans and busier youths. 'The Mess' brought us our coffee, when quietly, T. S. MANI, the 'battling' one, joined in, hellowing us coyly and holding a pad full of dialogue and script for his THAINAD.

Before we could ask Mani how he was getting on, there appeared on the scene a score of swordsmen, opening out in the open, for their daily THAINAD duels. Director Prakash was a solemn spectator of the sword-fights and behind him were Godgaonker, Jyothish Sinha and an interested cavalcade of Chitrakala artistes.

Designs for setting and notes for sketches were being scrutinised for ASOKA MALA, ALLI & THAINAD, when we could no longer resist the call of the Projection Room. SRI KUMARAGURU is ready, definitely.

There are more pictures where SRI KUMARAGURU is coming from.

To announce their line-ups, *Chitrakala* was enjete.

In a gaily decorated hall, Chitrakala's Management initiated their next 4 pictures in an auspicious hour on Friday, the 12th July. The elite of Madura graced the occasion with their presence, lending colour to the joyous heralding of the birth of super pictures.

THE BIG NEWS CONCERNS:

J. Sinha, who had directed SRI KUMARAGURU will be doing ASOKA MALA, a historical romance in two languages—Tamil and Sinhalese.

Forty-nine



Mr. Ghatak a front ranking dancer who is now associating himself with KANKANAM gave a benefit performance on the 17th at Y.M.C.A.

Director T. S. Mani who has directed many Tamil and Hindi Pictures, with a career of varied filming experiences in and out of India to back him, will, we are sure, make THAINAD a box-office hit and maintain his reputation. We wish him and Mr. G. K. Cherian (Gissy), assistant director, greater laurels. 'Battling' Mani and Sundari—a new face—will portray the leading roles.

Then comes the pioneer and veteran director, R. Prakash who will produce ALLI in Tamil. One is safe in prophesying that this Hollywood-trained Camera-Wizard will make ALLI a screen success.

MADURA TO SALEM

From Madura to Salem is a far cry but the happenings in that area were of such interest to us that we hied ourselves straight to Salem.



M. E. Dinkar Rao with stage experience, and now doing 23 aspirers for a place in films.

The Annual Mariamman Festival was on and the whole town was agog with excitement. There was an exhibition in the maidan, also some touring sets showing old flames. It is a wonder how the exhibitors are taking this interloping under their very nose. Funnier still, some more touring sets are rising and designed to offer serious opposition to the permanent cinemas. We do hope, the South Indian Film Chamber of Commerce will look into this gross travesty of fair business.

This apart, Rao Sahib Rathnaswamy is busy with the finishing touches to his *Ratna Studios* for which the equipments and Technicians are already arranged. When the *Ratna Studios* come into operation the congestion in the studio floors might be afforded considerable relief and the producers enabled to do their work unhindered by the paucity of floor space.

The *Modern Theatres* is busy as ever, shooting pictures, and printing them. They are Six in number.

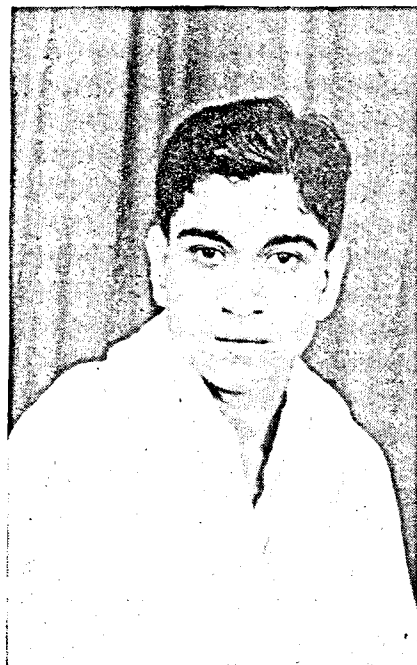
K. P. Varadachari is all smiles these days; Sri Acharya is going apace with KATAKAM expeditiously; working up Suryakumari, T. S. Durairaj, and several new materials

to complete the entertainment *par excellence* in time for Deepavali. Some of the most dramatic sequences have already been taken and in the nice manner in which Acharya alone can do it. Only a few more sets and outdoors are pending and the whole gang is equal to it.

SULOCHANA: Ganapathi Picture's mythological featuring Sundaram and Vasantha in the title roles may come in also as a Deepavali attraction.

SRI LAKSHMI VIJAYAM of Meenakshi Films is also on the floors.

A remarkable pair of enthusiasts is fast at work with a big line-up and the first of them is SIVAPRAKASAM. Chakravarty and Rangaraju are the joint directors and the subject is a mythological, introducing Kumari Ratnam and Jayamma in the feminine leads. The supporting



Srinivasan, a good singer, wishes to know if the films will give him a chance?

cast is equally strong and includes V. N. Sundaram, Kothamangalam Seenu, P. S. Gnanam, T. S. Dorairaj. Their further ventures blaze the life of VARAKAVI SUBRAMANIA BHARATI, and Bharatidasan is doing the frame work appropriately.

Fifty

TALK-A-TONE

Chakravarty and Rangaraj are cineasts who have taken to production recently and deserve to do well for their enterprise. Some sequences have been shot while the Raw Films should pour in to help them work faster.

From Salem to Coimbatore, the trip was not fruitful as *Central Studios* are busy only with Jupiter's **SRI MURUGAN & VIDYAPATHI**.

Pakshiraja Studios have **KANNIKA** on schedule.

East or West, home is best, and the home front is also keeping the pot boiling, that is to say among the busy studios *Sobhanachala* comes first with over a dozen pictures on the anvil, some getting ready for release, some in shooting and the rest preparing for the 'shots'.

GOLLABHAMA may take some time before the final editing is over.

EXCUSE ME is ready. Mr. Prabhakar Rao, is the producer. A cultured man with youth, enthusiasm and talent for the work, he has gone about his first picture in which he also takes the lead, with a speed and diligence which are remarkable. It is not fair to call it a Social, in view of the imagination which has moulded it into shape. It is our pleasure to announce that we will afford a full review of the picture in our next number of Talk-A-Tone.



This young enthusiast is very eager to join films.

He is now 27, with 7 years' stage experience and talents to do emotional acting is another aspirant.

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Next we come inevitably to **VIKATAYOGI**. It is bound to raise Mr. Subramaniam's plank to happier heights, if it emerges, as we hope, for Deepavali. The theme is lively, the dialogues spicy, and the treatment undoubtedly original and dramatic. We are just as expectant as the film fans themselves to enjoy it. We can't omit that the shining stars Chinnappa and Rajakumari scintillate in it.

Green Pictures and their **NATHA VIJAYAM** are very much in the news. The picture conveys that music hath charms; charms that will awaken the dead to life and the demented to the senses. Good souls get lost by force of circumstances and naturally return to normal by miraculous incidents. This establishes the proximity of the earth to heaven at least in fancy, and how even God reacts to the accidents to his devotees. Therefore, when Shiva takes an active interest in the lives of Sanguppana and Sivagnanam, it is appropriate, as everyone will say.

Mariappa Swamigal, Gnanamani and Nataraj are worthy names in the art and their work is very pleasantly executed. Needless to say that the Green Orchestra is a valuable acquisition.



T. R. S. Raghavan, 5 ft. 1 in. and now 27, with 7 years' stage experience and talents to do emotional acting is another aspirant.

To director Raja Chander, the youngest in the profession down south, goes the credit of handling the subject efficiently and expeditiously. We wish him and the picture a success.

'Sri Kanna Films' **THIRUMAZISAI ALWAR** is making headway with Pandit Chettiar at the helm of affairs and S. V. Venkataraman mellowing the music. Several sequences including Durbar of Pallavaraya have been taken very nicely—Pallavaraya falls for the rejuvenated lady and gets into trouble when a poor maiden sits by the throne and the



This is the youthful and enthusiastic M. K. Basheer Jan with a melodious voice offering his talents for the film industry.

Raja Guru naturally gets jealous. These are highlights which have been shot so far. In the picture are, Dandapani Desigar, S. V. Subbiah of *Kaviyin Kanav* fame, R. Balasubramaniam, M. S. Devasena, K. K. Perumal and M. R. Swaminathan.

KANKANAM is the theme of *Varalakshmi Vratam*. G. B. Narayan & Co., with S. K. Vasagam directing is fast progressing with the shooting, while the songs have already been recorded. In the cast are Pasupuleti Leela, Menaka, K. R. Ramaswamy and many others.

'Venkatarama Pictures' **BRAHMARADHAM**, in Telugu, is directed by Mr. Narayanamoorthy and has Addanki and B. S. Saroja in the lead.

Fifty-one

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S. R. Venkataraman of A.I.R. fame is prepared to work part time in films.

Ambika Films **DHANA AMARAVATHI** featuring Kumaresan, B. S. Saroja, Balaraman, and Jagadeesan, is directed by B. S. Ramiah.

PRAGATHI STUDIOS: There is very little activity at this end. One or two pictures which were inaugurated in this studio have shifted elsewhere for work. We can't say anything about **RAJAYOGI**. Probably Bhagavathar's return is awaited.

NEWTONE STUDIOS: **YOGI VEMANNA** is steadily marking time to reach the editing table.

THYAGIAH has been completed.

PANKAJAVALLI is still in the shooting stages provided **'PANKAJAVALLI'** is available.

GEMINI seems to have undergone a change of heart. With the growing inspiration towards Independents, one finds that apart from accommodating the adolescent **CHANDRALEKHA** and **AVVAI**, there are **KALPANA**, **THULASI JALANDHAR** and **NATYARANI** on schedule.

'Aiyar Productions' **RUKMANGADAN** seems to be having a good time expectantly rushing towards the editing table, since Mr. Aiyar has only one more set to exploit. The cast of the picture is stunning and judging from the technical talent

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which pilots it, this Tamil picture, we have every reason to believe, will surely open a new era for Mr. P. S. V. Aiyar and his productions. G. N. B. Perianayaki, Yogamangalam are names to reckon with and their greatness is enough to enhance the picture's production value.

NEPTUNE STUDIOS have on their schedule, apart from Sukumar Pictures' DEVADASI, Shanmuga Pictures DIVINE LOVE directed by D. S. Babu with Sinhalese talents and Mubarak Pictures' BILHANA.

DIVINE LOVE is making steady progress with Mr. D. S. Babu wielding the megaphone. Having completed the recording of the songs, Babu is now busy with the outdoors. Every effort is being made to complete the picture as per schedule.

DEVADASI has in the cast R. Balasubramaniam, Kali N. Rathnam apart from Kannan, Leela and T. A. Mathuram, T. S. Dorairaj and C. T. Rajakantham in the offing. Some songs have been recorded while the rest will be completed by the end of this month. A set of artistes are leaving for Courtalam for filmitising some natural scenarios.

Mahatma Pictures' KRISHNA LEEELA in Kannada has gone on the sets of Navajyothi Studios, Mysore. Mr. C. V. Raju, the well known film editor has taken up the direction and Mr. Janakiram is their cameraman. Already some outdoor scenes have been finished and over a dozen songs recorded.

Mubarak's BILHANA is fast progressing at Pragathi Studio, directed by Mr. M. V. Rajen, for release on Deepavali Day. Simultaneously, they are starting their second production SULTANA CHANDBIBI in Tamil with a new find Jaisree, and it is to be directed by Mr. M. L. Purushothama Reddy.

T. P. Sundaram after a short sojourn in Bombay with his band of artistes for MAHATMA UDANGAR has come back to Madras with a definite programme to shoot the picture in a Madras Studio. It is learnt that Sobhanachala has been

fixed and shooting on the picture may start soon.

Karthikeya Films' USHA with Mahalingam and Malathi in the lead and Santhanalakshmi, Mahadevan, Polimootai Ramaswami in the supporting cast, is it is learnt has made rapid progress at the Central Studios, Coimbatore.

Leo Films are going ahead with the shooting of their picture SHIVA YOGI at the Newtown Studios. Krishnan, Panchu and Somayajulu—the trio are directing this picture. Isai Arasu M. M. Dandapani Desikar has, it is reported, rendered a few lilting song hits for the picture.

VIDYAVATHI of Sakuntala Films, in Tamil, has an array of talented artistes in its cast, such as Kothamangalam Seenu, Vidwan Srinivasan, N. A. Sundaram, Sulochana, T. Suryakumari, Baby Lakshmi, T. V. Sethuraman and Pulimootai Ramaswami. It is directed by Krishnan, Panchu and A. A. Somayajulu.

BOMBAY

National Studios' SERAI KE BAHAR, a poignant photoplay, produced and directed by Krishan Chandar, is fast nearing completion. Two-thirds of the picture has already been shot, and the completed picture is expected in September.

Producer-director Dr. Safdar Ah, is now busy giving the final touches to his social subject BHOOKH, starring veteran artistes like Sheik Mukhtar, Kanhaiyalal, and a newcomer Husna. Those who have seen the first few reels of the picture are very much impressed by the deft handling of the theme by the director, who is well-versed in film-technic. The tunes for the picture are set by Anil Biswas which lend value to the picture.

Mr. Baburao Pai of Famous Pictures, Ltd., having acquired four acres of land at Cadell Road, Bombay, has put up a well equipped studio with G. B. Ghanekar as the Chief Executive, the youngest man in the film industry, and has also completed the first picture NARGIS under the direction of D. D. Kashyap. It is expected to be released

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shortly. Nargis, Rehman, David, Shah Nawaz, and others are featured in the picture.

MOHAN is another subject on the floors, nearing completion, under the able direction of Banerjee, while Amiya Chakrabarty's MERA SOHAG is also gaining pace.

Shahzada Ifthekar, the producer-director of VEENA is making steady progress with his maiden venture. Having completed the preliminaries he is now busy with the studio arrangements. Front rank artistes like Veena, Ashok Kumar and Jagirdar are taking important roles in the picture.

Reports from Poona say that K. B. Lall's SAMRAT ASHOK will prove an epoch-making picture of the year. For sheer histrionics, settings and songs, it is believed, there is hardly another picture to come near SAMRAT ASHOK, not to speak of the treatment and the story.

Rakaish Productions' ZANZEER featuring Begum Para, Balwant Singh, Jagdish Sethi, K. N. Singh, Gope, Rajkumar and Sitara has for its theme a laudable subject deftly blending it with entertainment. Their next is '9TH AUGUST' which is supposed to portray the tale of a rising nation.

PRIDE OF INDIA PICTURES' (Delhi) maiden venture CHANDRAKANTA is not a story of the mere boy meet girl affair, but a poignant tale exploiting to the full the human elements and incidentally touching every sensitive chord in the human. Coming as it does from the powerful pen of M. M. Bhalla, M.A., the story has a lot of pep, verve and kick all round.

In keeping with the tempo of such a story, the director and the producers are straining every nerve and technique to make it a highly dramatic motion picture of the year. 'Virputri' their dance-director is extending herself very severely with the dance rehearsals for the picture.

VASUNDHARA KRISHNASWAMI

PERIYANAYAKI

SANKARANARAYANA Baghavathar



DIRECTION... K.SUBRAHMANYAM, B.A.B.

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